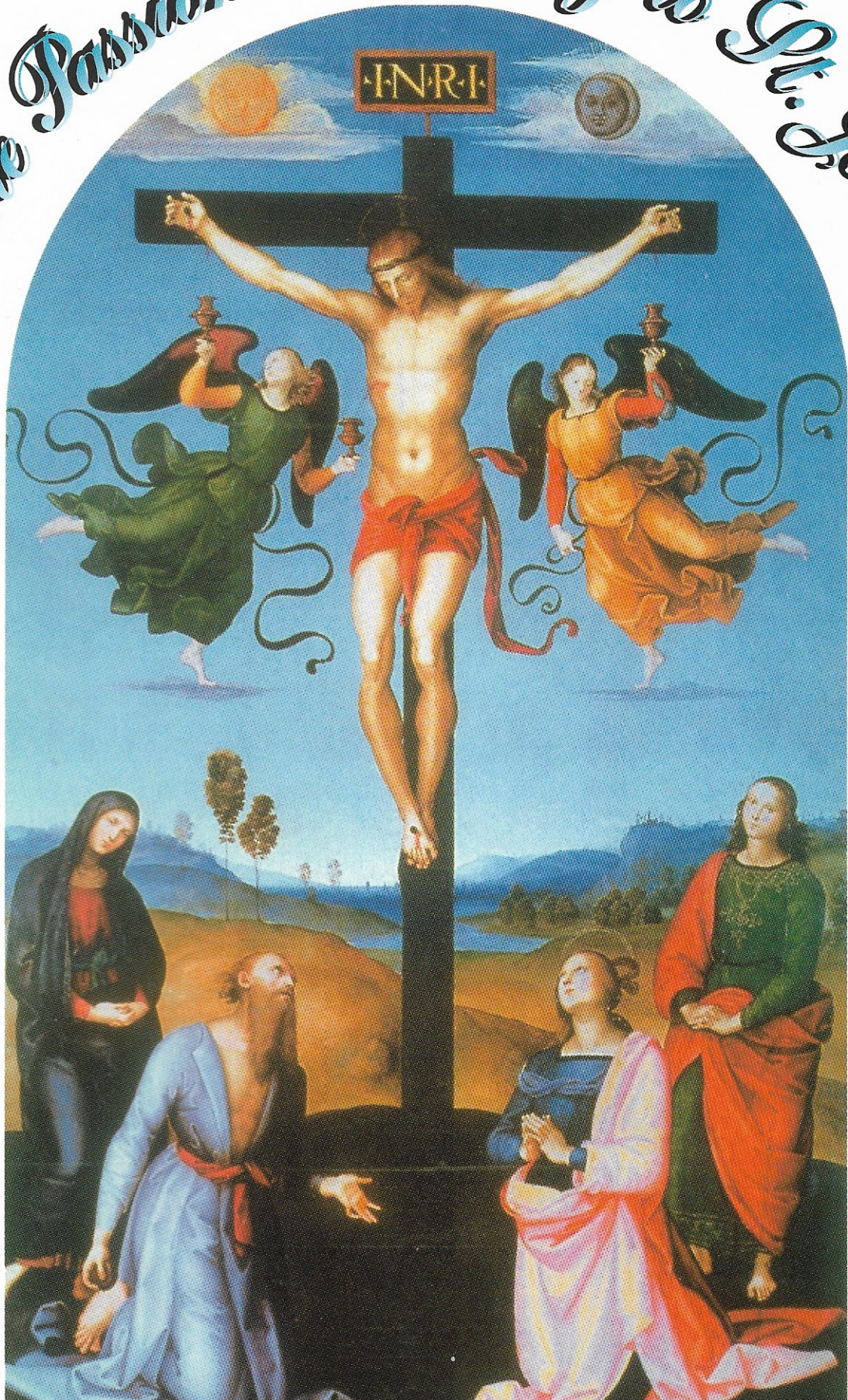


*The Passion According to St. John*





# Rogue Valley Chorale

## Sopranos:

Debby Bakalyar  
 Pamela Barlow  
 Cherise Black  
 Anne Canon  
 Virginia Dickie  
 Janet Dolan  
 Connie Fisher  
 Karen Foster  
 Linda Fountain  
 Beth Gilman  
 Kathy Gordon  
 Leslie Hall  
 Mary Kay Harmon  
 Jennifer Jacobs  
 Alice Nykreim  
 Cynthia Scherr  
 Jacque Schmidt  
 Wanda Snow  
 Jolene Torres  
 Darlene VanDenBerg  
 Idris White

