



OREGON BACH FESTIVAL

RÁDIO

2020

LISTENING *guide*



2020
LISTENING
guide



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UNIVERSITY OF
OREGON

School of Music
and Dance

JoAnn Falletta conducts The Passion of Yeshua (2018)

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Top to bottom: Suzuki conducts Berwick Academy (2015), Portland Cello Project (2019), Rodney Marsalis (2018), Matthew Halls conducts Brahms' Requiem (2016)

Broadcast Calendar

all times Pacific

Friday, June 26, 10am
St. Matthew Passion

Monday, June 29, 10am
Soprano Arleen Augér

Tuesday, June 30, 2pm
Verdi Requiem

Wednesday, July 1, 10am
Monteverdi Vespers

Thursday, July 2, 2pm
A Midsummer Night's Dream

Friday, July 3, 10am
St. John Passion

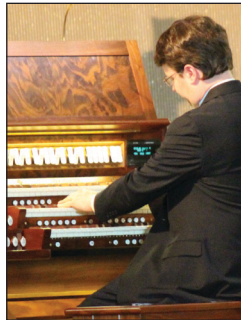
Monday, July 6, 10am
Bach's Instrumental Concertos

Tuesday, July 7, 2pm
A European Requiem

Wednesday, July 8, 10am
Thomas Quasthoff

Thursday, July 9, 2pm
OBF's Legacy

Friday, July 10, 10am
Mass in B Minor



How to Listen

FM On-Air Radio

- 91.1 Eugene
- 91.5 Florence
- 92.9 Salem
- 91.3 Newport
- 98.9 Bend
- 90.9 Sunriver
- 101.9 Cottage Grove
- 97.9 Roseburg
- 92.9 Corvallis

Online

[Tune-In Radio](#)

Suggested Browsers

- Firefox
- Microsoft Edge
- Safari
- iOS
- Android
- Please Note: Google Chrome does not support TuneIn Radio

Clockwise, from top left: J'Nai Bridges in The Passion of Yeshua (2018), Helmuth Rilling conducts Mozart (2014), Berwick Academy performs CPE Bach Magnificat (2019), OBF Founders Royce Saltzman and Helmuth Rilling (c.2011), Anton Armstrong conducts SFYCA (2017), On Ensemble (2017), Paul Jacobs Organ Recital (2016), Matthew Halls conducts (2013).

About This Guide

The following pages contain expanded information for each broadcast, including notes, list of movements, and translations. Many of the pages have been drawn from a variety of OBF sources, including actual program books from the last 50 years. As such, you'll notice that not all fonts and layouts match. This was a conscious choice to reflect the history and evolution of the Festival, as well as pay homage to all the people who have contributed the production of OBF printed program books over the years. We hope you will find the supplemental information helpful as you listen and reminisce over the next two weeks.

Special Thanks

Oregon Bach Festival would like to thank Local 689 American Federation of Musicians and the orchestra musicians for giving permission for these broadcasts

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FRIDAY, JUNE 26, 10AM PDT

ST. MATTHEW PASSION



ST. MATTHEW PASSION (2000)

Juliane Banse, soprano
Ingeborg Danz, alto
Lothar Odinius, tenor
Thomas Quasthoff, bass
Eric Owens, bass
Temple University Children's Choir
OBF Youth Choral Academy
OBF Chorus & Orchestra
Helmuth Rilling, conductor

Recorded on July 2, 2000 this concert features an all-star lineup of OBF performers including Juliane Banse, Ingeborg Danz, Lothar Odinius, Thomas Quasthoff, and Eric Owens. Conducted by OBF founding conductor Helmuth Rilling.

OBF Program Annotator and University of Oregon Professor of Musicology Peter Bergquist wrote: "J. S. Bach's St. Matthew Passion is Bach's largest composition, both in length and the size of its performing forces. Repeated hearings can never exhaust the rich symbolism and marvelous technical and expressive mastery Bach displays throughout the oratorio. The St. Matthew Passion speaks as directly across the centuries as if it had been written only yesterday."

German Bass-Baritone Thomas Quasthoff is especially beloved by OBF audiences. He made his festival debut in 1995, and he will be featured five times in this series of OBF broadcasts. Eric Owens enjoys a wonderful solo career including many starring roles at the New York Metropolitan Opera and with major opera companies and orchestras worldwide.

This broadcast is dedicated to the memory of Willie Tykeson.

ST. MATTHEW PASSION

PART ONE

1. Chorus I and II

Chorus I

*Kommt, ihr Töchter, helft mir klagen;
Sehet*

Chorus II

Wen?

Chorus I

*den Bräutigam,
seht ihn als wie ein Lamm!*

Chorus II

Wie?

Soprano

*O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
All Sünd hast du getragen
Sonst müßten wir verzagen.
Erbarm dich unser, o Jesu!*

Chorus I

Sehet,

Chorus II

Was?

Chorus I

*sehet die Geduld,
Seht auf unsre Schuld.*

Chorus II

Wohin?

Chorus I and II

*Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!
Kommt, ihr Töchter, helft mir klagen,
Sehet den Bräutigam,
Seht ihn als wie ein Lamm!*

Chorus I

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

Chorus II

At whom?

Chorus I

at the Bridegroom;
look at him just like a lamb!

Chorus II

As how?

Soprano

O Lamb of God,
slaughtered guiltless on the beam of the cross,
always found to be patient,
however much you were despised.
You have borne all sin;
otherwise, we would have to despair.
Have mercy on us, o Jesus!

Chorus I

Look,

Chorus II

At what?

Chorus I

look at the patience;
look on our guilt.

Chorus II

Where?

Chorus I and II

look at him, out of love and favor,
bearing [the] wood of the cross himself!
Come, you Daughters, help me lament;
look at the Bridegroom;
look at him just like a lamb!

2. Recitative (Evangelist and Jesus)

Evangelist

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

Jesus

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

3. Chorale (Chorus I and II)

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

4a. Recitative (Evangelist)

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

4b. Chorus I and II

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

4c. Recitative (Evangelist)

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

4d. Chorus I

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

4e. Recitative (Evangelist and Jesus)

Evangelist

Da das Jesus merket, sprach er zu ihnen:

Jesus

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

Evangelist

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

Jesus

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

Chorus I and II

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

Evangelist

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

Chorus I and II

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

Evangelist

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

Chorus I

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

Evangelist

When Jesus noticed that, he said to them:

Jesus

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

5. Recitative (Alto)

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

6. Aria (Alto)

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

7. Recitative (Evangelist and Judas)

Evangelist

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

Judas

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

Evangelist

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

8. Aria (Soprano)

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

9a. Recitative (Evangelist)

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

9b. Chorus I

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

Alto

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

Alto

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

Evangelist

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

Judas

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

Evangelist

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

Soprano

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

Evangelist

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

Chorus I

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

9c. Recitative (Evangelist and Jesus)

Evangelist

Er sprach:

Jesus

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

Evangelist

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

Jesus

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

9d. Recitative (Evangelist)

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

9e. Chorus I

Herr, bin ichs?

10. Chorale (Chorus I and II)

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

11. Recitative (Evangelist, Jesus, and Judas)

Evangelist

Er antwortete und sprach:

Jesus

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

Evangelist

Da antwortete Judas, der ihn verriet, und sprach:

Judas

Bin ichs Rabbi?

Evangelist

Er sprach zu ihm:

Jesus

Du sagests.

Evangelist

He said:

Jesus

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

Evangelist

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

Jesus

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

Evangelist

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

Chorus I

Lord, am I the one?

Chorus I and II

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

Evangelist

He answered, saying:

Jesus

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

Evangelist

Then Judas (who betrayed him) answered, saying:

Judas

Am I the one, rabbi?

Evangelist

He said to him:

Jesus

You are saying so.

Evangelist

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

Jesus

Nehmet, esset, das ist mein Leib.

Evangelist

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

Jesus

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

12. Recitative (Soprano)

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

13. Aria (Soprano)

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

14. Recitative (Evangelist and Jesus)**Evangelist**

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

Jesus

In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: Ihr werdet den Hirten schlagen, Und die Schafe der Herde Werden sich zerstreuen. Wenn ich aber auferstehe, Will ich vor euch hingehen in Galiläam.

Evangelist

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

Jesus

Take, eat; this is my body.

Evangelist

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

Jesus

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

Soprano

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

Soprano

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

Evangelist

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

Jesus

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

15. Chorale

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

16. Recitative (Evangelist, Peter, and Jesus)

Evangelist

Petrus aber antwortete und sprach zu ihm:

Peter

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

Evangelist

Jesus sprach zu ihm:

Jesus

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

Evangelist

Petrus sprach zu ihm:

Peter

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

Evangelist

Desgleichen sagten auch alle Jünger.

17. Chorale

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

Chorale

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

Evangelist

But Peter answered, saying to him:

Peter

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

Evangelist

Jesus said to him:

Jesus

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

Evangelist

Peter said to him:

Peter

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

Evangelist

All the disciples said similar things.

Chorale

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

18. Recitative (Evangelist and Jesus)

Evangelist

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

Jesus

Setzt euch hier, bis daß ich dort hingehge und bete.

Evangelist

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

Jesus

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

19. Recitative (Tenor and Chorus II)

Tenor

O Schmerz!

Hier zittert das gequälte Herz.

Wie sinkt es hin, wie bleicht sein Angesicht!

Chorus II

Was ist die Ursach aller solcher Plagen?

Tenor

Der Richter fürht ihn vor Gericht.

Da ist kein Trost, kein Helfer nicht.

Chorus II

Ach! Meine Sünden haben dich geschlagen!

Tenor

Er leidet alle Höllenqualen,

Er soll für fremden Raub bezahlen.

Chorus II

*Ich, ach Herr Jesu, habe dies verschuldet,
was du erduldet.*

Tenor

Ach könnte meine Liebe dir,

Mein Heil, dein Zittern und dein Zagen,

Vermindern oder helfen tragen,

Wie gerne, wie gerne blieb ich hier!

20. Aria (Tenor and Chorus II)

Tenor

Ich will bei meinem Jesu wachen.

Chorus II

So schlafen unsre Sünden ein.

Tenor

Meinen Tod büßet seine Seelennot;

Sein Trauren machet mich voll Freuden.

Chorus II

*Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein.*

Evangelist

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

Jesus

Sit here, until I go over there and pray.

Evangelist

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

Jesus

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

Tenor

O agony!

Here the afflicted heart trembles;

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

Chorus II

What is the cause of all such torments?

Tenor

The judge leads him before the judgment seat.

There is no comfort, no helper, none.

Chorus II

Oh! my sins have struck you;

Tenor

He suffers all the sorrows of hell;

he is expected to pay for others' robbery.

Chorus II

I, oh Lord Jesus, am at fault for this [torment]
that you are enduring.

Tenor

Oh if only my love for you were able,
my Salvation, to alleviate or help you to bear
your trembling and your faintheartedness,
how happily would I remain here!

Tenor

I will stay alert beside my Jesus;

Chorus II

our sins will fall asleep, then.

Tenor

For my death the anguish of his soul atones;
his grieving makes me joyful.

Chorus II

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

21. Recitative (Evangelist and Jesus)

Evangelist

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

Jesus

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

22. Recitative (Bass)

*Der Heiland fällt vor seinem Vater nieder,
Dadurch erhebt er mich und alle von unserm Falle
Hinauf zu Gottes Gnade wieder.*

Er ist bereit,

Sen Kelch, des Todes Bitterkeit

Zu trinken, in welchen Sünden dieser Welt

Gegossen sind und häßlich stinken,

Weil es dem liebsten Gott gefällt.

23. Aria (Bass)

Gerne will ich mich bequemen,

Kreuz und Becher anzunehmen,

Trink ich doch dem Heiland nach.

Denn sein Mund,

Der mit Milch und Honig fließet,

Hat den Grund

Und des Leidens herbe Schmach

durch den ersten Trunk versüßet.

24. Recitative (Evangelist and Jesus)

Evangelist

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

Jesus

Könnet ihr denn nicht eine Stunde mit mir wachen?

Wachet und betet, daß ihr nicht in Anfechtung fallet! Der

Geist ist willig, aber das Fleisch ist schwach.

Evangelist

Zum andernmal ging er hin, betete und sprach:

Jesus

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

25. Chorale

Was mein Gott will, das g'scheh allzeit,

Sein Will der ist der beste.

Zu helfen den' er ist bereit,

Die an ihn glauben feste.

Er hilft aus Not, der fromme Gott,

Und züchtigt mit Maßen.

Wer Gott vertraut, fest auf ihn baut,

Den will er nicht verlassen.

Evangelist

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

Jesus

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

Bass

The Savior falls down before his Father;
thereby he lifts me and everyone from our Fall
up to God's grace again.

He is prepared to drink

the cup, death's bitterness—

into which the sins of this world

are poured, stinking repulsively—

since this is our dear God's will.

Bass

Happily will I be so kind as

to accept the cross and cup;

indeed, I drink following the example of the Savior.

For his mouth,

which flows with milk and honey,

has sweetened the grounds

and the bitter humiliation of suffering

by the first sip.

Evangelist

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

Jesus

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

Evangelist

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

Jesus

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

Chorale

What my God wills, that always be done;

His will, it is for the best;

He is prepared to save those

who believe in Him steadfastly.

He saves [them] from anguish, this upright God,

and chastises in measure.

Whoever trusts in God, and builds upon Him steadfastly,
him He will not forsake.

26. Recitative (Evangelist, Jesus and Judas)

Evangelist

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

Jesus

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

Evangelist

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

Judas

Gegrüßet seist du, Rabbi!

Evangelist

und küssete ihn. Jesus aber sprach zu ihm:

Jesus

Mein Freund, warum bist du kommen?

Evangelist

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

27a. Aria (Soprano, Alto, and Chorus II)

Duet

So ist mein Jesus nun gefangen.

Chorus II

Laßt ihn, haltet, bindet nicht!

Duet

Mond und Licht

Ist vor Schmerzen untergangen,

Weil mein Jesus ist gefangen.

Sie führen ihn, er ist gebunden.

27b. Chorus I and II

Sind Blitze, sind Donner in Wolken verschwunden?

Eröffne den feurigen Abgrund, o Hölle,

Chorus I

Zertrümmre, verschlinge,

Chorus II

verderbe, zerschelle,

Chorus I and II

Mit plötzlicher Wut

Den falschen Verräter, das mörderische Blut!

Evangelist

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

Jesus

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

Evangelist

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

Judas

Greetings to you, rabbi!

Evangelist

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

Jesus

My friend, why have you come?

Evangelist

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

Duet

My Jesus is now captured, then.

Chorus II

Leave him, stop, do not bind him!

Duet

Moon and light

has set in agony,

since my Jesus is captured.

They lead him away; he is bound.

Chorus I and II

Are lightning and thunder vanished in clouds?

Open up the fiery bottomless pit, o hell;

Chorus I

smash, swallow up,

Chorus II

ruin, break to pieces

Chorus I and II

with sudden fury

that false betrayer, that murderous blood!

28. Recitative (Evangelist and Jesus)

Evangelist

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

Jesus

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

Evangelist

Zu der Stund sprach Jesus zu den Scharen:

Jesus

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

Evangelist

Da verließen ihn alle Jünger und flohen.

29. Chorale (Chorus I and II)

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

Evangelist

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

Jesus

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

Evangelist

At that hour Jesus said to the bands:

Jesus

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

Evangelist

Then all the disciples deserted him and fled.

Chorus I and II

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

PART TWO

30. Aria (Alto and Chorus II)

Alto

Ach, nun ist mein Jesus hin!

Chorus II

*Wo ist denn dein Freund hingangen,
O du Schönste unter den Weibern?*

Alto

Ist es möglich, kann ich schauen?

Chorus II

Wo hat sich dein Freund hingewandt?

Alto

Ach! mein Lamm in Tigerklauen,

Ach! wo ist mein Jesus hin?

Chorus II

So wollen wir mit dir ihn suchen.

Alto

Ach! was soll ich der Seele sagen,

Wenn sie mich wird ängstlich fragen?

Ach! wo ist mein Jesus hin?

31. Recitative (Evangelist)

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

32. Chorale (Chorus I and II)

Mir hat die ganze Welt trüglich gericht'

Mit Lügen und mit falschem G'dicht,

Viel Netz und heimlich Stricken.

Herr, nimm mein wahr in dieser G'fahr;

B'hüt mich für falschen Tücken!

Alto

Oh, now my Jesus is gone!

Chorus II

Where then is your beloved gone,
O you most beautiful among women?

Alto

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

Chorus II

Where has your beloved turned to?

Alto

Oh! my lamb in tiger-claws.

oh! where is my Jesus gone?

Chorus II

We will seek him with you, then.

Alto

Oh! what shall I tell my soul

when it anxiously questions me?

Oh! where is my Jesus gone?

Evangelist

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

Chorus I and II

For me the world has miscarried justice
with lies and with false declaration,
[with] many nets and secret snares.

Lord, attend to me in this danger;
guard me in the face of false malice!

33. Recitative (Evangelist, Witnesses [Alto and Tenor], and High Priest [Bass])

Evangelist

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

Witnessess

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

Evangelist

Und der Hohenpriester stund auf und sprach zu ihm:

High Priest

Antwortest du nichts zu dem das diese wider dich zeugen?

Evangelist

Aber Jesus schwieg stille.

34. Recitative (Tenor)

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

35. Aria (Tenor)

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

36a. Recitative (Evangelist, High Priest and Jesus)

Evangelist

Und der Hohenpriester antwortete und sprach zu ihm:

High Priest

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

Evangelist

Jesus sprach zu ihm:

Jesus

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

Evangelist

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

Witnessess

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

Evangelist

And the high priest stood up and said to him:

High Priest

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

Evangelist

But Jesus remained silent.

Tenor

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

Tenor

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

Evangelist

And the high priest answered, saying to him:

High Priest

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

Evangelist

Jesus said to him:

Jesus

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

Evangelist

Da zerriß der Hohenpriester seine Kleider und sprach:

High Priest

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

Evangelist

Sie antworteten und sprachen:

36b. Chorus I and II

Er ist des Todes schuldig!

36c. Recitative (Evangelist)

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

36d. Chorus I and II

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

37. Chorale (Chorus I and II)

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

38a. Recitative (Evangelist, Maids I and II, and Peter)**Evangelist**

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

Maid I

Und du warest auch mit dem Jesus aus Galiläa?

Evangelist

Er leugnete aber vor ihnen allen und sprach:

Peter

Ich weiß nicht, was du sagest.

Evangelist

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

Maid II

Dieser war auch mit dem Jesus von Nazareth.

Evangelist

Und er leugnete abermal und schwur dazu:

Peter

Ich kenne des Menschen nicht.

Evangelist

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

Evangelist

Then the high priest rent his clothing and said:

High Priest

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

Evangelist

They answered, saying:

Chorus I and II

He is deserving of death!

Evangelist

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

Chorus I and II

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

Chorus I and II

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

Evangelist

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

Maid I

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

Evangelist

But he denied it before them all, saying:

Peter

I do not know what you're talking about.

Evangelist

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

Maid II

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

Evangelist

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

Peter

I do not know of the man.

Evangelist

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

38b. Chorus II

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

38c. Recitative (Evangelist and Peter)

Evangelist

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

Peter

Ich kenne des Menschen nicht.

Evangelist

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

39. Aria (Alto)

Erbarme dich,

Mien Gott, um meiner Zähren willen!

Schaue hier,

Herz und Auge weint vor dir bitterlich.

40. Chorale (Chorus I and II)

Bin ich gleich von dir gewichen,

Stell ich mich doch wieder ein.

Hat uns doch dein Sohn verfliehen

Durch sein Angst und Todespein.

Ich verleugne nicht die Schuld,

Aber deine Gnad und Huld

Ist viel größer als die Sünde,

Die ich stets in mir befinde.

41a. Recitative (Evangelist and Judas)

Evangelist

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

Judas

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

Evangelist

Sie sprachen:

41b. Chorus I and II

Was gehet uns das an? Da siehe du zu!

Chorus II

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

Evangelist

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

Peter

I do not know of the man.

Evangelist

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

Alto

Have mercy,

my God, for the sake of my tears!

Look here—

[my] heart and eyes weep before you bitterly.

Chorus I and II

Though I have turned aside from You,

I do, indeed, come back;

Your Son has indeed reconciled [the ledger] for us by his fear, and [his] death pains.

I do not disavow my debt;

but Your grace and favor

is much greater than the sin

that I find ever within myself.

Evangelist

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

Judas

I have done evil by betraying innocent blood.

Evangelist

They said:

Chorus I and II

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

41c. Recitative (Evangelist and Priests)

Evangelist

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

Priests

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

42. Aria (Bass)

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

43. Recitative (Evangelist, Pilate, and Jesus)

Evangelist

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

Pilate

Bist du der Juden König?

Evangelist

Jesus aber sprach zu ihm:

Jesus

Du sagests.

Evangelist

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

Pilate

Hörest du nicht, wie hart sie dich verklagen?

Evangelist

Und er antwortete ihn nicht auf ein Wort, also, daß sich der Landpfleger sehr wunderte.

Evangelist

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

Priests

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

Bass

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

Evangelist

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

Pilate

Are you the King of the Jews?