## Altos:

Vivian Baures  
 Barbara Beers  
 Mary Jo Bergstrom  
 Joani Bristol  
 Andrea Brock  
 Anita Caster  
 Marjorie Daly  
 Donna Daniels  
 Kathleen Davis  
 Kay Dix  
 Charleen Fike  
 Barbara Hewitt  
 Faye Hutchings  
 Carol Jacobs  
 Yvonne Jacobson  
 Barbara Johnson  
 Judi Lowrey  
 Nancy Mason  
 Bonnie Miller  
 Cathy Morrison  
 Mary Jane Morrison  
 Diane Newland  
 Myrna Pedersen  
 Nancy Purdy  
 Jeannie Saint Germain  
 Doris Sjolund  
 Marjorie Swanson  
 Jean Tyndall

## Tenors:

John Blackhurst  
 Jarrett Andrew Brock  
 Eric Chaffey  
 Ross Davis  
 Ken Deveney  
 John Gilsdorf  
 Dick Frisbie  
 Ron Hollensted  
 Ed Houck  
 Phil Lind  
 Brian Nelson  
 Michael Quirk  
 Mark Simmons  
 Milton Snow

## Basses:

Brent Barr  
 Keith Campbell  
 Patrick Daly  
 Jerry Darby  
 Carroll Graber  
 John Leavens  
 Gary Lovre  
 David McFadden  
 Jerry Miller  
 Gary Miller  
 Jim Post  
 Eric Smith  
 Richard Styles  
 Dick Swanson  
 Don Turner  
 Chuck Watson  
 Douglas Wisely  
 Peter Yeager  
 Blake Weller

## Chamber Orchestra

Nancie Lynn Shaw, *concert master*

Larry Stubson, Ellie Malzahn, Julie Long, Bari Silberstein, Janet Kintzle, *violin*

Dwayne Johnson, Susan Prufer, *viola*

+Judy Bjorlie, Beth Goldstein-McKee, *cello*

+David Miller, *bass*

Sharon Brooks, Luna Bitzer, *flute*

Kenton Gould, Misty English, *oboe*

+ Walker Kermode, *bassoon*

+Jodi O'Connell, *harpsichord* and +Linda Borecki, *portative organ*

+ denotes continuo ensemble



Rogue Valley Chorale

presents

*The Passion According  
to St. John*

by

Johann Sebastian Bach

Lynn E. Sjolund, *Conductor*

**Soloists**

James Brown, *Evangelist, tenor*

Clayton Brainerd, *Pilate, bass-baritone*

Craig Kingsbury, *Christ*

Susan Olson, *soprano*

Janet Campbell, *mezzo soprano*

Jarrett Andrew Brock, *Servant*

Eric Smith, *Peter*

*This concert is supported in part by grants from*

*The Carpenter Foundation*

*and*

*The Oregon Community Foundation*

Premiere performances in the  
**The Craterian Ginger Rogers Theater**

Medford, Oregon

8:00 pm, Saturday, March 1, 1997

3:00 pm, Sunday, March 2, 1997



## *From the director*

Two years ago the Rogue Valley Chorale Board of Directors approved the programming of the magnificent "Passion According to Saint John" by J. S. Bach assuming the renovation of the theatre would be completed well before the scheduled performance. Little did we know our foresight would thrust us into the enviable position of giving the first performance in this fine facility. Yet, as we accept the responsibility and honor of being the first attraction we know the combining of a new facility with one of the most magnificent and enduring works of music makes great good sense. For it is the wonderful variety of inspiring masterworks along with many other types of performances that will make the theater a vital part of our community.