Evangelist

But Jesus said to him:

Jesus

You are saying so.

Evangelist

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

Pilate

Do you not hear how harshly they accuse you?

Evangelist

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

44. Chorale (Chorus I and II)

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

45a. Recitative (Evangelist, Pilate, Pilate's Wife, and Chorus I and II)

Evangelist

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

Pilate

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

Evangelist

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

Pilate's Wife

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

Evangelist

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

Pilate

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

Evangelist

Sie sprachen:

Chorus I and II

Barrabam!

Evangelist

Pilatus sprachen zu ihnen:

Pilate

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

Evangelist

Sie sprachen alle:

45b. Chorus I and II

Laß ihn kreuzigen!

Chorus I and II

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

Evangelist

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

Pilate

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

Evangelist

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

Pilate's Wife

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

Evangelist

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

Pilate

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

Evangelist

They said:

Chorus I and II

Barabbas!

Evangelist

Pilate said to them:

Pilate

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

Evangelist

They all said:

Chorus I and II

Have him crucified!

46. Chorale (Chorus I and II)

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

47. Recitative (Evangelist and Pilate)

Evangelist

Der Landpfleger sagte:

Pilate

Was hat er denn Übels getan?

48. Recitative (Soprano)

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

49. Aria (Soprano)

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

50a. Recitative (Evangelist)

Sie schrieen aber noch mehr und sprachen:

50b. Chorus I and II

Laß ihn kreuzigen!

50c. Recitative (Evangelist and Pilate)

Evangelist

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

Pilate

*Ich bin unschuldig an dem Blut dieses Gerechten. Sehet
ihr zu!*

Evangelist

Da antwortete das ganze Volk und sprach:

50d. Chorus I and II

Sein Blut komme über uns und unsre Kinder!

Chorus I and II

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

Evangelist

The governor said:

Pilate

What evil thing has he done, then?

Soprano

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

Soprano

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

Evangelist

But they shouted out yet more, saying:

Chorus I and II

Have him crucified!

Evangelist

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

Pilate

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

Evangelist

Then the entire people answered, saying:

Chorus I and II

His blood come over us and our children.

50e. Recitative (Evangelist)

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

51. Recitative (Alto)

Erbarm es Gott!

Hier steht der Heiland angebunden.

O Geißelung, o Schläg, o Wunden!

Ihr Henker haltet ein!

Erweicht euch der Seelen Schmerz,

Der Anblick solches Jammers nicht?

Ach ja, ihr habt ein Herz,

Das muß der Martersäule gleich;

Und noch viel härter sein.

Erbarmt euch, haltet ein!

52. Aria (Alto)

Können Tränen meiner Wangen nichts erlangen,

O, so nehmt mein Herz hinein!

Aber laßt es bei den Fluten,

Wenn die Wunden milde bluten,

Auch die Opferschale sein.

53a. Recitative (Evangelist)

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

53b. Chorus I and II

Gegrüßet seist du, Judenkönig!

53c. Recitative (Evangelist)

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

Evangelist

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

Evangelist

For the love of God!

Here the Savior stands, bound.

O scourging, o blows, o wounds!

Your executioners, halt!

Does not the soul's agony,

the sight of such misery soften you?

Oh indeed! you have a heart

that must be like the torture column,
and a great deal harsher still.

Have mercy; halt!

Alto

If the tears of my cheeks cannot
achieve anything,

o, then take in my heart!

But let it, at the streams—

when the wounds [of Jesus] generously bleed—
also be the offering basin!

Evangelist

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

Chorus I and II

Greetings to you, King of the Jews!

Evangelist

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

54. Chorale (Chorus I and II)

*O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn!
O Haupt zu Spott gebunden
Mit einer Dornenkron!
O Haupt sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret,
Gegrüßet seist du mir!*

*Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgerichte,
Wie bist du so bespeit!
Wie bist du so erbleichet?
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleicht,
So schändlich zugericht'?*

55. Recitative (Evangelist)

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

56. Recitative (Bass)

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

57. Aria (Bass)

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

Chorus I and II

O head full of blood and wounds,
full of agony and full of scorn;
o head, bound in derision
with a crown of thorns;
o head—at other times adorned beautifully
with highest honor, and decoration,
but now highly disgraced:
my greetings to you!

You noble face—
before which, at other times, stands alarmed, and shies away,
the great weight of the world—
how you are bespattered;
how you are gone pale!
Who has blemished your eye's gleam—
which no other gleam can equal—
so dreadfully?

Evangelist

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

Evangelist

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

Bass

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

58a. Recitative (Evangelist)

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

58b. Chorus I and II

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

58c. Recitative (Evangelist)

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

58d. Chorus I and II

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

58e. Recitative (Evangelist)

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

59. Recitative (Alto)

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

Evangelist

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

Chorus I and II

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

Evangelist

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

Chorus I and II

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

Evangelist

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

Alto

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

60. Aria (Alto and Chorus II)

Alto

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

Chorus II

Wohin?

Alto

*In Jesu Armen
sucht Erlösung, nehmt Erbarmen,
Suchet!*

Chorus II

Wo?

Alto

*In Jesu Armen
Lebet, lebet, sterbet, ruhet hier,
Ihr verlassnen Kücklein ihr, bleibet!*

Chorus II

Wo?

Alto

in Jesu Armen.

61a. Recitative (Evangelist and Jesus)

Evangelist

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

Jesus

Eli, Eli, lama asabthani?

Evangelist

*Das is: "Mein Gott, mein Gott, warum hast Du mich
verlassen?" Etliche aber, die da standen, da sie das
höreten, sprachen sie:*

61b. Chorus I

Der rufet dem Elias!

61c. Recitative (Evangelist)

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

61d. Chorus II

Halt! Laß sehen, ob Elias komme und ihm helfe!

61e. Recitative (Evangelist)

Aber Jesus schrie abermals laut, und verschied.

Alto

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

Chorus II

Where?

Alto

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

Chorus II

Where?

Alto

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

Chorus II

Where?

Alto

in Jesus' arms.

Evangelist

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

Jesus

Eli, Eli, lama, asabthani?

Evangelist

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

Chorus I

He is calling to Elijah!

Evangelist

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

Chorus II

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

Evangelist

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

62. Chorale (Chorus I and II)

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

63a. 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, and standen auf viele Leiber der Heiligen, die da schliefen; und gingen aus den Gräbern nach seiner Auferstehung, und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschrakten sie sehr und sprachen:

63b. Chorus I and II

Wahrlich, dieser ist Gottes Sohn gewesen!

63c. Recitative (Evangelist)

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

64. Recitative (Bass)

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

Chorus I and II

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

Evangelist

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

Chorus I and II

Truly, this one was God's Son.

Evangelist

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

Bass

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

65. Aria (Bass)

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

66a. Recitative (Evangelist)

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

66b. Chorus I and II

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

66c. Recitative (Evangelist and Pilate)**Evangelist**

Pilatus sprach zu ihnen:

Pilate

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

Evangelist

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

Bass

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

Evangelist

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

Chorus I and II

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

Evangelist

Pilate said to them:

Pilate

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

Evangelist

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

67. Recitative (Bass, Chorus II, Tenor, Alto, and Soprano)

Bass

Nun ist der Herr zur Ruh gebracht.

Chorus II

Mein Jesu, gute Nacht!

Tenor

Die Müh ist aus, die unsre Sünden ihm gemacht.

Alto

O selige Gebeine,

Seht, wie ich euch mit Buß und Reu beweine,

Daß euch mein Fall in solche Not gebracht!

Soprano

Habt lebenslang

Vor euer Leiden tausend Dank,

Daß ihr mein Seelenheil so wert geacht.'

68. Chorus I and II

Wir setzen uns mit Tränen nieder

Und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

Chorus II

Ruhet sanfte, ruhet wohl!

Chorus I

Ruht, ihr ausgesognen Glieder!

Euer Grab und Leichenstein

Soll dem ängstlichen Gewissen

Ein bequemes Ruhekissen

Und der Seelen Ruhstatt sein.

Höchst vergnügt schlummern da die Augen ein.

Chorus I and II

Wir setzen uns mit Tränen nieder

Und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

Bass

Now the Lord is laid to rest.

Chorus II

My Jesus, good night!

Tenor

The trouble is over that our sins have caused him.

Alto

O hallowed bones [of Jesus],

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

Soprano

[You bones of Jesus, please] have lifelong

a thousand thanks for your suffering,

for having valued the salvation of my soul so highly.

Chorus I and II

With tears we sit down

and call to you in the grave:

“you rest in peace, in peace rest!”

Chorus II

“you all rest in peace, rest well!”

Chorus I

You all rest, you worn-out members!

Your grave and tombstone

shall be to our anxious conscience

a comfortable resting cushion

and the soul's resting place.

There with highest pleasure our eyes will fall into slumber.

Chorus I and II

With tears we sit down

and call to you in the grave:

“you rest in peace, in peace rest!”

MONDAY, JUNE 29, 10AM PDT

SOPRANO ARLEEN AUGÉR



MOZART: MASS IN C MINOR, K. 427 - KYRIE (1979)

Arleen Augér, soprano
OBF Orchestra
Helmuth Rilling, conductor

BACH: “WEDDING” CANTATA BWV 202 (1979)

Arleen Augér, soprano
Allan Vogel, oboe
OBF Orchestra
Helmuth Rilling, conductor

HANDEL: THE MESSIAH (1997)

Sibylla Rubens, soprano
James Taylor, tenor
Thomas Quasthoff, bass
OBF Chorus & Orchestra
Guy Few, trumpet
Helmuth Rilling, conductor

Arleen Augér was an American soprano who was much admired for her coloratura voice and interpretations of works by Bach, Handel, Haydn, Monteverdi, Gluck, and Mozart. In the mid-1970s, she traveled to Japan with Helmuth Rilling, serving at the last minute as a soloist in Bach's St. Matthew Passion. (She learned the part on the plane.) She performed most of the soprano parts in Rilling's Bach cantata cycle of the mid-1970s to mid-1980s, appearing several times at Oregon Bach Festival. Her association with Rilling led to her first break in the United States, in 1980, when Blanche Moyse, the director of the New England Bach Festival, heard her sing at Oregon Bach Festival and signed her for a series of concerts the following season. Augér was a teacher of the famed soprano Renée Fleming, who studied with her in Germany during her year there as a Fulbright scholar.

Tenor James Taylor has appeared around the world in Bach's cantatas and oratorios. He recorded the Easter Oratorio in 1994 with Philippe Herreweghe and with Helmuth Rilling he recorded the St. John Passion in 1996, and the Christmas Oratorio in 2000. He sang in Bach's Mass in B minor in Bamberg with Sir Roger Norrington, and in Haydn's Orlando Paladino with Nikolaus Harnoncourt. In Taylor's first appearance with the New York Philharmonic under Kurt Masur in Carnegie Hall in 2008 he was the Evangelist in the St Matthew Passion. The review stated: "Above all, tying the story together, was James Taylor (no, not that James Taylor) as the Evangelist. Yes, his voice was radiant and resounding. More important was his dramatic turn of phrase, his moods from the extreme to the beatific, as he told – through a recitative which verged on aria – the story." James Taylor will be featured in his role as the Evangelist in OBF's 1995 performance of St. John Passion in this broadcast series on Friday, July 3 at 10 am.

This broadcast is dedicated to the memory of Tom Somerville.

MOZART: MASS IN C MINOR, K. 427 - KYRIE

Chorus and Soprano Solo

Kyrie eleison. Kyrie eleison. Kyrie eleison.

Christe eleison. Christe eleison. Christe eleison.

Kyrie eleison. Kyrie eleison. Kyrie eleison.

Lord have mercy.

Christ have mercy.

Lord have mercy.

BACH "WEDDING" CANTATA, BWV 202

1. Arie S

Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust
Will der Brust
Nichts als frohes Glück verstaten,
Denn sie trägt Blumen zu.

2. Rezitativ S

Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmut doppelt schön verbinden,
Der Tag ist von der Kälte frei.

3. Arie S

Phoebus eilt mit schnellen Pferden
Durch die neugeborne Welt,
Ja, weil sie ihm wohlgefällt,
Will er selbst ein Buhler werden.

4. Rezitativ S

Drum sucht auch Amor sein Vergnügen,
Wenn Purpur in den Wiesen lacht,
Wenn Florens Pracht sich herrlich macht,
Und wenn in seinem Reich,
Den schönen Blumen gleich,
Auch Herzen feurig siegen.

5. Arie S

Wenn die Frühlingslüfte streichen
Und durch bunte Felder wehn,
Pfleget auch Amor auszuschleichen,
Um nach seinem Schmuck zu sehn,
Welcher, glaubt man, dieser ist,
Daß ein Herz das andre küßt.

6. Rezitativ S

Und dieses ist das Glücke,
Daß durch ein hohes Gunstgeschicke
Zwei Seelen einen Schmuck erlanget,
An dem viel Heil und Segen pranget.

7. Arie S

Sich üben in Lieben
In Scherzen sich Herzen
Ist besser als Florens vergängliche Lust.
Hier quellen die Wellen,
Hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.

8. Rezitativ S

So sei das Band der keuschen Liebe,
Verlobte Zwei,
Vom Unbestand des Wechsels frei!
Kein jäher Fall,
Noch Donnerknall
Erschrecke die verliebten Triebe!

9. Arie S

Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Daß bald in der Folgezeit
Eure Liebe Blumen trage!

1. Arie S

Dissipate, you troublesome shadows,
frost and winds, go to your rest!
Flora's pleasures
the heart will
never exchange as joyful delight,
since she brings flowers with her.

2. Recitative S

The world becomes new again,
on the mountains and in the valleys
the loveliness clings with doubled beauty,
the day is free from any chill.

3. Arie S

Phoebus hastes with rapid horses
through the newly-born world,
indeed, since it pleases him,
he himself will become a lover.

4. Recitative S

Therefore Love himself seeks his pleasure,
when crimson laughs in the fields,
when Flora's magnificence glories,
and when in his kingdom,
just like the beautiful blossoms,
hearts make a fiery triumph as well.

5. Arie S

When the springtime breezes caress
and waft through colorful meadows,
Love will often slip abroad
to seek after his treasure,
which, it is believed, is this:
that one heart kisses another.

6. Recitative S

And this is happiness,
that through highly favorable fortune
two souls achieve such a treasure,
around which much worth and blessing shines.

7. Arie S

To be accustomed, in love,
to cuddle in playful tenderness
is better than Flora's fading delights.
Here the waves swell,
here on lip and breast
the triumphal palms smile and wave.

8. Recitative S

So may the bond of chaste love,
committed pair,
be free from the inconstancy of change!
May no sudden fall
or thunder crack
disturb your amorous desires!

9. Arie S

May you behold in contentment
a thousand bright happy days,
so that soon in the coming time
your love may bear fruit!

HANDEL: MESSIAH

Sinfony (Overture)

Accompagnato (Tenor or Soprano)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her Iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God. (Isaiah 40 : 1-3)

Air (Tenor or Soprano)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight, and the rough places plain. (Isaiah 40 : 4)

Chorus

And the glory of the Lord shall be revealed, and all flesh shall see together; for the mouth of the Lord hath spoken it. (Isaiah 40 : 5)

Accompagnato (Bass)

Thus saith the Lord, the Lord of Hosts; Yet once a little while and I will shake the heav'ns and the earth, the sea and the dry land: And I will shake all nations; and the desire of all nations shall come. (Haggai 2 : 6-7)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts. (Malachi 3 : 1)

Air (Alto) & Chorus

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God! O thou that tellest good tidings to Zion, Arise, shine, for thy Light is come, and the glory of the Lord is risen upon thee. (Isaiah 40 : 9; Isaiah 60 : 1)

Chorus

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace. (Isaiah 9 : 6)

Pifa (Sinfonia pastorale)

Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night. (Luke 2 : 8)

Accompagnato (Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke 2 : 9)

Recitative (Soprano)

And the angel said unto them: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. (Luke 2 : 10-11)

Accompagnato (Soprano)

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:(Luke 2 : 13)

Chorus

Glory to God in the highest, and peace on earth, good will towards men. (Luke 2 : 14)

Aria (Soprano)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. (Isaiah 40 : 11)

Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

(Matthew 11 : 28-29)

Chorus

His yoke is easy, and his burden is light. (Matthew 11 : 30)

Chorus

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah 53 : 4-5)

Chorus

And with His stripes we are healed. (Isaiah 53 : 5)

Chorus

All we, like sheep, have gone astray; we have turned every one to his own way, and the Lord hath laid on Him the iniquity of us all. (Isaiah 53 : 6)

Accompagnato (Tenor or Soprano)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (Psalms 69 : 20)

Arioso (Tenor or Soprano)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations 1 : 12)

Air (Bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed. (Psalms 2 : 1-2)

Chorus

Hallelujah! for the Lord God Omnipotent reigneth. (Revelation 19 : 6)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. (Revelation 11 : 15)

King of Kings, and Lord of Lords. (Revelation 19 : 16)

Hallelujah!

Air (Soprano)

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. (Job 19 : 25-26)

For now is Christ risen from the dead, the first fruits of them that sleep. (I Corinthians 15 : 20)

Accompagnato (Bass)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians 15 : 51-52)

Air (Bass)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality. (I Corinthians 15 : 52-53)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen. (Revelation 5 : 12-13)

TUESDAY, JUNE 30, 2PM PDT

VERDI REQUIEM



VERDI: MESSA DA REQUIEM (2014)

Tamara Wilson, soprano
Jamie Barton, mezzo-soprano
Russell Thomas, tenor
Shenyang, bass
Stangeland Family Youth Choral Academy
OBF Chorus & Orchestra
Matthew Halls, conductor

SELECTIONS FROM C. P. E. BACH MAGNIFICAT (2019)

Julia Sophie Wagner, soprano
Sarah Mesko, alto
Colin Ainsworth, tenor
Kenneth Overton, bass
OBF Chorus
Berwick Academy
John Butt, conductor

THIS HOUSE OF PEACE (2008)

Maria Jette, soprano
Allan Vogel, oboe
OBF Orchestra
Stangeland Family Youth Choral Academy
Anton Armstrong, conductor

Musicologist David Rosen calls the Verdi *Requiem* “probably the most frequently performed major choral work composed since the compilation of Mozart’s *Requiem*.” This 2014 performance includes an incredible cast of operatic voices, all of whom enjoy major careers with the Metropolitan Opera and worldwide, including OBF-favorite, Tamara Wilson. Wilson made her OBF debut as a last-minute replacement soloist in Verdi’s *Requiem* at the opening of OBF’s 40th Anniversary season in 2010.

Joining the Festival Chorus is the Stangeland Family Youth Choral Academy—a major educational initiative founded in 1997 by Helmuth Rilling, Royce Saltzman, and Anton Armstrong through the financial support of Lilah Stangeland and her family. In June 2013, Armstrong received the OBF Saltzman Award—the Festival’s highest honor, bestowed upon individuals who have provided exceptional levels of leadership to the organization. *This House of Peace* was commissioned in 2008 to celebrate the grand opening of the Sacred Heart Medical Center in Springfield, Oregon and performed the same year by the Stangeland Family Youth Choral Academy.

The C. P. E. Bach “Magnificat” features Berwick Academy—one of a handful of educational performance opportunities in the US that exclusively features period performance for emerging professional musicians. It was founded in 2015 by Artistic Director Matthew Halls, with the financial support of Phyllis and Andrew Berwick.

VERDI: REQUIEM

No. 1a. Introit

Requiem aeternam dona eis, Domine:

Eternal rest give unto them, O Lord:
et lux perpetua luceat eis.

and let perpetual light shine upon them.

Te decet hymnus Deus in Sion,

A hymn, O God, becometh Thee in Zion;

Et tibi reddetur votum in Jerusalem:

And a vow shall be paid to Thee in Jerusalem.

Exaudi orationem meam:

O hear my prayer:

Ad te omnis caro veniet.

All flesh shall come to Thee.

Requiem aeternam dona eis, Domine,

Eternal rest give unto them, O Lord.

Et lux perpetua luceat eis.

And let perpetual light shine upon them.

No. 1b. Kyrie eleison

Kyrie eleison

Lord, have mercy upon us.

Christe eleison.

Christ, have mercy upon us.

No. 2. Dies irae

Dies irae, dies illa,

Day of wrath, O day of mourning,

Solvat saeculum in favilla:

See fulfilled the prophets' warning:

Teste David cum Sibylla.

Heaven and earth in ashes burning.

Quantus tremor est futurus,

O, what fear man's bosom rendeth

Quando judex est venturus,

When from heaven the Judge descendeth,

Cuncta stricte discussurus!

On whose sentence all dependeth!

No. 3. Tuba mirum

Tuba mirum spargens sonum

Wondrous sound the trumpet flingeth,
Per sepulcra regionum,

Through earth's sepulchres it ringeth,
Coget omnes ante thronum.

All before the throne it bringeth.

No. 4. Mors stupebit

Mors stupebit et natura,

Death is struck, and nature quaking,

Cum resurget creatura,

All creation is awaking,
udicanti responsura.

To its Judge an answer making.

No. 5. Liber scriptus

Liber scriptus proferetur,

Lo! the Book exactly worded,

In quo totum continetur,

Wherein all hath been recorded:
unde mundus judicetur.

Thence shall judgment be awarded.
Judex ergo cum sedebit,

When the Judge His seat attaineth,
Quidquid latet apparebit:

And each hidden deed arraigneth,
Nil inultum remanebit.

Nothing unavenged remaineth.

No. 6. Quid sum miser

Quid sum miser tunc dicturus?

What shall I, frail man, be pleading?

Quem patronum rogaturus,

Who for me be interceding,

Cum vix justus sit securus?

When the just are mercy needing?

No. 7. Rex tremendae

Rex tremendae majestatis,
 King of majesty tremendous,
Qui salvandos salvas gratis,
 Who dost free salvation send us,
Salva me, fons pietatis.
 Fount of pity, then befriend us!

No. 8. Recordare

Recordare Jesu pie,
 Think, good Jesus, my salvation
Quod sum causa tuae viae:
 Caused Thy wondrous Incarnation.
Ne me perdas illa die.
 Leave me not to reprobation.
Quaerens me sedisti lassus:
 Faint and weary Thou hast sought me,
Redemisti crucem passus:
 On the cross of suffering bought me;
Tantus labor non sit cassus.
 Shall such grace be vainly brought me?
Iuste judex ultionis,
 Righteous Judge! for sin's pollution
Donum fac remissionis,
 Grant Thy gift of absolution,
Ante diem rationis.
 Ere that day of retribution.

No. 9. Ingemisco

Ingemisco, tanquam reus:
 Guilty, now I pour my moaning.
Culpa rubet vultus meus:
 All my shame with anguish owning:
Supplicanti parce, Deus.
 Spare, O God, Thy supplicant groaning.
Qui Mariam absolvisti,
 Thou the sinful woman savedst;
Et latronem exaudisti,
 Thou the dying thief forgavest;
Mihi quoque spem dedisti.
 And to me a hope vouchsafest.
Preces meae non sunt dignae:
 Worthless are my prayers and sighing;
Sed tu, bonus, fac benigne,
 Yet, good Lord, in grace complying,

Ne perenni cremer igne.
 Rescue me from fires undying.
Inter oves locum praesta,
 With Thy favored sheep O place me,
Et ab hoedis me sequestra,
 Nor among the goats abase me,
Statuens in parte dextra.
 But to Thy right hand upraise me.

No. 10. Confutatis

Confutatis maledictis,
 While the wicked are confounded,
Flammis acribus addictis,
 Call me with Thy saints surrounded.
Voca me cum benedictis.
 Doomed to flames of woe unbounded,
Oro supplex et acclinis,
 Low I kneel, with heart-submission,
Cor contritum quasi cinis:
 See, like ashes, my contrition;
Gere curam mei finis.
 Help me in my last condition.

No. 11. Lacrimosa

Lacrymosa dies illa,
 Ah, that day of tears and mourning!
Qua resurget ex favilla
 From the dust of earth returning
Judicandus homo reus:
 Man from judgment must prepare him.
Huic ergo parce Deus.
 Spare, O God, in mercy spare him!
Pie Jesu Domine,
 Lord, all pitying, Jesus blest,
Dona eis requiem! Amen
 Grant them Thine eternal rest. Amen.

No. 12. Domine Jesu Christe*Domine Jesu Christe, Rex gloriae,*

O Lord, Jesus Christ, King of Glory,

Libera animas omnium fidelium defunctorum

Deliver the souls of all the faithful departed

De poenis inferni et de profundo lacu:

From the pains of hell and from the deep pit:

Libera eas de ore leonis,

Deliver them from the lion's mouth,

Ne absorbeat eas tartarus,

That hell may not swallow them up,

Ne cadant in obscurum:

And may they not fall into darkness:

Sed signifer sanctus Michael

Holy standard bearer, Michael,

Repraesentet eas in lucem sanctam:

Lead them into the holy light;

Quam olim Abrahae promisisti, et semini eius.

Which Thou didst promise to Abraham and to his seed.

No. 13. Hostias*Hostias et preces tibi, Domine, laudis offerimus:*

We offer to Thee, O Lord, sacrifices and prayers:

Tu suscipe pro animabus illis,

Do Thou receive them in behalf of those souls

Quarum hodie memoriam facimus:

Whom we commemorate this day.

Fac eas, Domine, de morte transire ad vitam:

Grant them, O Lord, to pass from death unto life,

Quam olim Abrahae promisisti, et semini ejus.

Which Thou didst promise to Abraham and to his seed.

No. 14. Sanctus*Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.*

Holy, Holy, Holy Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are filled with Thy glory.

Osanna in excelsis.

Hosanna in the highest.

Benedictus qui venit in nomine Domini.

Blessed is He who cometh in the name of the Lord.

Osanna in excelsis.

Hosanna in the highest.

No. 15. Agnus Dei*Agnus Dei, qui tollis peccata mundi, dona eis requiem.*

Lamb of God, who takest away the sins of the world,

Dona eis requiem sempiternam!

Grant them eternal rest.

No. 16. Lux aeterna*Lux aeterna luceat eis, Domine!*

May eternal light shine on Thee, Lord

Cum sanctis tuis in aeternum:

With Thy saints forever,

Quia pius es.

For Thou art merciful.

Requiem aeternum dona eis Domine,

Eternal rest give unto them, O Lord,

et lux perpetua luceat eis.

And let perpetual light shine on them.

Cum sanctis tuis in aeternum,

With Thy saints forever

quia pius es.

For Thou art merciful.

No. 17. Libera me*Libera me, Domine, de morte aeterna,*

Deliver me, O Lord, from eternal death

in die illa tremenda, quando coeli movendi sunt et terra.

On that dreadful day when the heavens

and the earth shall be moved,

Dum veneris judicare saeculum per ignem.

And Thou shall come to judge the world by fire.

Tremens factus sum ego et timeo,

I am seized with fear and trembling

dum discussio venerit atque ventura ira.

When I reflect upon the judgment and the wrath to come.

Dies irae, dies ila, calamitas et miseriae,

Day of wrath, O day of calamity and misery,

dies magna et amara valde.

O day of bitterest sorrow.

Requiem aeternum dona eis, Domine,

Eternal rest give unto them, O Lord,

et lux perpetua luceat eis.

And let light perpetual shine on them.

Libera me, Domine, de morte aeterna,

Deliver me, O Lord, from eternal death

in die illa tremenda, quando coeli movendi sunt et terra.

On that dreadful day when the heavens

and the earth be moved.

SELECTIONS FROM C. P. E. BACH: MAGNIFICAT

suscepit israel
Suscepit Israel puerum suum recordatus
misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

He has taken under his protection Israel His boy,
and remembered His mercy.
According to the promise He made to our
ancestors, to Abraham and to His descendants
forever.

gloria patri
Gloria Patri, et Filio, et Spiritui Sancto!

Glory to the Father, the Son and the Holy Spirit!

sicut erat in principio
Sicut erat in principio et nunc et semper et
in saecula saeculorum.

Amen. As it was in the beginning and [now and
always and throughout ages of ages.
Amen.

RALPH M. JOHNSON: THIS HOUSE OF PEACE

I am so grateful for every breath. I was scared,
but you seemed to change all that.

Thank you for your prayers.

She is sleeping well.

Thank you.

Bless Thou this house from roof to floor.

Bless Thou each pilgrim seeking refuge at our door.

Fill every room with peace and grace,

That all who sojourn here find healing in this place.

I want you to know,

I want you to know that my little girl was conceived under a bridge,
Under a bridge.

I have never lived in a house before that is clean, all the time;

Where people talk nice to each other, all the time;

We feel at home here.

I learned I can be here.

I want this, I want this for my baby.

Bless Thou this house with fire and light;

Bless Thou each child who cries for comfort in the night;

And by Thy healing gift imbued,

may every wounded one we touch see life renewed.

We live moment to moment now,

Not knowing what next will be.

And in this unknown, I live in peace.

She is sleeping well. Thank you...

Guide Thou our hands to heal and bless.

Touch all who meet here with Thy love and gentleness.

Soothe all our hearts, let grieving cease.

May we find wholeness with in this house of peace.

And in this unknown, I live in peace.

...within this house of peace.

WEDNESDAY, JULY 1, 10AM PDT

MONTEVERDI VESPERS



MONTEVERDI: VESPRO DELLA BEATA VERGINE (2014)

Yulia Van Doren, Agnes Zsigovics, sopranos
Reginald Mobley, alto
Nicholas Phan, Lawrence Wiliford,
Dann Coakwell, tenors
Dashon Burton, Tyler Duncan, basses
OBF Chorus
OBF Baroque Orchestra
His Majesty's Sagbutts and Cornetts
Matthew Halls, conductor

BACH: SINGET DEM HERRN, BWV 225 (2013)

Stangeland Family Youth Choral Academy
OBF Orchestra
Helmuth Rilling, conductor

Monteverdi was already the greatest composer of his time when his *Vespers for the Blessed Virgin* was published in 1610. The instruments and voices required in this score were absolutely extravagant for that time: virtuoso vocal soloists, two expert 5-part choruses, strings, cornetti and sackbuts (Renaissance brass instruments), recorders and a variety of continuo instruments, such as the theorbo, harpsichord, and organ. This performance featured eight vocal soloists, His Majesty's Sagbutts and Cornetts from England, and the OBF Chorus and Baroque Orchestra under the direction of Matthew Halls.

Singet dem Herrn ein neues Lied (Sing unto the Lord a new song), BWV 225, is a motet by Johann Sebastian Bach that was composed to provide choral exercises for his students at the Thomasschule in Leipzig, Germany. In 2013, Helmuth Rilling took the Stangeland Family Youth Choral Academy through a musical journey that harkens back to the performance of the motet in Leipzig in 1727.

Nicholas Phan made his Carnegie Hall debut in 2009 on three hours' notice, when he was asked to replace an ill tenor in Haydn's *Creation* with Helmuth Rilling and the Orchestra of St. Luke's. Reviewing that concert in *The New York Times*, Anthony Tommasini wrote that he brought a "sweet-toned lyric tenor voice and crisp German diction to his work." Since that time, Phan has performed to lauded applause at OBF for many years.

Matthew Halls made his debut with Oregon Bach Festival in 2011 and served as Artistic Director of Oregon Bach Festival from 2013 to 2017. Hall founded Berwick Academy, established the Oregon Bach Festival Baroque Orchestra, and conducted a wide range of composers from Monteverdi to Verdi to MacMillan.

CLAUDIO MONTEVERDI: VESPRO DELLA BEATA VERGINE

1. Deus in Adjutorium. *Ps. LXIX,1*

Deus, in adjutorium meum intende, Domine, ad adjuvandum me festina.

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum.

Amen. Allelujah.

Make haste, O God, to deliver me: make haste, O Lord, to help me.

Glory be to the Father and to the Son and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be, without end.

Amen. Allelujah.

2. Dixit Dominus. *Ps. CIX*

Dixit Dominus Domino meo:

Sede a dextris meis: donec ponam inimicos tuos scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.

Juravit Dominus, et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis, confregit in die irae suae reges.

Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.

De torrente in via bibet: propterea exaltabit caput.

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

The Lord said to my Lord, sit at my right hand, until I make thine enemies thy footstool.

The Lord shall send out the rod of thy strength from Zion: rule thou in the midst of thine enemies.

At thy beginning in thy day of glory in the splendour of the holy places, before the first light I begat thee.

The Lord hath sworn, and will not repent: thou art a priest for ever after the order of Melchisedech.

The Lord at thy right hand shall destroy kings in the day of his wrath.

He shall judge among the nations, fill them with the dead, and smash heads in many lands.

He shall drink of the brook in the way: thus shall he raise his head.

Glory be to the Father and to the Son and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be, without end. Amen.

3. Nigra Sum. *Cant. cant. 1,4; [2,3;] 2,11-12*

Nigra sum, sed formosa, filiae Jerusalem.

Ideo dilexit me rex et introduxit me in cubiculum suum et dixit mihi:

Surge, amica mea, et veni.

Jam hiems transiit, imber abiit, et recessit.

Flores apparuerunt in terra nostra, tempus putationis advenit.

I am black but comely, ye daughters of Jerusalem.

Therefore the king hath delighted in me and brought me to his chamber and said to me:

Arise, my love, and come.

For the winter is passed, the rain is over and gone;

Flowers have appeared in our land, the time of pruning is at hand.

4. Laudate Pueri Domine. *Ps. CXII*

Laudate, pueri, Dominum:

laudate nomen Domini.

Sit nomen Domini benedictum, ex hoc nunc, et usque in saeculum.

A solis ortu usque ad occasum, laudabile nomen Domini.

Excelsus super omnes gentes Dominus, et super coelos gloria ejus.

Quis sicut Dominus Deus noster, qui in altis habitat, Et humilia respicit in coelo et in terra?

Suscitans a terra inopem, et de stercore erigens pauperem:

Ut collocet eum cum principibus, cum principibus populi sui.

Qui habitare facit sterilem in domo, matrem filiorum laetantem.

Praise the Lord, ye servants: praise the name of the Lord.

Blessed be the name of the Lord, from this time forth for evermore.

From the rising to the setting of the sun, the Lord's name be praised.

The Lord is high above all nations, and his glory above the heavens.

Who is like the Lord our God, who dwelleth on high, Yet respecteth humbly what is in heaven and earth?

He raiseth the simple from the dust, and lifteth the poor from the mire.

That he may set him with princes, even the princes of his people.

Who maketh the barren woman to keep house, a joyful mother of children.

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Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Glory be to the Father and to the Son and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be, without end. Amen.

5. Pulchra Es. *Cant. cant. 6,3-4*

Pulchra es, amica mea, suavis et decora filia Jerusalem.

Pulchra es, amica mea, suavis et decora sicut Jerusalem, terribilis ut castrorum acies ordinata.

Averte oculos tuos a me, quia me avolare fecerunt.

Thou art beautiful, my love, sweet and comely daughter of Jerusalem.

Thou art beautiful, my love, sweet and comely as Jerusalem, terrible as an army arrayed for battle.

Turn thine eyes from me, for they make me flee away.

6. Laetatus Sum. *Ps. CXXI*

Laetatus sum in his, quae dicta sunt mihi: in domum Domini ibimus.

Stantes erant pedes nostri, in atriis tuis, Jerusalem.

Jerusalem, quae aedificatur ut civitas: cujus participatio ejus in idipsum.

Illuc enim ascenderunt tribus, tribus Domini testimonium Israel ad confitendum nomini Domini.

Quia illic sederunt sedes in iudicio, sedes super domum David.

Rogate quae ad pacem sunt Jerusalem: et abundantia diligentibus te.

Fiat pax in virtute tua: et abundantia in turribus tuis.

Propter fratres meos, et proximos meos, loquebar pacem de te:

Propter domum Domini Dei nostri, quaesivi bona tibi.

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

I was glad when they said to me: we will go into the house of the Lord.

Our feet shall stand in thy gates, O Jerusalem.

Jerusalem, that is built as a city that is at one with itself.

For thither the tribes go up, the tribes of the Lord, to the testimony of Israel, to give thanks to the name of the Lord.

For there are the seats of judgement, the thrones of the house of David.

Pray for the peace of Jerusalem: they shall prosper that love thee.

Peace be within thy walls, and plenty within thy palaces.

For my brethren, and my companions, I will seek peace for thee.

For the house of the Lord our God, I will seek to do thee good.

Glory be to the Father and to the Son and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be, without end. Amen.

7. Duo Seraphim. *Is. 6,3; Joh. Epist. I. 5,7-8*

Duo Seraphim clamabant alter ad alterum: Sanctus Dominus Deus Sabaoth.

Plena est omnis terra gloria ejus.

Tres sunt, qui testimonium dant in coelo:

Pater, Verbum et Spiritus Sanctus: et hi tres unum sunt.

Sanctus Dominus Deus Sabaoth.

Plena est omnis terra gloria ejus.

Two seraphim cried to one another: Holy is the Lord God of Sabaoth.

The whole earth is full of his glory.

There are three who bear witness in heaven:

the Father, the Word, and the Holy Spirit: and these three are one.

Holy is the Lord God of Sabaoth.

The whole earth is full of his glory.

8. Nisi Dominus. *Ps. CXVI*

Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eum.

Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere: surgite postquam sederitis, qui manducatis panem doloris.

Cum dederit dilectis suis somnum: ecce, haereditas Domini filii: merces, fructus ventris.

Sicut sagittae in manu potentis: ita filii excussorum.

Unless the Lord build the house, they labour in vain who build it.

Except the Lord keep the city, he watcheth in vain who keepeth it.

It is vain for you to rise before dawn: rise later, ye who have eaten the bread of sorrows;

When he will give sleep to his chosen.

Lo, children are an heritage of the Lord; a reward, the fruit of the womb.

As arrows in the hands of the mighty, thus are the children of outcasts.

Beatus vir qui implevit desiderium suum ex ipsis: non confundetur cum loquetur inimicis suis in porta.

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Blessed is the man whose quiver is full of them: they shall not be ashamed when they confront their enemies in the way.

Glory be to the Father and to the Son and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be, without end. Amen.

9. Audi Coelum.

Audi, coelum, audi verba mea plena desiderio et perfusa gaudio. *Audio*

Dic, quaeso, mihi: Quae est ista quae consurgens ut aurora rutilat, ut benedicam? *Dicam*

Dic nam ista pulchra ut luna, electa ut sol, replet laetitia terras, coelos, maria. *Maria*

Maria virgo illa dulcis praedicta de propheta Ezekiel, porta orientalis? *Talis*

Illa sacra et felix porta per quam mors fuit expulsa introduxit autem vita? *Ita*

Quae semper tutum est medium inter homines et Deum pro culpae remedium? *Medium*

Omnes hanc ergo sequamur qua cum gratia mereamur vitam aeternam. Consequamur. *Sequamur*

Praestet nobis Deus, Pater hoc et Filius et Mater cujus nomen invocamus dulce miseris solamen. *Amen*

Benedicta es, virgo Maria, in saeculorum saecula.

Hear, O heaven, hear my words full of longing and pervaded by joy. *I hear*

Tell me, I pray, who is she that shines like the dawn in her rising, that I might bless her? *I will tell*

Tell me, for she, beautiful as the moon, radiant as the sun, fills with joy the earth, heavens and seas. *Mary*

Mary, that sweet virgin foretold by the prophet Ezekiel, the portal of the East? *Even she*

That sacred and happy portal through which death was driven out and life brought in? *Even so*

She who is always a sure intermediary between men and God, the cure for our sins? *The Mediator*

Let us all therefore follow her through whose grace we may be granted eternal life. Let us go with her. *Let us follow*

May God help us, God the Father, and the Son, and the Mother on whose sweet name we call as a comfort to the wretched. *Amen*

Thou art blessed, virgin Mary, for ever and ever.

10. Lauda Jerusalem.

Ps. CXLVII

Lauda, Jerusalem, Dominum: lauda Deum tuum, Sion.

Quoniam confortavit seras portarum tuarum: benedixit filiis tuis in te.

Qui posuit fines tuos pacem: et adipe frumenti satiat te.

Qui emittet eloquium suum terrae: velociter currit sermo ejus.

Qui dat nivem sicut lanam: nebulam sicut cinerem spargit.

Mittit crystallum suam sicut buccellas: ante faciem frigoris ejus quis sustinebit?

Emittet verbum suum, et liquefaciet ea: flabit spiritus ejus, et fluent aquae.

Qui annunciat verbum suum Jacob: justitias et judicia sua Israel.

Non fecit taliter omni nationi: et judicia sua non manifestavit eis.

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Praise the Lord, O Jerusalem; praise thy God, O Zion.

For he hath strengthened the bars of thy gates; he hath blessed thy children within thee.

He maketh peace in thy borders, and filleth thee with the finest wheat.

He sendeth his commandment to the earth; his word runneth swiftly.

He giveth snow like wool; he scattereth hoar frost like ashes.

He casteth forth his ice like morsels; before his cold who can stand?

He sendeth out his word, and melteth them; his spirit blows, and the waters flow.

He sheweth his word unto Jacob, his statutes and judgements to Israel.

He hath not dealt so with any nation; and his judgments he hath not made manifest.

Glory be to the Father and to the Son and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be, without end. Amen.

11. Sonata Sopra "Sancta Maria".

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

12. Ave Maris Stella.

Ave maris stella,
Dei Mater alma
Atque semper Virgo
Felix coeli porta.
Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.
Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.
Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.
Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.
Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur.
Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto
Tribus honor unus. Amen.

Hail, star of the sea,
bountiful mother of God
and ever Virgin,
happy gate of heaven.
Taking that Ave
from the mouth of Gabriel,
preserve us in peace,
giving Eve a new name.
Loose the chains of the bound,
bring light to the blind,
drive out our ills,
invoke all things good.
Show thyself to be a mother,
may he who was born for us
receive our prayers through thee.
Singular virgin,
more gentle than all,
absolve us from sin and
make us gentle and pure.
Grant us a pure life,
prepare a safe way,
that in seeing Jesus
we may rejoice for ever.
Praise be to God the Father,
glory to Christ on high,
and with the Holy Spirit
honour to the three in one. Amen.