In the drama of "The Saint John Passion" we should remember Bach probably wrote it for a special Good Friday service in 1723. His congregation knew the music and words to the hymns and readily sang along. The chorus and soloists became a part of the action just as they might in an opera. The chorus often is the unruly crowd; at other times it becomes the 'Greek chorus' commenting on the events that take place. The soloists are then able to give personal testimony to their place in the story and their feelings about events. Each solo expresses a complex emotion that is enhanced by a small group of instrumentalists. Bach's genius shows clearly in his choice and variety of instruments used to accompany each one of the arias. Whether it is two flutes, two oboes, two violas or all the strings, the music is handled to perfection as gems of chamber music.

Bach completed only two musical settings of gospel stories that pertain to the crucifixion. The "Saint John" is filled with a dramatic zeal that one only finds displayed in a fine opera. At the same time Bach allows us time for reflection and contemplation. Bach has often been referred to as a musical theologian, and to many he is accepted in that somewhat limited role. However, we can also marvel at his music for its own enlightened beauty. Complex, but understandable; simple but powerful; dramatic but fulfilling, his music transcends that of other composers. Being able to work with fine musicians to bring this to Medford audiences has been a great privilege. Any opportunity we may have to grow in musical understanding is indeed a joy. The music of Bach continually stretches and satisfies us.

– Lynn Sjolund, conductor and music director

*"Bach opens a  
vista to the  
universe.*

*After experiencing  
him people  
feel there is  
a meaning to  
life after all."*

–Walcha



*St. Thomas Church and School, Leipzig*



# Musical Program

## Part I

1. Chorus. Lord, Thou Our Master
2. Recitative. (*Evangelist and Jesus*) Jesus went with his disciples
3. Chorus. Jesus of Nazareth
4. Recitative. (*Evangelist and Jesus*) Jesus saith to them
5. Chorus. Jesus of Nazareth
6. Recitative. (*Evangelist and Jesus*) Jesus answered and said
7. Chorale. O wondrous Love
8. Recitative. (*Evangelist and Jesus*) So that the word
9. Chorale. Thy will, O Lord our God, be done
10. Recitative. (*Evangelist*) The body of soldiers
11. Aria. (*Alto*) From the tangle of my transgressions
12. Recitative. (*Evangelist*) Simon Peter also followed
13. Aria. (*Soprano*) I follow thee
14. Recitative. (*Evangelist, Maid, Peter, Jesus, Servant*) That other disciple to the high priest
15. Chorale. Who was it dared to smite Thee
16. Recitative. (*Evangelist*) Now Annas ordered Jesus bound
17. Chorus. Art thou not one of his disciples?
18. Recitative. (*Evangelist, Peter, and Servant*) But Peter denied it and said
19. Chorale. Peter, while his conscience slept

## Intermission

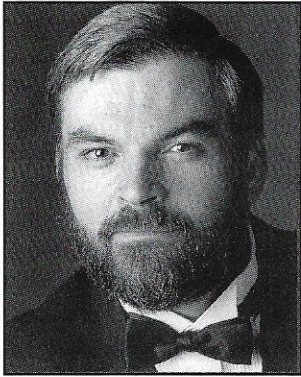
## Part II

20. Chorale. Christ, through whom we all are blest
21. Recitative. (*Evangelist and Pilate*) Away then led they Jesus
22. Chorus. If this man were not a malefactor
23. Recitative. (*Evangelist and Pilate*) Then Pilate said unto them
24. Chorus. For us all killing is unlawful
25. Recitative. (*Evangelist, Pilate and Jesus*) That thus might be fulfilled
26. Chorale. O mighty King
27. Recitative. (*Evangelist, Pilate, and Jesus*) Then Pilate said unto him
28. Chorus. Not this man, no, not him
29. Recitative. (*Evangelist*) Barabbas he set free, a robber!
30. Arioso. (*Bass*) Bethink thee, O my soul

31. Aria. (*Tenor*) Behold then
32. Recitative. (*Evangelist*) The soldiers plaited then
33. Chorus. Lo, we hail thee, dearest King of Jewry
34. Recitative. (*Evangelist and Pilate*) And then with their hands
35. Chorus. Crucify, crucify
36. Recitative. (*Evangelist and Pilate*) And Pilate thus made answer
37. Chorus. We have a sacred law
38. Recitative. (*Evangelist, Pilate and Jesus*) Now when Pilate heard this clamoring
39. Chorale. Our freedom, Son of God, arose
40. Recitative. (*Evangelist*) But the Jews cried out
41. Chorus. If thou let this man go
42. Recitative. (*Evangelist and Pilate*) Now when Pilate heard
43. Chorus. Away with him, away
44. Recitative. (*Evangelist and Pilate*) Pilate saith unto them
45. Chorus. We have no king but Caesar
46. Recitative. (*Evangelist*) Then Pilate delivered him
47. Aria. (*Bass*) Run, ye souls
48. Recitative. (*Evangelist*) And there crucified they him
49. Chorus. Write thou not the King of Jewry
50. Recitative. (*Evangelist and Pilate*) But Pilate replied to them
51. Chorale. In my heart's inmost kernel
52. Recitative. (*Evangelist*) An then the four soldiers
53. Chorus. Let us then not cut or tear it
54. Recitative. (*Evangelist and Jesus*) That the Scripture
55. Chorale. He of everything took heed
56. Recitative. (*Evangelist and Jesus*) And from then on
57. Aria. (*Alto*) It is fulfilled
58. Recitative. (*Evangelist*) And bowed down his head
59. Aria. (*Bass and Chorus*) O Thou my Saviour, give me answer
60. Recitative. (*Evangelist*) And then behold
61. Arioso. (*Tenor*) My heart! See
62. Aria. (*Soprano*) Release, O my spirit
63. Recitative. (*Evangelist*) The Chief Priests therefore
64. Chorale. Help, O Jesus, God's own Son
65. Recitative. (*Evangelist*) There came unto Pilate
66. Chorus. Rest well, Beloved
67. Chorale. O lord, Thy little angel send



## Soloists



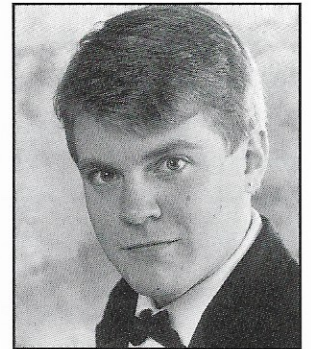
**Clayton Brainerd** is an award winning baritone who was finalist for both the Metropolitan Opera and San Francisco Opera Auditions in 1990. Since that time his imposing stage presence and magnificent voice have electrified audiences in Europe, Canada and North and South America.

Clayton Brainerd began this season by replacing James Morris as Wotan in *Die Walküre* performances at Teatro Colon in Buenos Aires. In October Mr. Brainerd joined the New Jersey Symphony in performances and recording of Mussorgsky's *The Dream of the Peasant Grishko*. Other engagements this season have included appearances as Pizarro with the Nashville Symphony in a concert version of Beethoven's *Fidelio*, and Mendelssohn's *Elijah* at New York's Church of the Heavenly Rest. Coming up this season is a performance of *Tristan & Isolde* at Carnegie Hall with the Opera Orchestra of New York and a debut with the New Zealand Symphony as Wotan in five concert performances of Wagner's *Das Rheingold*—a role in which he won critical acclaim last June in the Arizona Opera Ring Cycle.

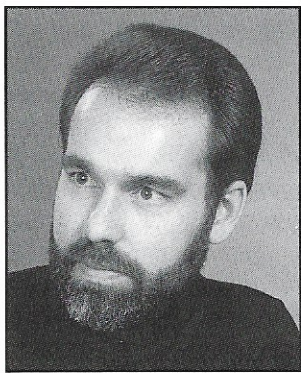
Robert Shaw chose Mr. Brainerd to sing Christus in Bach's *St. John Passion* in Portland, which led to subsequent performances with Maestro Shaw, including Beethoven's *Missa Solemnis*, with the Montreal Symphony. He was heard as soloist with Helmut Rilling and the Stuttgart Gächinger Kantorei in Bach's *St. Matthew Passion* and *B Minor Mass*, which he has also performed with the Calgary Symphony.

A native of the Northwest, Clayton Brainerd holds degrees from Portland State University and the Conservatory of Music in Stuttgart, Germany.