13. Magnificat.

Luc. 1,46-55

Magnificat anima mea Dominum:
et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.
Deposuit potentes de sede, et
exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria Patri et Filio et
Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my saviour.
For he hath regarded the lowliness of his handmaiden:
for behold from henceforth all generations shall call
me blessed.
For he that is mighty hath done great things to me,
and holy is his name.
And his mercy is on them that fear him from
generation to generation.
He hath shewed strength with his arm;
he hath scattered the proud
in the imagination of his heart.
He hath put down the mighty from their seat, and
hath exalted the lowly.
He hath filled the hungry with good things,
and the rich he hath sent empty away.
He hath sustained Israel his servant,
remembering his mercy.
As he promised to our forefathers,
Abraham and his seed for ever.
Glory be to the Father and to the Son and
to the Holy Spirit.
As it was in the beginning, is now, and ever shall be,
without end. Amen.

BACH: SINGET DEM HERRN, BWV 225

1. Chor

*Singet dem Herrn ein neues Lied!
Die Gemeinde der Heiligen sollen ihn loben,
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem
Könige.
Sie sollen loben seinen Namen im Reihen,
mit Pauken und Harfen sollen sie ihm spielen.
(Psalm 149:1-3)*

2. Aria (Chor I)

Gott, nimm dich ferner unser an!
Denn ohne dich ist nichts getan
mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt!

Chorale (Chor II)

**Wie sich ein Vat'r erbarmet
Üb'r seine junge Kindlein klein:
So tut der Herr uns Armen,
So wir ihn kindlich fürchten rein.
Er kennt das arme Gemächte,
Gott weiß, wir sind nur Staub.
Gleichwie das Gras vom Rechen,
Ein Blum und fallendes Laub,
Der Wind nur drüber wehet,
So ist es nimmer da:
Also der Mensch vergehet,
Sein End, das ist ihm nah.
("Nun lob, mein Seel, den Herren," verse 3)**

3. Chor

*Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit.
Alles was Odem hat, lobe den Herrn,
Halleluja!
(Psalm 150:2, 6)*

Psalm 149:1-3 (mov't. 1); "Nun lob, mein Seel, den Herren," verse 3: Johann Gramann 1548 (mov't. 2); Psalm 150:2, 6 (mov't. 3)

©Pamela Dellal

1. Chorus

*Sing to the Lord a new song!
The congregation of the saints shall praise
Him,
Israel rejoices in Him, who has created it.
Let the children of Zion be joyful in their King.
Let them praise His name in dances,
with drums and harps let them play to Him.*

2. Aria (Chorus I)

God, take us to Yourself from now on!
For without You we can accomplish nothing
with all of our belongings.
Therefore be our protection and light,
and if our hope does not deceive us,
You will make it happen in the future.
Happy is the person who strictly and tightly
abandons himself to You and Your mercy!

Chorale (Chorus II)

**As a father has mercy
upon his young children:
so the Lord does with us poor ones,
when we fear Him with pure and childlike
hearts.
He knows his poor creatures,
God knows we are but dust.
Just as the grass that is mowed,
a flower or a falling leaf,
the wind only blows over it,
and it is no longer there;
So also man passes away,
his end is near to him.**

3. Chorus

*Praise the Lord in His works,
praise Him in his great glory.
Everything that has breath, praise the Lord,
Hallelujah!*

THURSDAY, JULY 2, 2PM PDT

A MIDSUMMER NIGHT'S DREAM



**MENDELSSOHN: INCIDENTAL
MUSIC TO SHAKESPEARE'S
"A MIDSUMMER NIGHT'S DREAM"
(1993)**

Christine Schafer, soprano
Ingeborg Danz, alto
OBF Women's Chorus
OBF Orchestra
Helmuth Rilling, conductor

**SCHUBERT: MASS IN A-FLAT MAJOR
(1996)**

Donna Brown, soprano
James Taylor, tenor
OBF Chorus & Orchestra
OBF Orchestra
Helmuth Rilling, conductor

Between the years 1991 and 2009, Oregon Bach Festival and Helmuth Rilling recorded an amazing 11 CD recordings on the Hänssler Classic (Germany) label. Of Mendelssohn's inspired music for "A Midsummer Night's Dream," Charles O'Connell, author of *The Victor Book of The Symphony*, wrote, "There is a magic in it ... an elfin gaiety, a diaphanous delicacy, an ethereal quality compounded of dew and honey and the nectar of flowers, the scents of flowers on warm midnight airs, the rhythm of flowers and tiny feet dancing 'neath the towering blades of grass. There are pranks and clowning, true love and black magic, pathos and the pleasant, impossible conceits of a poet's imagination."

The OBF Chorus is led by Chorus Master Kathy Saltzman Romey, artistic director of the 200-voice Minnesota Chorale and director of choral activities at the University of Minnesota. Romey has been on the staff of Oregon Bach Festival since 1984 and is principal chorus master of the Festival's professional choir, which she prepares for annual concerts, commissions and recording projects. Festival programs have included American and world premiere performances of major works by Tan Dun, Arvo Pärt, Krzysztof Penderecki and Sven-David Sandström, and Mozart reconstructions by Robert Levin. She has assisted with ten recordings, including Oregon Bach Festival's 2001 Grammy Award-winning CD of Penderecki's Credo, and the Grammy-nominated disc of Beethoven's Ninth Symphony, with Osmo Vänskä leading the Minnesota Orchestra and the Minnesota Chorale.

Franz Schubert is one of Helmuth Rilling's favorite composers. With OBF, Rilling conducted much of Schubert's orchestral and sacred music. The 1996 performance featured the wonderful tenor James Taylor, one of OBF's beloved vocal soloists for many years.

This broadcast is dedicated to the memory of Alan Molitz.

MENDELSSOHN: INCIDENTAL MUSIC TO SHAKESPEARE'S "A MIDSUMMER NIGHT'S DREAM"

OUVERTURE • Allegro di molto
SCHERZO • Allegro vivace
L'istesso tempo/ ELFENMARSCH • Allegro vivace
LIED mit CHOR • Allegro ma non troppo
Andante • Allegro molto
INTERMEZZO • Allegro appassionato • Allegro molto comodo
Allegro • Allegro molto • Andante
NOTTURNO • Con moto tranquillo
Andante • Allegro molto
HOCHZEITSMARSCH • Allegro vivace
Allegro commodo • MARCIA FIJNEBRE • Andante comodo
EIN TANZ VON RUPELN • Allegro di molto
Allegro vivace come I.
Finale • Allegro di molto

1) Song with Chorus

First Fairy:

You spotted snakes, with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms do no wrong;
Come not near our fairy queen:

Chorus:

Philomel with melody,
Sing in our sweet lullaby:
Lulla, lulla, lullaby; lulla, lulla, lullaby:
Never harm, nor spell, nor charm,
Come our lovely lady nigh;
So, good night, with lullaby:

Second Fairy:

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence;
Beetles black, approach not near;
Worm nor snail do no offence.

Chorus:

Philomel with melody, etc.

2) Finale

Chorus:

Through this house give glimmering light
By the dead and drowsy fire:
Every elf and fairy sprite
Hop as light as bird from brier:
And this ditty, after me,
Sing and dance it trippingly.

First Elf:

First, rehearse your song by rote,
To each word a warbling note,
Hand in hand, with fairy grace,
Will we sing, and bless this place.

Chorus:

Will we sing and bless this place.
Oberon then pronounces a blessing for the newly-married couples; the chorus echoes his final words:

Chorus:

Trip away:
Make no stay:
Meet me all by break of day.
And Puck bids all goodnight over the closing chords,
the same that opened the overture.

SCHUBERT: MASS IN A-FLAT MAJOR

1. KYRIE

GLORIA

2. Gloria in excelsis Deo
3. Gratias agimus tibi
4. Domine Deus
5. Quoniam tu solus sanctus
6. Cum sancto spiritu

CREDO

7. Credo
8. Et incarnatus est
9. Et resurrexit

SANCTUS

10. Sanctus
11. Osanna
12. Benedictus
13. Osanna

AGNUS DEI

14. Agnus Dei
15. Dona nobis pacem

<p>Kyrie Kyrie eleison. Christe eleison. Kyrie eleison.</p>	<p>Kyrie Lord, have mercy. Christ, have mercy. Lord, have mercy.</p>
<p>Gloria Gloria in excelsis Deo, Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, Adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, Miserere nobis. Qui tollis peccata mundi, Quoniam tu solus sanctus, tu solus Dominus, Tu solus altissimus, Cum Sancto Spiritu in gloria Dei Patris, Amen.</p>	<p>Gloria Glory to God in the highest, And peace on earth to men of good will. We praise You, we bless You, We worship You, we glorify You. We give You thanks for Your great glory. Lord God, King of Heaven, God the Father Almighty. Lord only-begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father. You who take away the sin of the world, Have mercy on us. You who take away the sin of the world, For You alone are holy, You alone are Lord, You alone are the Most High, With the Holy Spirit in the glory of God the Father, Amen.</p>
<p>Credo Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero. per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto, ex Maria virgine; et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, Et resurrexit tertia die secundum Scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria, judicare vivos et mortuos, cujus regni non erit finis. Et in Spiritum Sanctum Dominum, et vivificantem, qui ex Patre Filioque</p>	<p>Credo I believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. the only Son of God, eternally begotten of the Father, God from God, light from light, true God from true God, through Him all things were made. For us and [for] our salvation He came down from heaven: by the power of the Holy Spirit He became incarnate from the Virgin Mary, and was made man. For our sake He was crucified under Pontius Pilate; On the third day He rose again in accordance with the Scriptures; He ascended into heaven, and is seated at the right hand of the Father; He will come again in glory to judge the living and the dead, and His kingdom will have</p>

<p>procedit, qui cum Patre et Filio simul adoratur, et conglorificatur, qui locutus est per Prophetas. Confiteor unum baptisma in remissionem peccatorum, mortuorum, et vitam venturi saeculi. Amen.</p>	<p>no end. And I believe in the Holy Spirit, the Lord, the giver of Life, who proceeds from the Father and the Son; with the Father and the Son He is worshipped and glorified. He has spoken through the prophets.-I acknowledge one baptism for the forgiveness of sins; of the dead, and the life of the world to come. Amen.</p>
<p>Sanctus Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.</p>	<p>Sanctus Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory, Hosanna in the highest.</p>
<p>Benedictus Benedictus qui venit in nomine Domini. Osanna in excelsis.</p>	<p>Benedictus Blessed is He who comes in the name of the Lord, Hosanna in the highest.</p>
<p>Agnus Dei Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi, dona nobis pacem.</p>	<p>Agnus Dei Lamb of God, who takes away the sin of the world, have mercy on us. Lamb of God, who takes away the sin of the world, have mercy on us. Lamb of God, who takes away the sin of the world, grant us peace.</p>

FRIDAY, JULY 3, 10AM PDT

ST. JOHN PASSION



ST. JOHN PASSION (1995)

Maria Jette, soprano
Ingeborg Danz, alto
James Taylor, tenor
Mattias Gorne, baritone
Thomas Quasthoff, baritone
OBF Chorus & Orchestra
Helmuth Rilling, conductor

The St. John Passion seems much smaller and more intimate than the St. Matthew but the St. John, close to Bach's heart, has an immediate dramatic quality. Central to the work is the role of the Evangelist, here beautifully and expressively performed by James Taylor. This recording is from 1995 and features four soloists who were enduring favorites at OBF: Maria Jette, Ingeborg Danz, James Taylor, and Thomas Quasthoff.

OBF favorite Maria Jette, soprano, has appeared with the Los Angeles Chamber Orchestra, Saint Paul Chamber Orchestra and Minnesota Orchestra, Vocalessence (formerly The Plymouth Music Series of Minnesota), Portland Baroque Orchestra, and has been a regular guest at Oregon Bach Festival. She has sung Bach, Mozart and Monteverdi in Germany, Spain, Japan, and Canada, as well as in Minneapolis, New York, Washington, D.C. and Los Angeles.

Ingeborg Danz is known as one of the finest Bach performers of her generation. As a mezzo-soprano and contralto, she has toured throughout the world including the U.S., Japan, South America, Russia and Europe. Ingeborg has a close professional relationship with Helmuth Rilling and collaborated with him many times at the International Bach Academy in Stuttgart and with OBF. Her main fields are oratorio, concert performance and Lieder.

ST. JOHN PASSION

PART ONE

No. 1 (1) Chorus

Herr, unser Herrscher, dessen Ruhm

Lord, our ruler, whose praise
in all the lands herrlich ist!

is glorious in all the lands!

Zeig uns durch deine Passion,

Show us through your Passion,

dass du, der wahre Gottessohn,

that you, the true Son of God,

zu aller Zeit,

at all times,

auch in der grössten Niedrigkeit,

even in the greatest abasement,

verherrlicht worden bist!

have been glorified!

No. 2a 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 verriet, wusste den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wusste alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

Jesus went with His disciples across the brook Kidron, where there was a garden, which Jesus and his disciples entered. Judas, however, who betrayed him, also knew the spot, for Jesus often gathered in that very place with his disciples. Now when Judas had engaged the band [of Roman soldiers] and attendants of the chief priests and of the Pharisees, he came to that place with torches, lanterns, and with weapons. Now since Jesus knew everything that was supposed to happen to him, he went out and exclaimed to them:

Jesus*

Wen suchet ihr?

Whom do you seek?

Evangelist*

Sie antworteten ihm:

They answered him:

No. 2b (3) Chorus*

Jesum von Nazareth.

Jesus of Nazareth.

No. 2c (4) Recitative

Evangelist*

Jesus spricht zu ihnen:

Jesus exclaims to them:

Jesus*

Ich bin's.

I am the one.

Evangelist*

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

Judas, however, who betrayed him, also stood with them.

Now since Jesus exclaimed to them, "I am the one,"

they drew back and fell to the ground. He then asked them once more:

Jesus*

Wen suchet ihr?

Whom do you seek?

Evangelist*

Sie aber sprachen:

They again exclaimed:

No. 2d (5) Chorus*

Jesum von Nazareth.
Jesus of Nazareth.

No. 2e (6) Recitative

Evangelist*

Jesus antwortete:
Jesus answered:

Jesus*

Ich hab's euch gesagt, dass ich's sei, suchet ihr denn mich, so lasset diese gehen!
I have said to you that it is I; if you are in fact looking for me, then let these others go!

No. 3 (7) Chorale

O grosse Lieb, o Lieb ohn' alle Masse,
O great love, O love beyond all measure,
die dich gebracht auf diese Marterstrasse!
that [has] brought you on this path of torment!
Ich lebte mit der Welt in Lust und Freuden,
I lived with the world in delight and joy,
und du musst leiden.
and you have to suffer.

No. 4 (8) 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:
In order that the Word would be fulfilled, which he said, "I have not lost one of those whom you have given me." Then Simon Peter had a sword and drew it out and struck at the high priest's servant and cut his right ear off; and the servant's name was Malchus. Then Jesus exclaimed to Peter:

Jesus*

Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?
Put your sword in the scabbard! Shall I not drink the cup that my Father has given me?

No. 5 (9) Chorale

Dein Will gescheh, Herr Gott, zugleich
Your will be done, Lord God, alike
auf Erden wie im Himmelreich.
on earth as [it is] in the kingdom of heaven.
Gib uns Geduld in Leidenszeit,
Give us patience in time of suffering,
gehorsam sein in Lieb und Leid;
to be obedient in love and woe;
wehr und steur allem Fleisch und Blut,
restrain and hold in check all flesh and blood
das wider deinen Willen tut!
that acts against your will!

No. 6 (10) Recitative

Evangelist*

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

The band, however, and the captain and the attendants of the Jews took Jesus and bound him and led him at first to Annas (the father-in-law of Caiaphas, the one who was high priest in that year). But it was Caiaphas who advised the Jews it would be good that one man be put to death for [i.e., instead of] the people.

No. 7 (11) Aria (Alto)

Von den Stricken meiner Sünden
From the ropes of my sins
mich zu entbinden,
to unbind me,
wird mein Heil gebunden.
my Salvation is bound.
Mich von allen Lasterbeulen
From all the bruises of my vice
völlig zu heilen,
fully to heal me,
lässt er sich verwunden.
he lets himself be wounded.

No. 8 (12) Recitative

Evangelist*

Simon Petrus aber folgte Jesu nach und ein ander Jünger.
Simon Peter, however, and another disciple followed Jesus.

No. 9 (13) Aria (Soprano)

Ich folge dir gleichfalls mit freudigen Schritten

I will follow you likewise with joyful steps
und lasse dich nicht, mein Leben, mein Licht.

and will not let you [go], my life, my light.

Befördre den Lauf und höre nicht auf,

Hasten the way, and do not cease,

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

yourself, to pull at, to push, [and] to beseech me.

No. 10 (14) Recitative

Evangelist*

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

This same disciple was known by the high priest and went with Jesus into the high priest's palace. Peter, however, stood outside, in front of the door. Then the other disciple, who was known by the high priest, went out and spoke with the woman keeping the door and led Peter in. Then the maid, the doorkeeper, exclaimed to Peter:

Maid*

Bist du nicht dieses Menschen Jünger einer?

Are you not one of this man's disciples?

Evangelist*

Er sprach:

He exclaimed:

Peter*

Ich bin's nicht.

I am not.

Evangelist*

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

But the servants and attendants stood around, having made a charcoal fire (for it was cold), and warmed themselves. But Peter stood among them and warmed himself. But the high priest asked Jesus about his disciples and about his teaching. Jesus answered him:

Jesus*

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

I have spoken freely and openly before the world. I have always taught in the synagogue and in the Temple, where all Jews come together, and have spoken nothing in secret. Why do you ask me about this? About this, ask those who have heard what I have spoken to them! Behold, these same ones know what I have said.

Evangelist*

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

But when he spoke such things, one of the attendants who stood nearby gave Jesus a blow to the face and exclaimed:

Attendant*

Solltest du dem Hohenpriester also antworten?

Should you so answer the high priest?

Evangelist*

Jesus aber antwortete:

But Jesus answered:

Jesus*

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

If I have spoken wickedly, then demonstrate that it had been something evil; but if I have spoken rightly, why do you strike me?

No. 11 (15) Chorale

Wer hat dich so geschlagen,

Who has struck you so,

mein Heil, und dich mit Plagen

my Salvation, and you with torments

so übel zugericht'?

handled so roughly?

Du bist ja nicht ein Sünder

Indeed, you are not a sinner,

wie wir und unsre Kinder,

like we and our children;

von Missetaten weisst du nichts.

you know nothing of misdeeds.

*Ich, ich und meine Sünden,
I, I and my sins,
die sich wie Körnlein finden
which are as [numerous as] the grains
des Sandes an dem Meer,
of sand on the seashore,*

*Die haben dir erreget
they have caused you
das Elend, das dich schläget,
the sorrow that strikes you
und das betrübte Marterheer.
and the grievous host of pain.*

No. 12a (16) Recitative

Evangelist*

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

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

No. 12b (17) Chorus*

*Bist du nicht seiner Jünger einer?
Are you not one of his disciples?*

No. 12c (18) Recitative

Evangelist*

*Er leugnete aber und sprach:
He denied it again and exclaimed:*

Peter*

*Ich bin's nicht.
I am not.*

Evangelist*

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

One of the high priest's servants, a kinsman of him
whose ear Peter had cut off, exclaimed:

Attendant*

*Sahe ich dich nicht im Garten bei ihm?
Did I not behold you in the garden with him?*

Evangelist*

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

Then Peter denied it once more, and immediately the
cock crowed. Then Peter remembered the words of Jesus
and went out and wept bitterly.

No. 13 (19) Aria (Tenor)

Ach, mein Sinn,

O, my disposition,
*wo willst du endlich hin,
where do you at last intend to go;
wo soll ich mich erquicken?
where shall I restore myself?*

Bleib ich hier,

Shall I stay here,
*oder wünsch ich mir
or do I wish*

Berg und Hügel auf den Rücken?

mountains and hills [to fall] upon my back?
Bei der Welt ist gar kein Rat,

In the world there is no counsel whatsoever,
und im Herzen

and in my heart
*stehn die Schmerzen
remain the agonies*

meiner Missetat,

of my misdeed:

weil der Knecht den Herrn verleugnet hat.

for the servant has disavowed the Lord.

No. 14 (20) Chorale

Petrus, der nicht denkt zurück,

Peter, who does not think back,
*seinen Gott verneinet,
denies his God;*

der doch auf einernsten Blick

he, however, at a penetrating glance,
bitterlichen weinet.

weeps bitterly.

Jesu, blicke mich auch an,

Jesus, glance on me as well,

wenn ich nicht will bussen;

whenever I am unrepentant;

wenn ich Böses hab getan,

whenever I have done something evil,

rühre mein Gewissen!

stir my conscience!

PART TWO / After the Sermon

No. 15 (21) Chorale

Christus, der uns selig macht,

Christ, who makes us blessed,
kein Bö's hat begangen,

[who] has committed no evil,
der ward für uns in der Nacht

he was for us in the night
als ein Dieb gefangen,

seized like a thief,
geführt vor gottlose Leut

led before godless people
und fälschlich verklaget,

and falsely accused,

verlacht, verhöhnt und verspeit,

mocked, scorned, and spat upon,

wie denn die Schrift saget.

as then the Scripture says.