Tenor **James L. Brown** is a native of Lafayette, Louisiana. He attended Loyola University in New Orleans where he studied with Philip Frohnmayer and Lynn Sjolund. After completing his bachelor's degree in voice, James was accepted to the Academy of Vocal Arts in Philadelphia. In Mr. Brown's three-year tenure at the Academy, he appeared in many leading operatic roles and performed as soloist with several concert groups in the Philadelphia area. James first appeared in the Rogue Valley several years ago as "Judas" in the oratorio *Judas Maccabaeus* with the Rogue Valley Chorale. Following his Southern Oregon debut, James returned to Medford three more times to sing leading roles in *Cinderella*, *The Barber of Seville* and *Don Pasquale* with Rogue Opera. Other credits include roles in the operas of Mozart, Rossini, Verdi and Handel with such companies as The Aspen Music Festival, Chautauqua Opera, Buffalo Opera at Artpark and the Festival of Two Worlds in Spoleto, Italy. James is currently completing his Master's Degree at the Julliard School of Music in New York where he will sing in an April production of Conrad Susa's *Transformations*.



A regular soloist in New York, Mr. Brown has been especially busy singing the works of J. S. Bach. His first performance of the *St. John Passion* was as guest soloist with the Loyola Chorale and New Orleans Chamber Orchestra.



A native of Los Angeles, bass-baritone **Craig Kingsbury** earned a degree in music composition at the University of Southern California. Active for many years as a professional singer in the L.A. area, he appeared as soloist with the Los Angeles Master Chorale, Ojai Music Festival, Cuesta Master Chorale, San Luis Obispo Mozart Festival and Los Angeles Philharmonic Orchestra, and performed in concerts, radio broadcasts and recordings with the Roger Wagner Chorale, the Early Music Ensemble of Los Angeles, and the chamber ensemble *I Cantori*. During a two-year stay in Europe, he appeared with chamber orchestras and oratorio societies in France, Belgium and Holland, and in opera productions with the Opera of Flanders in Antwerp. Since relocating to the Northwest, Kingsbury has performed regularly as a member of the vocal quartet *Cantabile*, and has been a featured soloist with Choral Cross-Ties, Portland Baroque Orchestra, Oregon Repertory Singers, and Waverly Baroque Ensemble in Portland; with the Rogue Valley Symphony, Northwest Bach Ensemble and Southern Oregon Repertory Singers in Ashland and Medford; and with the Seattle Choral Company. Also active as a composer and arranger, he has numerous titles in print through Gentry Publications and OCP Publications.



**Janet Campbell** has been a featured soloist with musical organizations all over the United States including Cincinnati Opera, Boston Masterworks Chorale, Denver Symphony, San Francisco Choral Society, Academy in the Wilderness, Washington Cathedral Choral Society, Washington Concert Opera, Arlington Symphony, Opera San Jose and many others. She has won several voice competitions including the NATS competition, the Metropolitan Opera Scholarship and the Liederkrantz Foundation Vocal Competition.

Recent performances include the roles of La Ciesca in *Gianni Schicci* with Sacramento Opera, Prince Orlofsky in *Die Fledermaus* with Opera San Jose, Cherubino in the *Marriage of Figaro* with Pocket Opera, the title role in *La Cenerentola* with San Francisco Opera Ala Carte, Mozart's *Mass in C minor* with the San Mateo Masterworks Chorale, and the Mozart *Requiem* and *Dixit Dominus* of Handel with the Contra Costa Chorale. Upcoming engagements include Bach's *St. John Passion*, the Durufle *Requiem*, Mollicone's *Flight Through the Stars*, and the role of Flora in *La Traviata* with Festival Opera.

Originally from New York, she resides in Redwood City with her husband and four year old daughter. In addition to her performance schedule she is a jazz pianist and teaches voice privately at Pinewood High School.



**Susan Olson** is well-known to Rogue Valley audiences where she has been a regular soloist for the Rogue Opera, Rogue Valley Symphony and both the Rogue Valley Chorale and the Southern Oregon Repertory Singers. Her work for the Rogue Opera includes singing the roles of Adina in *LElisir d'Amore*, Micaela in *Carmen*, and Gilda in *Rigoletto*. She also has sung many roles for the Programs for Youth including Cinderella in *La Cenerentola* and Rosina in *The Barber of Seville*.