No. 16a (22) Recitative

Evangelist*

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

Then they led Jesus from Caiaphas before the hall of judgment, and it was early. And they did not go into the hall of judgment, lest they would be defiled, but that they might eat [the] Passover [meal]. Then Pilate went out to them and exclaimed:

Pilate*

Was bringet ihr für Klage wider diesen Menschen?

What charge do you bring against this man?

Evangelist*

Sie antworteten und sprachen zu ihm:

They answered and exclaimed to him:

No. 16b (23) Chorus*

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

Were this one not an evildoer, we would not have given him over to you.

No. 16c (24) Recitative

Evangelist*

Da sprach Pilatus zu ihnen:

Then Pilate exclaimed to them:

Pilate*

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

So take him away and judge him according to your own law!

Evangelist*

Da sprachen die Jüden zu ihm:

Then the Jews exclaimed to him:

No. 16d (25) Chorus*

Wir dürfen niemand töten.

We are not permitted to put anyone to death.

No. 16e (26) 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 Jesu und sprach zu ihm:

So that the word of Jesus would be fulfilled, which he said when he predicted what kind of death he would die. Pilate then went back into the hall of judgment and summoned Jesus and exclaimed to him:

Pilate*

Bist du der Jüden König?

Are you the King of the Jews?

Evangelist*

Jesu antwortete:

Jesus answered:

Jesus*

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

Do you speak of that on your own [initiative], or have others said it to you about me?

Evangelist*

Pilatus antwortete:

Pilate answered:

Pilate*

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

Am I a Jew? Your people and the chief priests have given you over to me; what have you done?

Evangelist*

Jesus antwortete:

Jesus answered:

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.

My kingdom is not of this world; were my kingdom of this world, my attendants would fight on that account, so that I would not be given over to the Jews; again, as it is, my kingdom is not from here.

No. 17 (27) Chorale

Ach grosser König, gross zu allen Zeiten,

*O great king, great through all the ages,
wie kann ich gnugsam diese Treu ausbreiten?*

how can I satisfactorily display this faithfulness?

Keins Menschen Herze mag indes ausdenken,

*No human's heart could meanwhile conceive of
was dir zu schenken.*

something [fit] to give you.

Ich kann's mit meinen Sinnen nicht erreichen,

*I cannot with my capacities reach anything,
womit doch dein Erbarmen zu vergleichen.*

with which surely to compare your mercy.

wie kann ich dir denn deine Liebestaten

*How can I, then, to you your acts of love
im Werk erstatten?*

with my deeds pay?

No. 18a (28) Recitative**Evangelist***

Da sprach Pilatus zu ihm:

Then Pilate exclaimed to him:

Pilate*

So bist du dennoch ein König?

So you are a king, then?

Evangelist*

Jesus antwortete:

Jesus answered:

Jesus*

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

You say that I am a king. For this I am begotten and come into the world: that I shall bear witness to the truth. Whoever is of the truth, he hears my voice.

Evangelist*

Spricht Pilatus zu ihm:

Pilate exclaims to him:

Pilate*

Was ist Wahrheit?

What is truth?

Evangelist*

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

And when he [had] said this, he went back out to the Jews and exclaimed to them:

Pilate*

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?

I find no guilt in him. But you have a custom that I release one to you. Now do you want me to release to you the King of the Jews?

Evangelist*

Da schrieen sie wieder allesamt und sprachen:

Then they shouted out in return, all together, and exclaimed:

No. 18b (29) Chorus*

Nicht diesen, sondern Barrabam!

Not this one, but Barrabas!

No. 18c (30) Recitative**Evangelist***

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

But Barabbas was a murderer. Pilate then took Jesus and scourged him.

No. 19 (31) Arioso (Bass)

Betrachte, meine Seel, mit ängstlichem Vergnügen,

Ponder, my soul, with anxious pleasure,
mit bitterer Lust und halb beklemmtem Herzen

with bitter delight and half-uneasy heart,
dein höchstes Gut in Jesu Schmerzen,
in Jesus' agony your highest good;

wie dir aus Dornen, so ihn stechen,

how, for you, out of the thorns that pierce him,
die Himmelsschlüsselblumen blühen!

the key-of-heaven flowers blossom!

Du kannst viel süsse Frucht von seiner Wermut brechen,

You can break off much sweet fruit from his

[bitter sorrow] wormwood,

drum sieh ohn Unterlass auf ihn!

so behold him without ceasing!

No. 20 (32) Aria (Tenor)

Erwäge, wie sein blutgefärbter Rücken

Consider, how his blood-tinged back,

in allen Stücken

in all aspects

den Himmel gleiche geht.

is just like the sky.

Daran, nachdem die Wasserwogen

Thereon, after the floodwaves

von unsrer Sündflut sich verzogen,

of our sins' deluge have passed by,

der allerschönste Regenbogen

the most beautiful rainbow

als Gottes Gnadenzeichen steht!

remains as a sign of God's grace!

No. 21a (33) Recitative

Evangelist*

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

And the soldiers plaited a crown of thorns and placed
it upon his head and put on him a purple robe and
exclaimed:

No. 21b (34) Chorus*

Sei gegrüßet, lieber Jüdenkönig!

Greetings, dear King of the Jews!

No. 21c (35) Recitative

Evangelist*

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

And gave him blows to the face. Then Pilate went back out
and exclaimed to them:

Pilate*

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

Behold, I am leading him out to you, so that you will
recognize that I find no guilt in him.

Evangelist*

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

Thus Jesus went out, wearing a crown of thorns and
purple robe. And he [Pilate] exclaimed to them:

Pilate*

Sehet, welch ein Mensch!

Behold, what a man!

Evangelist*

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

When the chief priests and the attendants beheld him,
they shouted out and exclaimed:

No. 21d (36) Chorus*

Kreuzige, kreuzige!

Crucify, crucify!

No. 21e (37) Recitative

Evangelist*

Pilatus sprach zu ihnen:

Pilate exclaimed to them:

Pilate*

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

Take him away and crucify him; for I find no guilt in him!

Evangelist*

Die Jüden antworteten ihm:

The Jews answered him:

No. 21f (38) 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 according to the law he ought to die: for he has made himself the Son of God.

No. 21g (39) Recitative

Evangelist*

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

When Pilate heard those words, he was yet more afraid and went back into the hall of judgment and exclaimed to Jesus:

Pilate*

Von wannen bist du?

Where do you come from?

Evangelist*

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

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

Pilate*

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

Will you not speak with me? Don't you know that I have power to crucify you, and have power to release you?

Evangelist*

Jesus antwortete:

Jesus answered:

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 gross're Sünde.

You would have no power over me, if it were not handed down to you from on high; therefore, [the one] who has given me over to you, he has the greater sin.

Evangelist*

Von dem an trachtete Pilatus, wie er ihn losliesse.

From this, henceforth, Pilate sought how he might release him.

No. 22 (40) Chorale

Durch dein Gefängnis, Gottes Sohn,

Through your imprisonment, Son of God,
ist uns die Freiheit kommen;
freedom has come to us;

Dein Kerker ist der Gnadenthron,

your dungeon is the throne of grace,

Die Freistatt aller Frommen;

the refuge of all the devout;

Denn gingst du nicht die Knechtschaft ein,

for had you not entered into servitude,

müsst unsre Knechtschaft ewig sein.

our servitude would have had to be everlasting.

No. 23a (41) Recitative

Evangelist*

Die Jüden aber schrieen und sprachen:

But the Jews shouted out and exclaimed:

No. 23b (42) 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 release this one, then you are no friend of the emperor's; for whoever makes himself a king is against the emperor.

No. 23c (43) Recitative

Evangelist*

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

When Pilate heard those words, he led Jesus out and sat himself on the judgment seat, at the place that is called "High Pavement," but "Gabbatha" in Hebrew. It was, however, the preparation day in Passover, at the sixth hour, and he [Pilate] exclaimed to the Jews:

Pilate*

Sehet, das ist euer König!

Behold, this is your king!

Evangelist*

Sie schrieen aber:

But they shouted out:

No. 23d (44) Chorus*

Weg, weg mit dem, kreuzige ihn!

Away, away with him, crucify him!

No. 23e (45) Recitative

Evangelist*

Spricht Pilatus zu ihnen:

Pilate exclaimed to them:

Pilate*

Soll ich euren König kreuzigen?

Shall I crucify your king?

Evangelist*

Die Hohenpriester antworteten:

The chief priests answered:

No. 23f (46) Chorus*

Wir haben keinen König denn den Kaiser.

We have no king but the emperor.

No. 23g (47) 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 heisset Schädelstatt, welche heisset auf Ebräisch: Golgatha.

Then he gave him over, that he would be crucified. They took Jesus again and led him away. And he carried his cross and went out to the place that is called "Place of Skulls," which is called in Hebrew, "Golgatha."

No. 24 (48) Aria (Bass) with Chorus

Eilt, ihr angefochnen Seelen,

Hurry, you besieged souls,

geht aus euren Marterhöhlen,

leave your dens of torment,

Eilt—wohin?—nach Golgatha!

hurry—where?—to Golgatha!

Nehmet an des Glaubens Flügel,

Embrace faith's wings;

flieht—Wohin?—zum Kreuzeshügel,

flee—where?—to the cross' hilltop;

eure Wohlfahrt blüht allda!

your welfare blossoms there!

No. 25a (49) Recitative

Evangelist*

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Jüden König." Diese Überschrift lasen viel Jüden, 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 Jüden zu Pilato:

There they crucified him, and with him two others, one on either side, but Jesus in the middle. But Pilate wrote a title and put it on the cross, and [it] was written, "Jesus of Nazareth, the King of the Jews." Many Jews read this title, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek, and Latin languages. Then the chief priests of the Jews exclaimed to Pilate:

No. 25b (50) Chorus*

Schreibe nicht: der Jüden König, sondern dass er gesaget habe: Ich bin der Jüden König.

Write not: "The King of the Jews"; rather, that "he said: 'I am the King of the Jews.'"

No. 25c (51) Recitative

Evangelist*

Pilatus antwortet:

Pilate answered:

Pilate*

Was ich geschrieben habe, das habe ich geschrieben.

What I have written, I have written.

No. 26 (52) Chorale

In meines Herzens Grunde,

In the bottom of my heart,

Dein Nam und Kreuz allein

your name and cross alone

funkelt all Zeit und Stunde,

shines forth every age and hour,

drauf kann ich fröhlich sein.

for which I can be joyful.

Erschein mir in dem Bilde

Appear before me in the image,

zu Trost in meiner Not,

as comfort in my distress:

wie du, Herr Christ, so milde

how you, Lord Christ, so abundantly

Dich hast geblut' zu Tod!

did bleed to death!

No. 27a (53) 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 und durch.

Da sprachen sie untereinander:

The soldiers, however, when they had crucified Jesus, took his clothes and made four parts, to each soldier his part; in addition [they took], indeed, the robe. But the robe was seamless, woven in one piece from top to bottom. Then they exclaimed among themselves:

No. 27b (54) Chorus*

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

Let us not cut it up, but toss for it, [to see] whose it shall be.

No. 27c (55) 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 Kriegsknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:

So that the scripture would be fulfilled, which says: "They have parted my clothing among themselves and have cast lots for my robe." Such a thing the soldiers did. But there stood by the cross of Jesus his mother and his mother's sister, Mary, Cleophas's wife, and Mary Magdalene. Now when Jesus beheld his mother and the disciple whom he loved standing nearby, he exclaimed to his mother:

Jesus*

Weib, siehe, das ist dein Sohn!

Woman, behold, this is your son!

Evangelist*

Darnach spricht er zu dem Jünger:

After that he exclaimed to the disciple:

Jesus*

Siehe, das ist deine Mutter!

Behold, this is your mother!

No. 28 (56) Chorale

Er nahm alles wohl in acht

He thought of everything
in der letzten Stunde,
in the final hour;

seine Mutter noch bedacht,
his mother still [being] considered,
setzt ihr ein' Vormunde.

[he] assigned her a guardian.

O Mensch, mache Richtigkeit,

O humankind, set everything in order,

Gott und Menschen liebe,

love God and humankind,

stirb darauf ohn alles Leid,

die afterwards without any woe,

und dich nicht betrübe!

and be untroubled!

No. 29 (57) Recitative

Evangelist*

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

And from that hour forth the disciple took her to his own. After this, since Jesus knew that everything had already been accomplished, so that the Scripture would be fulfilled, he exclaimed:

Jesus*

Mich dürstet!

I thirst!

Evangelist*

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

There stood a vessel filled with vinegar. But they filled a sponge with vinegar, set it upon a hyssop branch, and held it up to his mouth. Now when Jesus had taken the vinegar, he exclaimed:

Jesus*

Es ist vollbracht!

It is accomplished!

No. 30 (58) Aria (Alto)

Es ist vollbracht!

It is accomplished!

O Trost vor die gekränkten Seelen!

O comfort for the afflicted souls!

Die Trauernacht

The night of mourning

lässt nun die letzte Stunde zählen.

now counts the final hour.

Der Held aus Juda siegt mit Macht

The hero from Judah triumphs with power

und schliesst den Kampf.

and closes the battle.

Es ist vollbracht!

It is accomplished!

No. 31 (59) Recitative

Evangelist*

Und neiget das Haupt und verschied.

And bowed his head and expired.

No. 32 (60) Aria (Bass) and Chorale

Mein teurer Heiland, lass dich fragen,

My precious Saviour, let me ask you:

Jesu, der du warest tot,

Jesus, you who were dead,

da du nunmehr ans Kreuz geschlagen

since you by this time [are] nailed to the cross

und selbst gesaget: Es ist vollbracht,

and [have] yourself said, "It is accomplished,"

lebest nun ohn Ende,

[but who] now live[s] without end,

bin ich vom Sterben frei gemacht?

have I been made free from death?

In der letzten Todesnot,

In the final throes of death,

nirgend mich hinwende.

[I] turn myself nowhere.

Kann ich durch deine Pein und Sterben

Can I through your pain and death

das Himmelreich ererben?

inherit the kingdom of heaven?

Ist aller Welt Erlösung da?

Is redemption of all the world here?

Als zu dir, der mich versühnt,

But to you, who made propitiation for me,

O du lieber Herre!

O you dear Lord!

Du kannst von Schmerzen zwar nichts sagen;

You can, in agony, it is true, say nothing;

Gib mir nur, was du verdient,

Give me only what you [have] merited;

doch neigest du das Haupt

but you bow your head

und sprichst stillschweigend: ja.

and exclaim in silence, "Yes."

Mehr ich nicht begehre!

more I do not desire!

No. 33 (61) 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 täten sich auf, und stunden auf viele Leiber der Heiligen.

And behold then, the veil in the Temple rent in two pieces from top to bottom. And the earth quaked, and the rocks rent, and the graves opened, and there arose the bodies of many saints.

No. 34 (62) Arioso (Tenor)

Mein Herz, indem die ganze Welt

My heart, while the entire world

bei Jesu Leiden gleichfalls leidet,

with Jesus' suffering likewise suffers,

die Sonne sich in Trauer kleidet,

the sun clothes itself in mourning,

der Vorhang reisst, der Fels zerfällt,

the veil tears, the rock crumbles,

die Erde bebt, die Gräber spalten,

the earth quakes, the graves split open,

weil sie den Schöpfer sehn erkalten,

because they behold the creator growing cold

was willst du deines Ortes tun?

what do you for your part want to do?

No. 35 (63) Aria (Soprano)

Zerfliesse, mein Herze, in Fluten der Zähren

Dissolve, my heart, in floods of tears

dem Höchsten zu Ehren!

to honor the Most High!

Erzähle der Welt und dem Himmel die Not:

Declare to the world and to heaven the distress:

dein Jesus ist tot!

your Jesus is dead!

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No. 36 (64) Recitative**Evangelist***

Die Jüden aber, dieweil es der Rüsttag war, dass nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr gross), baten sie Pilatum, dass ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, dass er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiss, dass er die Wahrheit saget, auf dass ihr gläubet. Denn solches ist geschehen, auf dass die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

But the Jews, because it was the preparation day, that the corpses might not remain on the cross during the Sabbath (for that particular Sabbath was a very great day), asked Pilate that their legs would be broken and that they would be taken down. Then the soldiers came and broke the legs of the first and of the other who had been crucified with him. But when they came to Jesus, because they beheld that he was already dead, they did not break his legs; rather, one of the soldiers opened his side with a spear, and immediately blood and water went out. And he who has beheld this has borne witness to it, and his witness is true, and this same one knows that he says the truth, so that you may believe. For such a thing has happened so that the scripture would be fulfilled: "You shall break none of His bones." And another scripture exclaims once more: "They will behold whom they have pierced."

No. 37 (65) Chorale

O hilf, Christe, Gottes Sohn,

O help, Christ, Son of God,
durch dein bitter Leiden,
 through your bitter suffering,
dass wir dir stets untertan
 that we, ever to you submissive,
all Untugend meiden,
 may shun all [spiritual and moral] failing,
deinen Tod und sein Ursach
 [and] your death and the reason for it
fruchtbarlich bedenken,
 fruitfully consider
dafür, wiewohl arm und schwach,
 —for which, though poor and weak,
dir Dankopfer schenken!
 [we] give you a thanks offering!

No. 38 (66) Recitative**Evangelist***

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

After that, Joseph of Arimathea, who was a disciple of Jesus (but secretly, for fear of the Jews), asked Pilate that he might take down Jesus' corpse. And Pilate allowed it. Consequently he came and took down Jesus' corpse. But there came also Nicodemus, who formerly had come to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pounds. Then they took Jesus' corpse and bound it in linen cloths with spices, the way the Jews are accustomed to burying. But there was by the place where he was crucified a garden, and in the garden a new grave, in which nobody had ever been laid. Right there they laid Jesus, for the sake of the preparation day of the Jews, because the grave was near.

No. 39 (67) Chorus

Ruht wohl, ihr heiligen Gebeine,

Be fully at peace, you holy bones,
die ich nun weiter nicht beweine,
 which I will no longer bewail;
ruht wohl und bringt auch mich zur Ruh!

be fully at peace and bring also me to this peace!

Das Grab, so euch bestimmet ist

The grave, so to you predestined
und ferner keine Not umschliesst,
 and henceforth no distress will enclose,
macht mir den Himmel auf und schliesst die Hölle zu.
 opens to me the [gates of] heaven and closes the
 [gates of] hell.

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No. 40 (68) Chorale

Ach Herr, lass dein lieb Engelein

O Lord, let your dear angel

am letzten End die Seele mein

at the very end carry my soul

in Abrahams Schoss tragen,

to Abraham's bosom;

den Leib in seim Schlafkämmerlein

[let] my body in its little sleeping chamber,

gar sanft, ohn einge Qual und Pein

completely in peace, without any tribulation and pain,

ruhn bis am jüngsten Tage!

rest until the Last Day!

Alsdenn vom Tod erwecke mich,

Then from death awaken me,

dass meine Augen sehen dich

so that my eyes will behold you

in aller Freud, o Gottes Sohn,

in all joy, O Son of God,

mein Heiland und Genadenthron!

my Saviour and Throne of Grace!

Herr Jesu Christ, erhöre mich,

Lord Jesus Christ, grant me this;

ich will dich preisen ewiglich!

I want to praise you forever!

MONDAY, JULY 6, 10AM PDT

BACH INSTRUMENTAL CONCERTOS



BRANDENBURG CONCERTOS (1994)

OBF Chamber Orchestra
Helmuth Rilling, conductor

BACH: CONCERTO IN C MAJOR FOR TWO HARPSICHORDS, BWV 1061 (1999)

Jeffrey Kahane, harpsichord
Robert Levin, harpsichord
OBF Orchestra
Helmuth Rilling, conductor

Brandenburg Soloists:

Concerto No. 1: Kathleen Lenski, violin; Richard Todd and Edward McManus, horn; Ingo Goritzki, Gerhard Vetter, oboe; and Kenneth Munday, bassoon.

Concerto No. 2: Elizabeth Baker, violin; Judith Linsenberg, recorder; Allan Vogel, oboe; and Steven Burns, trumpet.

Concerto No. 4: Kathleen Lenski, violin; Judith Linsenberg and Kit Higginson, recorder

Concerto No. 5: Kathleen Lenski, violin; Carol Wincenc, flute; and Jeffrey Kahane, harpsichord.

Concerto No. 6: Cynthia Phelps and Michael Nowak, viola; Mark Chatfield and Shira Kammen, viola da gamba

Robert Levin has appeared with OBF as piano soloist, distinguished lecturer, chamber musician, and conductor. He is well known for his completion of Mozart's Requiem, commissioned by Helmuth Rilling.

Jeffrey Kahane is renowned for his solo and conducting appearances at OBF. He made his conducting debut at Oregon Bach Festival in 1988, conducting a Mozart concerto from the keyboard. He has often returned to the Festival as both pianist and conductor.

Allan Vogel is admired by OBF audiences for his expressive oboe playing. He studied piano and voice at the New York High School for Music and Art, but eventually changed his focus to oboe. "From the moment I heard it, I fell in love", Vogel said. "I switched right away...and I've been fanatical about the oboe ever since. I fell in love with the sound of it, as many people do. I liked playing it, too, physically. I have the right personality for it, kind of tenacious. That's what the oboe takes." He has been featured at many leading American music festivals, including the Marlboro Music Festival, Santa Fe Chamber Music Festival, Aspen Music Festival, Mostly Mozart Festival, Summerfest, Sarasota Music Festival, and Chamber Music Northwest.

BRANDENBURG CONCERTOS

Concerto No. 1 in F Major, BWV 1046
(Allegro)Adagio
Allegro
Minuetto

Concerto No. 4 in G Major, BWV 1049
Allegro
Andante
Presto

Concerto No. 2 in F Major, BWV 1047
(Allegro)
Andante
Allegro assai

Concerto No. 5 in D Major, BWV 1050
Allegro
Affettuoso
Allegro

Concerto No. 3 in G Major, BWV 1048
(Allegro)-Adagio
Allegro

Concerto No. 6 in B-flat Major, BWV 1051
(Allegro)
Adagio ma non tanto
Allegro

BACH: CONCERTO IN C MAJOR FOR TWO HARPSICHORDS, BWV 1061

[Allegro]
Adagio ovvero Largo
Fuga

TUESDAY, JULY 7, 2PM PDT

A EUROPEAN REQUIEM



J.S. BACH MAGNIFICAT (2016)

Amanda Forsythe, soprano
Sherezade Panthaki, soprano
Christopher Ainslie, countertenor
Nicholas Phan, tenor
Morgan Smith, baritone
OBF Chorus & Orchestra
Matthew Halls, conductor

MACMILLAN: A EUROPEAN REQUIEM (2016) ALLELUIA (2016)

Christopher Ainslie, countertenor
Nicholas Phan, tenor
Morgan Smith, baritone
OBF Chorus & Orchestra
Matthew Halls, conductor

BEETHOVEN: CHORAL FANTASY IN C MINOR (2010)

Robert Levin, piano
Elizabeth Keusch, Linh Kaufmann, sopranos
Roxana Constantinescu, mezzo-soprano
Dann Coakwell, James Taylor, tenors
Thomas Quasthoff, bass
OBF Chorus & Orchestra
Helmuth Rilling, conductor

Sir James MacMillan's *A European Requiem* was commissioned by Oregon Bach Festival and premiered by OBF in 2016. The composer had this to say in 2017 about the work:

"I arrived in Eugene for Oregon Bach Festival on June 24 last year, the day after the Brexit referendum. The Festival had commissioned a big piece from me for choir, orchestra and soloists. It was written well before the political campaigning started and had nothing to do with it. I had to bat off difficult and awkward questions all week about Nigel Farage, Boris Johnson, David Cameron, etc. My attempt at an explanation may have worked for some and not for others. Karol Wojtyla (Pope John Paul II) one of the greatest Europeans of recent times, called for a 'Europe of the spirit' so that the continent could be a true 'common home' filled with the joy of life. He was ignored and disdained, of course, by our political elites, who have a very different concept of what Europe should be. Music is the most spiritual of the arts, and musicians were Europe's first internationalists and advocates of that common good."

A European Requiem begins with a quote from Beethoven's 9th Symphony, hearkening back to Beethoven's call for unity and brotherhood. 2020 is the 250th Anniversary of Beethoven's birth, and we celebrate with a remarkable performance of the Choral Fantasy, featuring Robert Levin.

J.S. BACH MAGNIFICAT

1. Chor

Magnificat anima mea Dominum.

2. Aria S II

Et exultavit spiritus meus in Deo salutari meo.

3. Aria S I

Quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent

4. Chor

omnes generationes.

5. Aria B

Quia fecit mihi magna,
qui potens est, et sanctum nomen eius.

6. Aria (Duet) A T

Et misericordia a progenie in progenies,
timentibus eum.

7. Chor

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

8. Aria T

Deposuit potentes de sede et exaltavit humiles.

9. Aria A

Esurientes implevit bonis,
et divites dimisit inanes.

10. Terzett SI, SII, A

Suscepit Israel puerum suum
recordatus misericordie suae.

11. Chor

Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

12. Chor

Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio
et nunc et in saecula saeculorum,
Amen.

Luke 1:46-55

©Pamela Dellal

1. Chorus

My soul magnifies the Lord.

2. Aria S II

And my spirit rejoices in God my Savior.

3. Aria S I

For He has regarded the lowliness of His
handmaiden.
Behold, from henceforth, I will be called blessed

4. Chorus

by all generations.

5. Aria B

For the Mighty One has done
great things for me, and holy is His name.

6. Aria (Duet) A T

His mercy is for those who fear Him
from generation to generation.

7. Chor

He has shown strength with His arm,
He has scattered the proud in the thoughts of
their hearts.

8. Aria T

He has brought down the powerful from their
thrones and lifted up the lowly.

9. Aria A

He has filled the hungry with good things,
and sent the rich away empty.

10. Trio SI, SII, A

He has helped His servant Israel
in remembrance of His mercy.

11. Chorus

According to the promise He made to our
ancestors,
to Abraham and to His descendants forever..

12. Chorus

Glory to the Father and to the Son and to the
Holy Spirit,
as it was in the beginning,
is now, and for ever and ever,
Amen.

MACMILLAN: A EUROPEAN REQUIEM

Introitus: Requiem aeternam

Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.

Kyrie
Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!

Lord, have mercy!
Christ, have mercy!
Lord, have mercy!

Graduale: Requiem aeternam
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
In memoria aeterna erit iustus,
ab auditione mala non timebit. Alleluia.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
He shall be justified in everlasting memory,
and shall not fear evil reports. Alleluia.

Psalm 130 excerpt:
De profundis clamavi ad te, Domine;
Domine, exaudi vocem meam.
Fiant aures tuæ intendentes in orationem servi tui.

Out of the depths I have cried to thee, O Lord:
Lord, hear my voice. Let thy ears be attentive to the
voice of my supplication.
Hear the prayer of your servant.

Offertorium: Domine, Jesu Christe
Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis
ne absorbeat eas tartarus,
ne cadant in obscurum;
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti
et semini eius.

Hostias et preces tibi, Domine
laudis offerimus
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte
transire ad vitam.
Quam olim Abrahae promisisti
et semine eius.

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the pains of Hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer Michael
lead them into the holy light,
as once you promised to Abraham
and to his seed.

Lord, in praise we offer you
Sacrifices and prayers,
accept them on behalf of those
who we remember this day:
Lord, make them pass
from death to life,
as once you promised to Abraham
and to his seed.

Sanctus
Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

Holy, holy, holy
Lord God of hosts!
Heaven and earth are full of your glory.
Hosanna in the highest!

Benedictus qui venit in nomine Domine.
Hosanna in excelsis!

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest!

Agnus Dei
Agnus Dei, qui tollis peccata mundi
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam

O Lamb of God, that takest away the sins of the world,
Grant them rest.
O Lamb of God, that takest away the sins of the world,
Grant them eternal rest.

Lux aeterna
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Let everlasting light shine upon them, Lord,
with Thy saints for ever, for Thou art merciful.

Libera me
Libera me, Domine, de morte aeterna
in die illa tremenda
quando coeli movendi sunt et terra,
dum veneris iudicare saeculum per ignem.

Tremens factus sum ego et timeo,
dum discussion venerit atque ventura ira:
quando coeli movendi sunt et terra.

Deliver me, O Lord, from eternal death
on that awful day
when the heavens and earth shall be shaken
and you shall come to judge the world by fire.

I am seized with fear and trembling
until the trial is at hand and the wrath to come:
when the heavens and earth shall be shaken.

Responsory: Dies illa, dies iræ
Dies illa, dies iræ, calamitatis et miseræ, dies
magna et amara valde.
Dum veneris iudicare saeculum per ignem.
Requiem aeternam dona eis, Domine: et lux per-
petua luceat eis.

That day, day of wrath, calamity and misery, day
of great and exceeding bitterness,
When thou shalt come to judge the world by fire.
Rest eternal grant unto them, O Lord: and let
light perpetual shine upon them.

In paradisum
In paradisum deducant angeli;
in tuo adventu suscipiant te martyrurus
et perducant te in civitatem sanctam Jerusalem.

Chorus angelorum te suscipat
et cum Lazaro, quondam paupere,
aeternam habeas requiem.

May the angels lead you into paradise;
at your coming may the martyrs receive you
and lead you to the holy city of Jerusalem.

May the chorus of angels receive you
and with Lazarus, once poor,
may you have eternal rest.

BEETHOVEN: CHORAL FANTASY

Schmeichelnd hold und lieblich klingen

Schmeichelnd hold und lieblich
klingen
Unsers Lebens Harmonien,
Und dem Schönheitssinn entschwungen
Blumen sich, die ewig blühn.

Fried und Freude gleiten freundlich,
Wie der Wellen Wechselspiel.
Was sich drängte rau und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
Und des Wortes Weihe spricht,
Muß sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Äuß're Ruhe, inn're Wonne
Herrschen für den Glücklichen,
Doch der Künste Frühlingssonne
Läßt aus Leiden Licht entstehn.

Großes, das ins Herz gedrunge,
Blüht dann neu und schön empor,
Hat ein Geist sich aufgeschwungen,
Hallt ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
Froh die Gaben schöner Kunst!
Wenn sich Lieb' und Kraft vermählen,
Lohnt dem Menschen Götter Gunst.

Fantasy

Flatteringly sweet and lovely ring
out
our lives' harmonies,
and from our sense of beauty arise
flowers that eternally bloom.

Peace and joy move together,
like the alternating play of waves;
that which seemed harsh and hostile,
transforms itself into inspiration.

When music's magic holds sway,
and poetry's sacredness speaks out,
magnificent things must take form,
night and storms turn into light.

Outer calm, inner joy,
prevail for the happy person;
indeed, the arts' spring sunshine
lets, from sorrow, light come into
being.

Greatness, that was deep in the
heart,
blooms anew then, reaching up
beautifully;
if a spirit rises up,
it is always echoed by a chorus of
spirits.

Therefore accept, you lovely souls,
happily, the gifts of beautiful art.
If love and power join together,
humanity is rewarded by the gods'
favor.

WEDNESDAY, JULY 8, 10AM PDT

THOMAS QUASTHOFF



QUASTHOFF RECITAL (1998)

Schumann: Dichterliebe
Liszt: Tre Sonneti di Petrarca
Brahms: Vier Ernste Gesänge
Liszt: Es muss ein wunderbares sein
Traditional: Swing Low, Sweet Chariot
Thomas Quasthoff, baritone
Justus Zeyen, piano

BEETHOVEN: PIANO CONCERTO NO. 4 IN G MAJOR, OP. 58 (2000)

Jeffrey Kahane, conductor & pianist
OBF Orchestra

BRAHMS: EIN DEUTSCHES REQUIEM, HOW LOVELY IS THY DWELLING PLACE (2010)

OBF Chorus & Orchestra
Helmuth Rilling, conductor

Thomas Quasthoff's music career was launched in 1988 when he won the ARD International Music Competition in Munich, earning praise from the baritone Dietrich Fischer-Dieskau. In 1995, he made his American debut at Oregon Bach Festival. In 1998, he was one of the soloists for the Festival's world premiere of Penderecki's Credo, the recording of which won OBF the Grammy Award.

Dichterliebe, "A Poet's Love" (composed 1840), is the best-known song cycle of Robert Schumann (Op. 48). The texts for the 16 songs come from the *Lyrisches Intermezzo* of Heinrich Heine, written 1822-23 and published as part of the poet's *Das Buch der Lieder*. Following the song-cycles of Franz Schubert, those of Schumann constitute part of the central core of the genre in musical literature. *Vier Ernste Gesänge* (Four Serious Songs), Brahms's final composition, occupies a special place in the solo song repertoire. In contrast to the love poetry that was frequent in his and other songs, they set four biblical texts that Brahms chose to comfort the bereaved, and in this respect, they are a direct counterpart to his German Requiem.

Jeffrey Kahane has made numerous solo appearances and with major orchestras around the world. In addition, he has become a favored recital accompanist for Yo-Yo Ma, Dawn Upshaw, Joshua Bell, and Thomas Quasthoff. In the summer of 2003, Kahane performed all five Beethoven piano concertos with the Los Angeles Chamber Orchestra over two consecutive nights at the Hollywood Bowl. During the 2005-06 concert season, he performed all 23 of the Mozart piano concertos as part of the Los Angeles Chamber Orchestra's celebration of the 250th anniversary of the composer's birth.

Brahms' "How Lovely is Thy Dwelling Place," from *Ein deutsches Requiem*, was featured in the OBF 40th Anniversary celebration as a memorial tribute to OBF's outstanding patrons and musicians over the years.

SCHUMANN: DICHTERLIEBE

Song 1 (Op. 48, No. 1)

Im wunderschönen Monat Mai,
als alle Knospen sprangen,
da ist in meinem Herzen
die Liebe aufgegangen.

Im wunderschönen Monat Mai,
als alle Vögel sangen,
da hab' ich ihr gestanden
mein Sehnen und Verlangen.

Poem I

In the wonderfully fair month of May,
as all the flower-buds burst,
then in my heart
love arose.

In the wonderfully fair month of May,
as all the birds were singing,
then I confessed to her
my yearning and longing.

Song 2 (Op. 48, No. 2)

Aus meinen Tränen sprießen
viel blühende Blumen hervor,
und meine Seufzer werden
ein Nachtigallenchor,

und wenn du mich lieb hast, Kindchen,
schenk' ich dir die Blumen all',
und vor deinem Fenster soll klingen
das Lied der Nachtigall.

Poem II

From my tears spring
many blooming flowers forth,
and my sighs become
a nightingale choir,

and if you have love for me, child,
I'll give you all the flowers,
and before your window shall sound
the song of the nightingale.

Song 3 (Op. 48, No. 3)

Die Rose, die Lilie, die Taube, die
Sonne,
die liebt' ich einst alle in
Liebeswonnen.
Ich lieb' sie nicht mehr, ich liebe
alleine
die Kleine, die Feine, die Reine, die
Eine;
sie selber, aller Liebe Bronne,
ist Rose und Lilie und Taube und
Sonne.

Poem III

The rose, the lily, the dove, the sun,
I once loved them all in love's bliss.
I love them no more, I love only
the small, the fine, the pure, the
one;
she herself, source of all love,
is rose and lily and dove and sun.

Song 4 (Op. 48, No. 4)

Wenn ich in deine Augen seh',
so schwindet all' mein Leid und Weh!
Doch wenn ich küsse deinen Mund,
so werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust,
kommt's über mich wie Himmelslust,
doch wenn du sprichst: Ich liebe dich!
so muß ich weinen bitterlich.

Poem IV

When I look into your eyes,
then vanish all my sorrow and pain!
Ah, but when I kiss your mouth,
then I will be wholly and completely
healthy.

When I lean on your breast,
I am overcome with heavenly delight,
ah, but when you say, "I love you!"
then I must weep bitterly.

Song 5 (Op. 127, No. 2)

Dein Angesicht so lieb und schön,
das hab' ich jüngst im Traum geseh'n;
es ist so mild und engelgleich,
und doch so bleich, so schmerzenreich.

Und nur die Lippen, die sind rot;
bald aber küßt sie bleich der Tod.
Erlöschen wird das Himmelslicht,
das aus den frommen Augen bricht.

Poem V

Your face, so dear and fair,
that I have recently seen in a dream;
it is so mild and angelic,
and yet so pale, so rich in sorrow.

And only your lips are red;
but soon they will be kissed pale by
death.
Extinguished shall be the heavenly
light,
which streams from those innocent
eyes.

Song 6 (Op. 142, No. 2)

Lehn deine Wang' an meine Wang',
dann fließen die Tränen zusammen;
und an mein Herz drück' fest dein
Herz,
dann schlagen zusammen die Flammen!

Und wenn in die große Flamme fließt
der Strom von unsern Tränen,
und wenn dich mein Arm gewaltig
umschließt -
sterb' ich vor Liebessehnen!

Poem VI

Rest your cheek against my cheek,
then shall our tears flow together;
and against my heart press firmly your
heart,
then together shall our flames pulse!

And when into the great flame
flows the stream of our tears,
and when my arm holds you tight -
I shall die of love's yearning!

Song 7 (Op. 48, No. 5)

Ich will meine Seele tauchen
in den Kelch der Lilie hinein;
die Lilie soll klingend hauchen
ein Lied von der Liebsten mein.

Das Lied soll schauern und beben,
wie der Kuß von ihrem Mund',
den sie mir einst gegeben
in wunderbar süßer Stund'!

Poem VII

I want to plunge my soul
into the chalice of the lily;
the lily shall resoundingly exhale
a song of my beloved.

The song shall quiver and tremble,
like the kiss from her mouth,
that she once gave me
in a wonderfully sweet hour!

Song 8 (Op. 48, No. 6)

Im Rhein, im heiligen Strome,
da spiegelt sich in den Well'n
mit seinem großen Dome
das große, heilige Köln.

Im Dom da steht ein Bildniß

Poem XI

In the Rhine, in the holy stream,
there is mirrored in the waves,
with its great cathedral,
great holy Cologne.

auf goldenem Leder gemalt.
In meines Lebens Wildniß
hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein
um unsre liebe Frau;
die Augen, die Lippen, die Wänglein,
die gleichen der Liebsten genau.

In the cathedral, there stands an
image
on golden leather painted.
Into my life's wilderness
it has shined in amicably.

There hover flowers and little angels
around our beloved Lady,
the eyes, the lips, the little cheeks,
they match my beloved's exactly.

Song 9 (Op. 48, No. 7)

Ich grolle nicht, und wenn das Herz
auch bricht,
ewig verlор'nes Lieb! Ich grolle
nicht.
Wie du auch strahlst in
Diamantenpracht,
es fällt kein Strahl in deines Herzens
Nacht,

das weiß ich längst.
Ich grolle nicht, und wenn das Herz
auch bricht.

Ich sah dich ja
im Traume,
und sah die Nacht in deines Herzens
Raume,
und sah die Schlang', die dir am
Herzen frißt,
ich sah, mein Lieb, wie sehr du elend
bist.
Ich grolle nicht.

Poem XVIII

I bear no grudge, even as my heart is
breaking,
eternally lost love! I bear no
grudge.
Even though you shine in diamond
splendor,
there falls no light into your heart's
night,

that I've known for a long time.
I bear no grudge, even as my heart is
breaking.

I saw you, truly,
in my dreams,
and saw the night in your heart's
cavity,
and saw the serpent that feeds on your
heart,
I saw, my love, how very miserable you
are.
I bear no grudge.

Song 10 (Op. 48, No. 8)

Und wüßten's die Blumen, die kleinen,
wie tief verwundet mein Herz,
sie würden mit mir weinen
zu heilen meinen Schmerz.

Und wüßten's die Nachtigallen,
wie ich so traurig und krank,
sie ließen fröhlich erschallen
erquickenden Gesang.

Und wüßten sie mein Wehe,
die goldenen Sternelein,
sie kämen aus ihrer Höhe,
und sprächen Trost mir ein.

Die alle können's nicht wissen,

Poem XXII

And if they knew it, the blooms, the
little ones,
how deeply wounded my heart is,
they would weep with me
to heal my pain.

And if they knew it, the nightingales,
how I am so sad and sick,
they would merrily unleash
refreshing song.

And if they knew my pain,
the golden little stars,
they would descend from their heights
and would comfort me.

nur Eine kennt meinen Schmerz;
sie hat ja selbst zerrissen,
zerrissen mir das Herz.

All of them cannot know it,
only one knows my pain,
she herself has indeed torn,
torn up my heart.

Song 11 (Op. 48, No. 9)

Das ist ein Flöten und Geigen,
Trompeten schmetternd darein.
Da tanzt wohl den Hochzeitreigen
die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen,
ein Pauken und ein Schalmey'n;
dazwischen schluchzen und stöhnen
die lieblichen Engelein.

Poem XX

There is a fluting and fiddling,
and trumpets blasting in.
Surely, there dancing the wedding
dance
is my dearest beloved.

There is a ringing and roaring
of drums and shawms,
amidst it sobbing and moaning
are dear little angels.

Song 12 (Op. 48, No. 10)

Hör' ich das Liedchen klingen,
das einst die Liebste sang,
so will mir die Brust zerspringen
von wildem Schmerzendrang.

Es treibt mich ein dunkles Sehnen
hinauf zur Waldeshöh',
dort lös't sich auf in Tränen
mein übergroßes Weh'.

Poem XLI

I hear the little song sounding
that my beloved once sang,
and my heart wants to shatter
from savage pain's pressure.

I am driven by a dark longing
up to the wooded heights,
there is dissolved in tears
my supremely great pain.

Song 13 (Op. 48, No. 11)

Ein Jüngling liebt ein Mädchen,
die hat einen Andern erwählt;
der Andre liebt' eine Andre,
und hat sich mit dieser vermählt.

Das Mädchen nimmt aus Ärger
den ersten besten Mann
der ihr in den Weg gelaufen;
der Jüngling ist übel dran.

Es ist eine alte Geschichte
doch bleibt sie immer neu;
und wem sie just passieret,
dem bricht das Herz entzwei.

Poem XL

A young man loves a girl,
who has chosen another man,
the other loves yet another
and has gotten married to her.

The girl takes out of resentment
the first, best man
who crosses her path;
the young man is badly off.