As soloist with the Rogue Valley symphony she was featured in Haydn's *The Creation* and Beethoven's *Ninth Symphony*. For several years she has been a soloist for the annual presentation of Handel's *The Messiah*.

She was the soprano soloist in a quartet, other members of which were from the Budapest Opera, for a presentation of Kodaly's *Te Deum* in Vezprem, Hungary during the Rogue Valley Chorale's first European trip. She has studied and performed in the vocal arts program held annually in Graz, Austria.

Locally she is the soloist at the Christian Science Church and has been a regular participant in musical events at the Winchester Inn and Jacksonville Inn's *Opera Pops*. She also has been heard with the Northwest Bach Ensemble in regular concerts and in their special New Year's Eve events.

Ms. Olson was a Northwest Region Metropolitan Opera finalist and studies and coaches with Dr. Myra Brand and Brian Swingle of Salem.

## Conductor

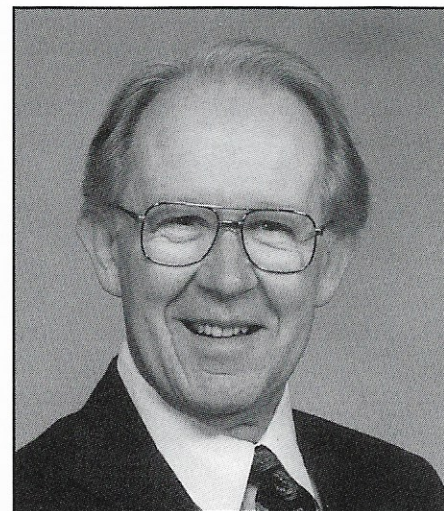
**Lynn Sjolund**, conductor and music director for the Rogue Valley Chorale, has had a distinguished career as a choral conductor. As the founding director of the Chorale he has led the group in performances of many of the masterpieces of choral art. He has conducted the Rogue Valley Symphony and the Peter Britt Orchestra in concerts where the Chorale has been the guest artist.

Mr. Sjolund has degrees from the University of Oregon and has done additional advanced study at the International Center for Music Education in Ludwigsburg, Germany. He started his teaching career in Lebanon, Oregon and served as choral director and fine arts chair at Medford Senior High School for many years. After leaving the public schools he taught for three years at Loyola University of the South in New Orleans and has served on the faculty of both the University of Oregon and Southern Oregon State College.

Professionally he is a member of the American Choral Directors Association, the Music Educators National Conference, and Medford Rogue Rotary. He served as president of the Oregon Music Educators Association twice and was selected by the Northwest Music Educators Association as their outstanding music educator in 1993. That year he also received the outstanding music educator award given by the National Federation of State High School Association.

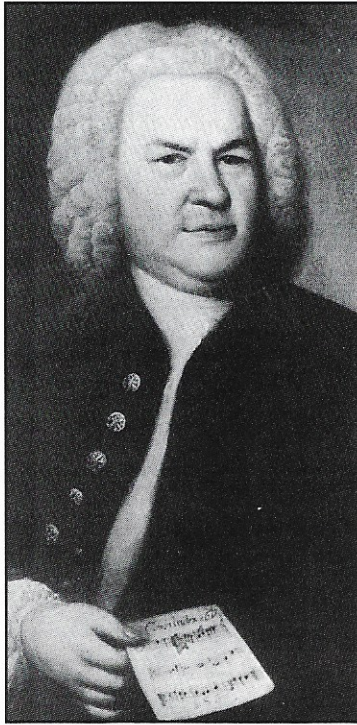
He has conducted many festivals and judged many contests in the northwest and throughout the country. He is on the adjudication staff of the Performing Arts Association from New Jersey and has served on adjudication panels to certify other choral conductors.

Presently Mr. Sjolund is serving as president of the Craterian Performances Company Board of Directors and has worked closely in the renovation project that is coming to fruition with the *St. John Passion* presentations.





## Program Notes



*J.S. Bach's portrait (1746) by Haussmann shows him as the serious, sober Lutheran churchman that he was. He is holding a copy of his Canon Triplex a 6 Voci.*

The early Christian Church commemorated the events of Passiontide (the life of Christ from the triumphal entry into Jerusalem on Palm Sunday to the Crucifixion) in two distinct ways, one dramatic and the other musical, both of which had their origins in the sacred liturgy.