It is an old story
but remains eternally new,
and for him to whom it has just
happened
it breaks his heart in two.

Song 14 (Op. 48, No. 12)

Am leuchtenden Sommermorgen
geh' ich im Garten herum.
Es flüstern und sprechen die Blumen,
ich aber wandle stumm.

Es flüstern und sprechen die Blumen,
und schau'n mitleidig mich an:
Sei uns'rer Schwester nicht böse,
du trauriger, blasser Mann.

Song 15 (Op. 127, No. 3)

Es leuchtet meine Liebe,
in ihrer dunkeln Pracht,
wie'n Märchen traurig und trübe,
erzählt in der Sommernacht.

Im Zaubergarten wallen
zwei Buhlen, stumm und allein;
es singen die Nachtigallen,
es flimmert der Mondenschein.

Die Jungfrau steht still wie ein
Bildnis,
der Ritter vor ihr kniet.
Da kommt der Riese der Wildnis,
die bange Jungfrau flieht.

Der Ritter sinkt blutend zur Erde,
es stolpert der Riese nach Haus.
Wenn ich begraben werde,
dann ist das Märchen aus.

Song 16 (Op. 142, No. 4)

Mein Wagen rollet langsam
durch lustiges Waldesgrün,
durch blumige Täler, die zaubrisch
im Sonnenglanze blüh'n.

Ich sitze und sinne und träume,
und denk' an die Liebste mein;
Da grüßen drei Schattengestalten
kopfnickend zum Wagen herein.

Sie hüpfen und schneiden Gesichter,
so spöttisch und doch so scheu,
und quirlen wie Nebel zusammen,
und kichern und huschen vorbei.

Poem XLVI

On a shining summer morning
I go about in the garden.
The flowers are whispering and
speaking,
I however wander silently.

The flowers are whispering and
speaking,
and look sympathetically at me:
"Do not be angry with our sister,
you sad, pale man."

Poem XLVII

My love, it shines
in its dark splendor,
like a fairy-tale, sad and bleak,
told on a summer night.

In a magic garden appear
two lovers, mute and alone;
the nightingales are singing,
the moonlight is shimmering.

The maiden stands still as a portrait,
the knight before her kneels.
Then comes the giant of the
wilderness,
the fearful maiden flees.

The knight sinks, bleeding, to the
earth,
then the giant stumbles home.
When I am buried,
then the fairy-tale is over.

Poem LV

My coach rolls slowly
through the merry forest green,
through blooming valleys, which
magically
bloom in the sun's gleam.

I sit and reflect and dream,
and think on my beloved;
then I am greeted by three shadowy
forms
nodding at the coach.

They hop and make faces,
so mocking and yet so shy,
and whirl like mist together,
and snicker and scurry by.

Song 17 (Op. 48, No. 13)

Ich hab' im Traum geweinet,
mir träumte du lägest im Grab.
Ich wachte auf, und die Träne
floß noch von der Wange herab.

Ich hab' im Traum geweinet,
mir träumt' du verließest mich.
Ich wachte auf, und ich weinte
noch lange bitterlich.

Ich hab' im Traum geweinet,
mir träumte du wär'st mir noch gut.
Ich wachte auf, und noch immer
strömt meine Tränenflut.

Poem LVI

I have in my dreams wept,
I dreamed you lay in your grave.
I woke up and the tears
still flowed down from my cheeks.

I have in my dreams wept,
I dreamed you forsook me.
I woke up and I wept
for a long time and bitterly.

I have in my dreams wept,
I dreamed you still were good to me.
I woke up, and still now
streams my flood of tears.

Song 18 (Op. 48, No. 14)

Allnächtlich im Traume seh' ich dich,
und sehe dich freundlich grüßen,
und lautaufweinend stürz' ich mich
zu deinen süßen Füßen.

Du siehest mich an wehmütiglich,
und schüttelst das blonde Köpfchen;
aus deinen Augen schleichen sich
die Perletränenröpfchen.

Du sagst mir heimlich ein leises Wort,
und gibst mir den Strauß von
Zypressen.
Ich wache auf, und der Strauß ist
fort,
und's Wort hab' ich vergessen.

Poem LVII

Every night in my dreams I see you,
and see your friendly greeting,
and loudly crying out, I throw myself
at your sweet feet.

You look at me wistfully
and shake your blond little head;
from your eyes steal forth
little pearly teardrops.

You say to me secretly a soft word,
and give me a garland of cypress.
I wake up, and the garland is gone,
and the word I have forgotten.

Song 19 (Op. 48, No. 15)

Aus alten Märchen winkt es
hervor mit weißer Hand,
da singt es und da klingt es
von einem Zauberland';

wo bunte Blumen blühen
im gold'nen Abendlicht,
und lieblich duftend glühen
mit bräutlichem Gesicht;

Poem XLIV

From old fairy-tales it beckons
to me with a white hand,
there it sings and there it resounds
of a magic land,

where colorful flowers bloom
in the golden twilight,
and sweetly, fragrantly glow
with a bride-like face.

Und grüne Bäume singen
uralte Melodei'n,
die Lüfte heimlich klingen,
und Vögel schmettern drein;

Und Nebelbilder steigen
wohl aus der Erd' hervor,
und tanzen luft'gen Reigen
im wunderlichen Chor;

Und blaue Funken brennen
an jedem Blatt und Reis,
und rote Lichter rennen
im irren, wirren Kreis;

Und laute Quellen brechen
aus wildem Marmorstein,
und seltsam in den Bächen
strahlt fort der Widerschein.

Ach! könnt' ich dorthin kommen,
und dort mein Herz erfreu'n,
und aller Qual entnommen,
und frei und selig sein!

Ach! jenes Land der Wonne,
das seh' ich oft im Traum,
doch kommt die Morgensonne,
zerfließt's wie eitel Schaum.

And green trees sing
primeval melodies,
the breezes secretly sound
and birds warble in them.

And misty images rise
indeed forth from the earth,
and dance airy reels
in fantastic chorus.

And blue sparks burn
on every leaf and twig,
and red lights run
in crazy, hazy rings.

And loud springs burst
out of wild marble stone,
and oddly in the brooks
shine forth the reflections.

Ah! If I could enter there
and there gladden my heart,
and have all anguish taken away,
and be free and blessed!

Oh, that land of bliss,
I see it often in dreams,
but come the morning sun,
and it melts away like mere froth.

Song 20 (Op. 48, No. 16)

Die alten, bösen Lieder,
die Träume bö's' und arg,
die laßt uns jetzt begraben,
holt einen großen Sarg.

Hinein leg' ich gar manches,
doch sag' ich noch nicht was.
Der Sarg muß sein noch größer
wie's Heidelberger Faß.

Und holt eine Totenbahre,
von Bretter fest und dick;
auch muß sie sein noch länger
als wie zu Mainz die Brück'.

Und holt mir auch zwölf Riesen,
die müssen noch stärker sein
als wie der starke Christoph
im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen,
und senken in's Meer hinab;
denn solchem großen Sarge
gebührt ein großes Grab.

Wißt ihr warum der Sarg wohl
so groß und schwer mag sein?
Ich senkt' auch meine Liebe
Und meinen Schmerz hinein.

Poem LXVI

The old, angry songs,
the dreams angry and nasty,
let us now bury them,
fetch a great coffin.

In it I will lay very many things,
though I shall not yet say what.
The coffin must be even larger
than the Heidelberg Tun.

And fetch a death-bier,
of boards firm and thick,
they also must be even longer
than Mainz's great bridge.

And fetch me also twelve giants,
who must be yet mightier
than mighty St. Christopher
in the Cathedral of Cologne on the
Rhine.

They shall carry the coffin away,
and sink it down into the sea,
for such a great coffin
deserves a great grave.

How could the coffin
be so large and heavy?
I also sank my love
with my pain in it.

LISZT: TRE SONNETI DI PETRARCA

1. Pace non trovo

Pace non trovo, et non ò da far guerra;
e temo, et spero; et ardo, et son un ghiaccio;
et volo sopra 'l cielo, et giaccio in terra;
et nulla stringo, et tutto 'l mondo abbraccio.

Tal m'ài in pregon, che non m'apre né serra,
né per suo mi riten né scioglie il laccio;
et non m'ancide Amore, et non mi sferra,
né mi vuol vivo, né mi trae d'impaccio.

Veggio senza occhi, et non ò lingua et grido;
et bramo di perir, et cheggio aita;
et ò in odio me stesso, et amo altrui.

Pascomi di dolor, piangendo rido;
egualmente mi spiace morte et vita:
in questo stato son, donna, per voi.

1. I find no peace

I find no peace, and all my war is done.
I fear and hope. I burn and freeze like ice.
I fly above the wind, yet can I not arise;
And nought I have, and all the world I season.
That loseth nor locketh holdeth me in prison
And holdeth me not--yet can I scape no wise --
Nor letteth me live nor die at my device,
And yet of death it giveth me occasion.
Without eyen I see, and without tongue I plain.
I desire to perish, and yet I ask health.
I love another, and thus I hate myself.
I feed me in sorrow and laugh in all my pain;
Likewise displeaseth me both life and death,
And my delight is causer of this strife.

2. Benedetto sia 'l giorno, e 'l mese, e...

Benedetto sia 'l giorno, e 'l mese, e l'anno,
E la stagione, e 'l tempo, e l'ora, e 'l punto
E 'l bel paese e 'l loco, ov'io fui giunto
Da' duo begli occhi che legato m'anno;

E benedetto il primo dolce affanno
Ch'i' ebbi ad esser con Amor congiunto,
E l'arco e la saette ond' i' fui punto,
E le piaghe, ch'infino al cor mi vanno.

2. Blessed be the day, and the month, and...

Blessed be the day, and the month, and the year,
and the season, and the time, and the hour,
and the moment,
and the beautiful country, and the place where I was joined
to the two beautiful eyes that have bound me:

and blessed be the first sweet suffering
that I felt in being conjoined with Love,
and the bow, and the shafts with which I was pierced,

<p>Benedette le voci tante, ch'io Chiamando il nome di Laura ho sparte, E i sospiri e le lagrime e 'l desio.</p> <p>E benedette sian tutte le carte Ov'io fama le acquisto, e il pensier mio, Ch'è sol di lei, si ch'altra non v'ha parte.</p>	<p>and the wounds that run to the depths of my heart.</p> <p>Blessed be all those verses I scattered calling out the name of my lady, and the sighs, and the tears, and the passion:</p> <p>and blessed be all the sheets where I acquire fame, and my thoughts, that are only of her, that no one else has part of.</p>
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<p>3. <i>I' vidi in terra angelici costumi</i></p> <p>I' vidi in terra angelici costumi, E celesti bellezze al mondo sole; Tal che di rimembrar mi giova, e dole: Che quant'io miro, par sogni, ombre, e fumi.</p> <p>E vidi lagrimar que' duo bei lumi, Ch'han fatto mille volte invidia al sole; Ed udi' sospirando dir parole Che farian gir i monti, e stare i fiumi.</p> <p>Amor! senno! valor, pietate, e doglia Facean piangendo un più dolce concento D'ogni altro, che nel mondo udir si soglia.</p> <p>Ed era 'l cielo all'armonia s'intento Che non si vedea in ramo mover foglia. Tanta dolcezza avea pien l'aer e 'l vento.</p>	<p>3. <i>I saw angelic virtue on earth</i></p> <p>I saw angelic virtue on earth and heavenly beauty on terrestrial soil, so I am sad and joyful at the memory, and what I see seems dream, shadows, smoke:</p> <p>and I saw two lovely eyes that wept, that made the sun a thousand times jealous: and I heard words emerge among sighs that made the mountains move, and halted rivers.</p> <p>Love, Judgement, Pity, Worth and Grief, made a sweeter chorus of weeping than any other heard beneath the moon:</p> <p>and heaven so intent upon the harmony no leaf was seen to move on the boughs, so filled with sweetness were the wind and air.</p>
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BRAHMS: VIER ERNSTE GESANGE

No. 1: Denn es gehet dem Menschen wie dem Vieh

<p>Denn es gehet dem Menschen wie dem Vieh; wie dies stirbt, so stirbt er auch; und haben alle einerlei Odem; und der Mensch hat nichts mehr denn das Vieh: denn es ist alles eitel.</p> <p>Es fährt alles an einen Ort; es ist alles von Staub gemacht, und wird wieder zu Staub. Wer weiß, ob der Geist des Menschen aufwärts fahre, und der Odem des Viehes unterwärts unter die Erde fahre?</p> <p>Darum sahe ich, daß nichts bessers ist, denn daß der Mensch fröhlich sei in seiner Arbeit, denn das ist sein Teil. Denn wer will ihn dahin bringen, daß er sehe, was nach ihm geschehen wird?</p>	<p>One thing befalleth the beasts and the sons of men; The beast must die, the man dieth also, yea, both must die;¹ To beast and man one breath is given, And the man is not above the beast; For all things are but vanity.</p> <p>They go all to the self same place, For they all are of the dust, and to dust they return. Who knoweth if a man's spirit goeth upwards? And who knoweth if the spirit of the beast goeth downward to the earth?</p> <p>Therefore I perceive that there is nothing better Than that a man should rejoice in his own works, For that is his portion. For who shall ever show him, who shall show him what will happen after him?</p>
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No. 2: Ich wandte mich und sahe an

<p>Ich wandte mich und sahe an Alle, die Unrecht leiden unter der Sonne; Und siehe, da waren Tränen derer, Die Unrecht litten und hatten keinen Tröster; Und die ihnen Unrecht taten, waren zu mächtig, Daß sie keinen Tröster haben konnten.</p> <p>Da lobte ich die Toten, Die schon gestorben waren Mehr als die Lebendigen, Die noch das Leben hatten; Und der noch nicht ist, ist besser, als alle beide, Und des Bösen nicht inne wird, Das unter der Sonne geschieht.</p>	<p>So I returned, and considered all the oppressions that are done under the sun: and behold the tears of such as were oppressed, and they had no comforter; and on the side of their oppressors there was power; but they had no comforter.</p> <p>Wherefore I praised the dead which are already dead more than the living which are yet alive. Yea, better is he than both they, which hath not yet been, who hath not seen the evil work that is done under the sun.</p>
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No. 3: O Tod, wie bitter bist du

<p>O Tod, wie bitter bist du, Wenn an dich gedenket ein Mensch, Der gute Tage und genug hat Und ohne Sorge lebet; Und dem es wohl geht in allen Dingen Und noch wohl essen mag! O Tod, wie bitter bist du.</p> <p>O Tod, wie wohl tust du dem Dürftigen, Der da schwach und alt ist, Der in allen Sorgen steckt, Und nichts Bessers zu hoffen, Noch zu erwarten hat! O Tod, wie wohl tust du!</p>	<p>O death, how bitter is the remembrance of thee to a man that is at peace in his possessions, unto the man that hath nothing to distract him, and hath prosperity in all things, and that still hath strength to receive meat! O death, how bitter is the remembrance of thee. O death, how acceptable is thy sentence unto a man that is needy and that faileth in strength, that is in extreme old age, and is distracted in all things, and that looks for no better lot, nor waiteth on better days! O death, how acceptable is thy sentence.</p>
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No. 4: Wenn ich mit Menschen - und mit...

<p>1 Wenn ich mit Menschen - und mit Engelzungen redete und hätte der Liebe nicht, so wäre ich ein tönend Erz oder eine klingende Schelle.</p> <p>2 Und wenn ich weissagen könnte und wüßte alle Geheimnisse und alle Erkenntnis und hätte allen Glauben, also daß ich Berge versetzte, und hätte der Liebe nicht, so wäre ich nichts.</p> <p>3 Und wenn ich alle meine Habe den Armen gäbe und ließe meinen Leib brennen und hätte der Liebe nicht, so wäre mir's nichts nütze.</p> <p>12 Wir sehen jetzt durch einen Spiegel in einem [dunklen Wort]¹, dann aber von Angesicht zu Angesichte. Jetzt erkenne ich's stückweise; dann aber [werde ich]² erkennen, [gleichwie ich erkannt bin]³.</p> <p>13 Nun aber [bleibt]⁴ Glaube, Hoffnung, Liebe, diese drei; aber die Liebe ist die [größte]⁵ unter ihnen.</p>	<p>1 Though I speak with the tongues of men and of angels, and have not love, I am become as sounding brass, or a tinkling cymbal.</p> <p>2 And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not love, I am nothing.</p> <p>3 And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not love, it profiteth me nothing.</p> <p>12 For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.</p> <p>13 And now abideth faith, hope, love, these three; but the greatest of these is love.</p>
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LISZT: ES MUSS EIN WUNDERBARES SEIN

<i>Es muß ein Wunderbares sein</i>	<i>It must be a wonderful thing</i>
Es muß ein Wunderbares sein Ums Lieben zweier Seelen, Sich schließen ganz einander ein, Sich nie ein Wort verhehlen, Und Freud und Leid und Glück und Not So mit einander tragen; Vom ersten Kuß bis [in] den Tod Sich nur von Liebe sagen.	It must be a wonderful thing for two souls to be in love, locking each other in so completely, never concealing a word; and joy and grief, and happiness and hardship - enduring these with each other from the first kiss until death, speaking together only with love.

BEETHOVEN: PIANO CONCERTO NO. 4 IN G MAJOR, OP. 58

Allegro moderato

Andante con moto

Rondo (Vivace)

BRAHMS: EIN DEUTSCHES REQUIEM, HOW LOVELY IS THY DWELLING PLACE

Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlanget und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Wohl denen, die in deinem Hause
wohnen,
die loben dich immerdar.
Wie lieblich sind deine Wohnungen!

How lovely are thy dwelling places, O...

How lovely are thy dwelling places, O
Lord of Hosts!
My soul requires and yearns for
the courts of the Lord;
My body and soul rejoice
in the living God.

How lovely are thy dwelling places, O
Lord of Hosts!
Blessed are they that dwell in thy
house;
they praise you forever.
How lovely are thy dwelling places!

THURSDAY, JULY 9, 2PM PDT

OBF'S LEGACY



PENDERECKI: CREDO (1998)

Juliane Banse, soprano
Milagro Vargas, mezzo-soprano
Marietta Simpson, mezzo-soprano
Thomas Randel, tenor
Thomas Quasthoff, bass
OBF Chorus & Orchestra
OBF Orchestra
Helmuth Rilling, conductor

SELECTIONS FROM DANIELPOUR: PASSION OF YESHUA (2018)

Sarah Shafer, soprano
J’Nai Bridges, mezzo-soprano
Timothy Fallon, tenor
Matthew Worth, baritone
Kenneth Overton, bass-baritone
Edmund Milly, bass (Kayafa)
OBF Chorus & Orchestra
JoAnn Falletta, conductor

SELECTIONS FROM SANDSTRÖM “MESSIAH” (2009)

Robin Johannsen, soprano
Roxana Constantinescu, alto
OBF Chorus & Orchestra
Helmuth Rilling, conductor

OBF’s mission is to “create an inspired community of musicians and music lovers.” An important way OBF realizes this goal is to encourage the creativity of outstanding composers by commissioning works that contribute to the legacy of Johann Sebastian Bach. The list of OBF’s commissions and premieres is simply incredible: Stephen Paulus, *Symphony for Strings*; Arvo Pärt, *Litany*; Linda Bouchard, *Pilgrims’ Cantata*; Osvaldo Golijov, *Oceana*; Stephen Jaffe, *Songs of Turning*; Robert Kyr, *The Inner Dawning*; Krzysztof Penderecki, *Credo* (2001 Grammy Award for Best Choral Performance); Sven-David Sandström, *Messiah*; Sir James MacMillan, *A European Requiem*; Kim André Arnesen, *Falling into Mercy*; Philip Glass, *Piano Concerto No. 3*; Richard Danielpour, *The Passion of Yeshua*.

PENDERECKI: CREDO

I. Credo in unum Deum

Credo in unum Deum.

I believe in one God,
Patrem omnipotentem,
Father Almighty,
factorem coeli et terrae,
maker of heaven and earth,
visibilem omnium, et invisibilem.
And of all things visible and
invisible.

II. Qui propter nos homines

Qui propter nos homines
Who for us
et propter nostram salutem
and for our salvation
descendit de caelis.
descended from heaven.

III. Et incarnatus est

Et incarnatus est de
And was incarnate
Spiritu Sancto ex Maria Virgine:
by the Holy Spirit of the Virgin
Mary:
et homo factus est.
and was made man

IV. Crucifixus

Crucifixus . . .
Crucified . . .

Crux fidelis,
Faithful Cross,
inter omnes arbor una nobilis:
above all other, one and only tree:

Crucifixus . . .
Crucified . . .

nulla talem silva profert,
none in foliage, none in blossom,
flore, fronde, germine.
none in fruit thy peer may be.

Crucifixus . . .
Crucified . . .

Dulce lignum, dulce clavo,
Sweetest wood and sweetest iron,
dulce pondus sustinet.
sweetest weight is hung on thee.

Crucifixus etiam pro nobis
Crucified also for us
sub Pontio Pilato passus,
under Pontius Pilate, he suffered
et sepultus est.
and was buried.

Ktorys za nas ciepiel rany,
You who suffer the wounds for us,
Jeżu Chryste, zmiłuj się nad nami.
Jesus Christ, have mercy upon us!

Popule meus, quid feci tibi?
My people, what have I done to
thee?

Pange lingua gloriosi
Sing, O tongue, the glorious battle,
Praelium certaminis,
sing the ending of the fray;
et super Crucis trophaeo
now above the Cross, the trophy,
dic triumphum nobilem:
tell out the noble triumph:
qualiter Redemptor
how the world's Redeemer
orbis immolatus vicerit.
as a victim won the day.

Ludu, moj ludu, cozem ci uczynil?
My people, what have I done to
thee?
W ozymem zasmucil, albo w czym
zawinil?
Or in what way have I grieved
thee?

Jam cie wyzwolil z mocy Faraona,
 Because I brought thee out of the
 land of the Pharaohs,
 (*Aus tiefer Not schrei ich zu dir*)
 (Out of the depths I cry to you, O
 Lord)

*A tys przyrzadzil krzyz na me
 ramiona!*
 Thou hast prepared a Cross for thy
 Savior.

Popule . . .
 My people . . .

V. Et resurrexit tertia die

Et resurrexit tertia die,
 And on the third day he rose
 again,
secundum Scripturas.
 according to the Scriptures.

Et ascendit in caelum:
 He ascended into heaven and
sedet ad dexteram Patris.
 He sits at the right hand of the
 Father.

Et iterum venturus est cum gloria
 He shall come again with glory
judicare vivos et mortuos;
 to judge the living and the dead;
cujus regni non erit finis.
 and of his kingdom there will be
 no end.

Et septimus angelus tuba cecinit:
 Then the seventh angel sounded:

*et factae sunt voces magnae in caelo
 dicentes:*
 and there were loud voices in
 heaven saying,
factum est regnum huius mundi,
 The kingdoms of this world have
 become
Domini nostri et Christi eius,
 The kingdom of our Lord and of His
 Christ,
Et regnabit in saecula saeculorum.
 And he shall reign forever and ever!

VI. Et in Spiritum Sanctum

Et in Spiritum Sanctum
 And I believe in the Holy Spirit,
Dominum et vivificantem:
 the Lord and Giver of life,
qui ex Patre, Filioque procedit.
 who proceeds from the Father and
 the Son.

qui cum Patre,
 who together with the Father
et Filio simul adoratur
 and the Son is adored
et conglorificatur:
 and glorified:
qui locutus est per Prophetas.
 who spoke to us through the
 Prophets.

Credo in unum Deum . . .
 I believe in one God . . .

Et unam, sanctam, catholicam,
 And one, holy, Catholic

Et apostolicam Ecclesiam.
 and Apostolic Church.

Confiteor unum baptismum
 I confess one baptism
in remissionem peccatorum.
 for the remission of sins.
Et exspecto resurrectionem mortuorum.
 And I await the resurrection of the
 dead.

Salva festa dies, toto venerabilis aevo,
 Hail festive day forever
qua Deus infernaum vicit,
 in which God conquers hell
et astra tenet.
 and holds the stars

Et vitam venturi . . .
 And the life of the world to come
 . . .

Haec dies, quam fecit Dominus:
 This is the day which the Lord has
 made:
exultemus et laetemur in ea.
 let us rejoice and be glad in it.
Alleluia!
Alleluia!

VII. Et vitam venturi saeculi

Et vitam venturi saeculi.
 And the life of the world to come
 Amen.
 Amen.

Scene I (Prologue)

CHORUS:

Mi he'emin lishmuatenu

Uzroa ADONAI al-mi niglata

Vaya'al cayonec lefanav, vechashoresh

Me' erez tzi'ya-lo toar lo velo Hadar:

Venir'ehu velo-mar'e venechmedehu

Nivze vechadal ishim ish machoyot

Vi'ydua choli uche'master panim mimenu,

Nivze velo chashavnuhu

Achen chola'yenu hu nasa umachove'inu
se'valam

Va' anachnu chashavnuhu nagu'a

Muke Elohim um'une

Ve'hu mecholal mipsha'enu

Meduka me'avonote'inu, musar shlomenu alav

Uvachavurato nirpa-lanu

English Translation:

Who has believed what we have heard?

And to whom has the arm of the LORD been
revealed?

For he grew up before him like a young plant,

And like a root out of dry ground

He had no comeliness or form that we should
look at him, and no beauty that we should
desire him.

He was despised and rejected by men
A man of sorrows

And acquainted with grief, and as one from
whom men hide their faces

He was despised and we esteemed him not.

Surely he has borne our griefs and carried our
sorrows

Yet we esteemed him stricken

Smitten by God and afflicted

But he was wounded for our transgressions,

He was bruised for our iniquities
Upon him was the chastisement that made us
whole,

And with his stripes we are healed.

[Isaiah 53:1-5]

Scene VII (Interlude)

CHORUS:

Ve* kulanu catzon ta'inu

ish ledarco paninu,

Va' ADONAI hifgia bo et avon kulanu.

Even ma'asu habonim ha'yta lerosh pina

Me'et ADONAI ha'yta zot hee nifla'at
be'eyne'ynu.

Ve kulanu catzon ta'inu

ish ledarco paninu,

Va ADONAI hifgia bo et avon kulanu.

English Translation:

(And) All we like sheep have gone astray

We have turned everyone to his own way.

And the LORD has laid upon him the iniquity
of us all.

[Isaiah 53:6]

The stone which the builders rejected has
become the head of the corner.

This is the LORD's doing, and it is marvelous
in our eyes.

[Psalm 118: 22-23]

All we like sheep have gone astray.

We have turned everyone to his own way

And the LORD has laid upon him the iniquity
of us all.

[Isaiah 53:6]

Scene XI (‘Behold the Man’)

NARRATOR: Pilate went outside again to members of the Sanhedrin and a crowd that had gathered there, saying:

PILATE: You brought this man before me on a charge of subverting the people. I examined him in your presence and did not find the man guilty of the crime you are accusing him of... However, you have a custom that at Passover I set one prisoner free. Do you want me to set free for you the King of the Jews?

CHORUS: Not this man! Not this man but Bar-Abba!

PILATE: But what has this man done wrong? I haven’t found any reason to put him to death.

CHORUS: GIVE US BAR-ABBA!

NARRATOR: Pilate then took Yeshua and had him flogged, and the soldiers plaited a crown of thorns and placed it on his head and arrayed him with a purple robe and struck him with their hands saying:

CHORUS: Hail King of the Jews! Hail King of the Jews! Hail! Hail! Hail! Hail! Hail King of the Jews!

NARRATOR: Pilate brought Yeshua out, and sat down on the Judge’s seat, called ‘The Pavement’. It was about noon on Preparation Day... So, Yeshua came out wearing the crown of thorns and the purple robe, and Pilate said to them:

PILATE: See, I am bringing him out to you, so you may know that I find no crime in him. Behold the man!

CHORUS: Let him be crucified! Let him be crucified! Let him be crucified!

NARRATOR: Yeshua!

CHORUS: Let him be crucified!

PILATE: Shall I crucify your King?

CHORUS: We have no king but Caesar! Take him away! Let him be crucified!

PILATE: Behold your King!

NARRATOR: Yeshua! Yeshua!

PILATE: Behold your King!

CHORUS: Let him be crucified! Let him be crucified!

NARRATOR: Yeshua of Natzeret!

CHORUS: Let him be crucified!

NARRATOR: Yeshua of Natzeret!

CHORUS: Let him be crucified! Let him be crucified! Let him be crucified!

NARRATOR: Yeshua of Natzeret, is one of our brothers!!!

SOPRANO & MEZZO:

Me'a mal nafsho yir'e yisba

Beda'ato yatzdik tzadik avdi larabim:

va'avonotam' hu yi'sbol

SOPRANO, MEZZO, & CHORUS:

Me'a mal nafsho yir'e yisba

Beda'ato yatzdik tzadik avdi larabim:

va'avonotam hu yi'sbol

English Translation:

By his knowing pain and sacrifice

my righteous one makes many righteous;

it is for their sins that he suffers.

English Translation:

By his knowing pain and sacrifice

my righteous one makes many righteous;

it is for their sins that he suffers.

[Isaiah 53:11]

NARRATOR: When Pilate saw that he was accomplishing nothing, he released to them Bar-Abba, but Yeshua, he handed over to be crucified.

Scene XII (Via Dolorosa)

SOPRANO (Aria):

Nigas vehu na' aneh velo yiftakh-piv

kase latevakh yuval ukherakhel lifne'y,
goozezeha ne'elama

velo yiftakh piv.

meotzer umimishpat lukakh

ve'et doro mi yesokhe'akh

ki nigzar me'eretz kha'yim',

mi pesha ami nega lamo

Me'a mal nafsho yir'e yisba

Beda'ato yatzdik tzadik avdi larabim:

va'avonotam' hu yi'sbol

English Translation:

He was oppressed and he was afflicted, yet he
opened not his mouth

and like a lamb that is led to the slaughter, and
like a sheep that before its shearers is dumb,

so he opened not his mouth.

By oppression and judgment, he was taken
away;

and none of his generation protested

that he was cut off from the land of the living

for the crimes of my people?

[Isaiah 53: 7-8]

By his knowing pain and sacrifice

my righteous one makes many righteous;

it is for their sins that he suffers.

[Isaiah 53: 11]

NARRATOR: As they led him away, there followed a great multitude of women who bewailed and lamented him. When they came to the place called Gulgolta, there they nailed him to the cross along with two others, one on either side, with Yeshua in the middle.

YESHUA: Father, forgive them, for they know not what they do.

NARRATOR: Pilate also wrote a title and put it on the cross, it read:

“THIS IS YESHUA FROM NATZERET, THE KING OF THE JEWS”

After they nailed him to the cross, they divided his clothes among them by throwing dice.

Then they sat down to keep watch over him.

NARRATOR (Arioso): But standing by the cross of Yeshua were his mother, and his mother's sister, and Miryam Magdala. When Yeshua saw his mother and the talmuda whom he loved standing near, he said to his mother:

YESHUA: Woman, behold your son: son, behold your mother!

SOPRANO & MEZZO DUET:

Z'kenim misha'ar shayatu

Ba'khurim minginatam shavat

mesos libenu ne'hepak^h le'evel mekholenu,

nafla ateret roshenu...

English Translation:

The old men have deserted the city gate

The young men have abandoned their music

Joy has vanished from our hearts

Our dancing has turned to mourning.

And the crown has fallen from our heads...

[Lamentations 5:14-16]

Scene XIII (Darkness over the Land)

CHORUS: He saved others, he cannot save himself. If you are the Son of God, save yourself! He trusted in God! Let him come down from the cross and we will believe!

NARRATOR: Now from the sixth hour until the ninth hour, there was darkness over the land. At about the ninth hour, Yeshua cried with a loud voice and said:

YESHUA: Eli, Eli, l'mah sh'vaktani? [My God, My God, why have you forsaken me?]

CHORUS (SOPRANOS & ALTOS): Eli, Eli, l'mah sh'vaktani?

YESHUA: It is accomplished. Father, into your hands I commit my spirit.

NARRATOR: And with these words, he gave up his spirit.

CHORUS (Chorale):

O-se shalom

Bimromav

Hu ya'ase shalom

Aleinu

V'al kol Yisrael

V'imru, AMEN

English Translation:

May God,

Who makes

Peace on high,

Bring peace to all and

To all Israel,

And say AMEN

[From the Kaddish]

Scene XIV (Epilogue)

CHORUS:

Hen avdi et moch-bo,

behiri ratzta nafshi

Natati ruchi alav,

mishpat lago'yim yotzi

Lo yitz'ak, velo yisa: velo-yashmia bachutz, kolo.

Kane ratzutz lo yishbor, ufishta cheha lo
y'chabena;

Le'emet yotzi mishpat.

Lo yich'he velo yarutz

ad-yasim ba'aretz mishpat.

English Translation:

Behold my servant whom I uphold,

My chosen, in whom my soul delights.

I have put my Spirit upon him,

he will bring forth justice to the nations

He will not cry or lift up his voice, or make it
heard in the street;

A bruised reed he will not break, and a dimly
burning wick he will not quench.

To the truth he will bring forth judgement.

He will not fail or be discouraged

till he has established justice in the earth...

[Isaiah 42: 1-4]

SELECTIONS FROM SANDSTRÖM "MESSIAH"

Behold the Lamb of God

He Shall Feed His Flock

His Yoke Is Easy

FRIDAY, JULY 10, 10AM PDT

MASS IN B MINOR



MASS IN B MINOR (2016)

Amanda Forsythe, soprano
Sherezade Panthaki, soprano
Christopher Ainslie, countertenor
Nicholas Phan, tenor
Morgan Smith, baritone
OBF Chorus
OBF Baroque Orchestra
Matthew Halls, conductor

Harvard musicologist Christoph Wolff writes: “Like no other work of Bach’s, the B Minor Mass represents a summary of his writing for voice, not only in its variety of styles, compositional devices, and range of sonorities, but also in its high level of technical polish. The Mass offers a full panoply of the art of musical composition, with a breadth and depth betraying not only theoretical perspicacity but also a comprehensive grasp of music history, particularly in its use of old and new styles. Just as theological doctrine survived over the centuries in the words of the Mass, so Bach’s mighty setting preserved the musical and artistic creed of its creator for posterity.”

This performance features a performance by the Oregon Bach Festival Baroque Orchestra using period instruments and principles of Historically Informed Performance Practice, under the direction of Matthew Halls.

It is fitting to conclude this series of broadcasts with this summation of Bach’s artistry that looks back through history and looks forward to the future.

This broadcast is dedicated to the memory of Nonnie Cole.

MASS IN B MINOR

Kyrie

1. Chorus

Kyrie eleison.

Lord, have mercy upon us.

2. Duet: Soprano and Alto

Christe eleison.

Christ, have mercy upon us.

3. Chorus

Kyrie eleison.

Lord, have mercy upon us.

Gloria

4. Chorus

Gloria in excelsis Deo,

et in terra pax hominibus bonae voluntatis.

Glory be to God in the highest,
and on earth, peace, good will toward men.

5. Aria: Alto

Laudamus te, benedicimus te, adoramus te, glorificamus te.

We praise you, we bless you,
we worship you, we glorify you.

6. Chorus

Gratias agimus tibi propter magnam gloriam tuam,

We give you thanks for your great glory.

7. Duet: Soprano and Tenor

Domine Deus, Rex coelestis, Deus Pater omnipotens,

Domine Fili unigenite, Jesu Christe altissime; Domine Deus,

Agnus Dei, Filium Patris,

Lord God, heavenly King, God the Father Almighty,
the only begotten Son Jesus Christ most high;
Lord God, Lamb of God, Son of the Father,

8. Chorus

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.

Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer.

You who take away the sins of the world, have mercy upon us; You who take away the sins of the world, receive our prayer.

9. Aria: Alto

Qui sedes ad dexteram Patris, miserere nobis.

You who sit at the right hand of the Father,
have mercy on us.

10. Aria: Bass

Quoniam tu solus Sanctus; tu solus Dominus; tu solus altissimus, Jesu Christe.

For you alone are holy, you alone are the Lord,
you alone most high, Jesus Christ!

11. Chorus

Cum Sancto Spiritu in gloria Dei Patris. Amen.

With the Holy Spirit, in the glory of God the Father.
Amen.

Symbolum Nicenum (Credo)

12. Chorus

Credo in unum Deum,

I believe in one God,

13. Chorus

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

The Father Almighty, maker of heaven and earth,
of all things visible and invisible.

14. Duet: Soprano and Alto

Et in unum Dominum Jesum Christum, filium Dei

unigenitum, et ex patre natum ante omnia saecula,

Deum de Deo, lumen de lumine, Deum verum de Deo vero,

genitum non factum, consubstantialem Patri; per quem

omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis,

And in one Lord Jesus Christ, the only begotten
Son of God, and born of the Father before all ages,
God of God, light of light, true God of true God,
begotten, not made, being of one substance with the
Father; by whom all things were made, who for us
men and for our salvation came down from heaven,

15. Chorus

Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est,

And became incarnate by the Holy Spirit of the
Virgin Mary, and was made man,

16. Chorus

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est,

He was crucified also for us under Pontius Pilate, suffered and was buried,

17. Chorus

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis.

And the third day He rose again according to the Scriptures, and ascended into heaven, and sits at the right hand of God the Father, and He will come again, with glory, to judge both the living and the dead, and His Kingdom shall have no end.

18. Aria: Bass

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex patre Filoque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam.

And I believe in the Holy Spirit, the Lord and Giver of Life, who proceeds from the Father and Son, who together with the Father and Son is worshipped and glorified, who spoke through the Prophets. And I believe in one holy Catholic and Apostolic Church.

19. Chorus

Confiteor unum baptismum in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come. Amen.

Sanctus**20. Chorus**

Sanctus, sanctus, sanctus, Dominum Deus Sabaoth, pleni sunt coeli et terra Gloria ejus.

Holy, holy, holy, Lord God of Hosts, heaven and earth are full of Your glory.

Osanna**21. Chorus**

Osanna in excelsis.

Hosanna in the highest.

Benedictus**22. Aria: Tenor**

Benedictus qui venit in nomine Domini.

Blessed is He who comes in the name of the Lord.

23. Chorus

Osanna in excelsis.

Hosanna in the highest.

Agnus Dei**24. Aria: alto**

Agnus Dei, qui tollis peccata mundi, Miserere nobis.

Lamb of God, you who take away the sins of the world, have mercy on us.

Dona nobis pacem**25. Chorus**

Dona nobis pacem.

Grant us peace.

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Martha MacRitchie and Michael Lewis
Madgil F. Overley Trust
Sabrina Madison-Cannon and Jack Cannon
Suzette Malkasian
Patricia Mallick and Gordon Anslow
Georgia and James Martin
John Martin
Maude I Kerns Art Center, Inc.
Matthias Maute
Janelle McCoy
Carrie Mcgranahan
Rebecca McHolick
James Meadows
Jean and Walter Meihoff
Mercedes-Benz of Eugene
The Metropolitan Opera
Vonnie Mickelsen
Mary Miller and Robert Huffman
Mary Ann Moore
Mountain Rose Herbs
Richard Mueller
Barbara and John Mundall
Marilyn and James Murdock
Jacqueline and Kenneth Murdoff
Debra Nagy
Donna Napier and Steven Dwight
National Endowment for the Arts
Mary and Klaus Neuendorf
New York Philharmonic
Priscilla and Stuart Newberger
Anne Niemiec and David Kolb
Margo Norton
Charlotte Oien
Mary Glass O'Leary and Jay O'Leary
Oregon Arts Commission
The Oregon Community Foundation
Jill Overley
Kenneth Overton
Sherry and Gordon Paine
Laramie and Theodore Palmer
Perugino
Robin and Nathan Philips

Marlene Rausch-Phinney and Thomas Phinney
Karen and Gene Pierson
Helmut Plant
Portland Opera Association
Portland Timbers Soccer Club
Premier Travel
Jane and David Pubols
Mary Pugsley and Steven Butt
Norman Purdy
Alison and Robert Ragsdale
Sharon Reed and Mark Horney
Reed Foundation
Ginny and Roger Reich
Rhythm & Blooms
Robert Ribe
Joanne and Craig Rice
Richard Tucker Foundation
Marian and Joseph Richards
Susan Rieke Smith and Jeffrey Smith
RiverRidge Golf Complex
RNP, LLC
Daniel Roby
Linda and Thomas Roe
Candice Rohr
Kathy Saltzman Romey and Patrick Romey
Marcia and Gerald Romick
Robert Russell
Susan Rust
Linda Sage
Paula and James Salerno
Phyllis and Royce Saltzman
Margaret and Scott Savoian
Jane Scheidecker and Duane Partain
Carol Schirmer
Marjorie Schmechel
Karen Seidel
Valerie Sharr
Joanne Shreeve
Georgette and Robert Silber
Silva Endowment
Lisa and Trace Skopil
Catherine and John Smith
Frances and Joseph Smith
Molly and Jonathan Stafford
Rebecca and Howard Stauffer
Cynthia Stenger Riplinger and Michael Riplinger
Heidi and Gerald Stolp
Christine Sullivan and John Rude
Averill and Robert Summer
Kermit Sveen

Sweet Cheeks Winery
Robert Taine
Ingeborg Tarantola
Jean Tate
Anice Thigpen and Andrea Halliday
Gregory Thompson
Vicki and Gerald Thompson
Renate and John Tilson III
Kathleen Tryhorn
Rhoda Tykeson
Tykeson Family Charitable Trust
U.S. Bank
U.S. Bank National Association
United Way of Lane County
University of Oregon
Patricia Vacchi
Steve Vacchi
Valley River Inn
Phyllis Villec
Marie Vitulli
Josephine and Peter von Hippel
Karalyn Walker
Janice and James Ward
Bruce Webber
Weill Music Institute
Sandra Weingarten
Sally and Jim Weston
Miriam and Edmond Whiteley
Wildish Companies
Will Leather Goods
Tempra and Daniel Wilson
Winderlea Vineyard & Winery
Connie and Harry Wonham
Candice Woyak
Janet Yood and Stuart Thomas
Karen Young
Yvonne Young

List as of June 7, 2020

*deceased



OREGON **BACH FESTIVAL**

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