The dramatic presentation of the story took the form of Passion plays which were presented in church during the Middle Ages with considerable elaboration and theatrical effects, including costumes, music and stage properties. These liturgical dramas, which were regarded as an important medium of religious education, were originally simple scenes sung in Latin to a form of Gregorian plainchant and acted reverently before the altar by the clergy. But later, as growing

secularization by lay actors led to the use of the vernacular and to an increase in dramatic realism, such performances were transferred to the nave or to the porch of the church. There are few surviving examples of these early Passion plays, but their more modern descendants are easily recognizable in the religious theatrical performances still given at Oberammergau.

The purely musical presentation of the Passion is even more ancient in origin and even more firmly rooted in the liturgy. As early as the fifth century, the observance for Holy Week included plainchant settings of the four Gospel accounts of the Passion which appeared within the framework of the Mass in place of the normal Gospel reading. By tradition, St. John's version was given on Good Friday. Originally this presentation was the task of a single deacon who distinguished between the narrative portions, the sayings of Christ, and the utterances of the minor characters and the crowd simply by altering the pitch and inflection of his voice.

The earliest known attempts at a more elaborate type of Passion composition are anonymous British settings that date from 1440. This music abandons the traditional single voice plainchant for the crowd scenes in favor of a polyphonic version for three voice parts. Composers of many nationalities cultivated this "dramatic-Passion" form during the sixteenth and seventeenth centuries, notably the Netherlander, Lassus; the Spaniard, Victoria; the Englishman, William Byrd; and the German, Heinrich Schutz. Latin was the language used by all the composers writing for the Roman ritual. In Germany, however, Lutheran composers adopted the new Passion form in settings based on Martin Luther's German version of the various Gospel accounts. As the Passion evolved it incorpo-

rated the new dramatic and emotional resources of opera, oratorio and cantata with their component recitatives, arias, ensembles, choruses and instrumental pieces. Some composers discarded Biblical passages altogether in favor of poetic paraphrases that could be set as recitatives and arias. These "opera Passions" did not present the Passion story but rather commented on it with a wealth of blood-curdling detail and exaggerated expressions of emotion. Heinrich Brockes, a Hamburg City Councilor, wrote the most famous of these librettos. His poem became a best seller that was set by all the leading German composers, including Telemann, Handel, and, eventually, Bach.

Johann Sebastian Bach was born into a family of musicians that stretched back many generations. Although his father taught him violin and an older brother taught him to play keyboard instruments, Bach largely taught himself by studying the music of others. In his early years he served his apprenticeship as violinist and organist in various minor German court positions. His first significant appointment was to the court at Weimar (1708-17), where he developed a reputation as an organist and as a composer for that instrument. His next position took him to Anhalt-Cothen (1717-23), where he was mostly concerned with the creation of instrumental and chamber music compositions. Bach's attitude to composition sprang directly from Lutheran notions of the value of music. He defined the aim and purpose of his music as being for "the glory of God and the recreation of the mind," and it was in his vocal music that Bach was able to realize most perfectly and clearly this vision of music as worship. On the top of the first page of each of his sacred compositions he wrote JJ (Jesu Juva, "Jesus, help"), and at the end he inscribed SDG (Soli Deo Gloria, "To God alone the glory").

The austerity of the Calvinist church at Cothen offered no stimulation to such a religionist composer as Bach. Also, the installation of a new Princess at the Cothen court quickly troubled the musical atmosphere. Her tastes were for masquerades, dances, fireworks and illuminations, not for concerts of orchestral and chamber music. Bach called her an "amusa"—a person of no culture, opposed to the muses. Bach realized that his creative nature could never find full expression in his existing mode of life at Cothen. A prestigious musical position became available in the summer of 1722, and Bach made application.

The town council of Leipzig was seeking to appoint a new cantor for the ancient Lutheran school of St. Thomas, to succeed the famous composer Johann Kuhnau who had died after more than twenty years of service. Leipzig, with its university and its opera house, was becoming one of the leading cultural centers in Germany, a clearing-house for new ideas introduced by overland travelers, just as Hamburg, the great North Sea port, was the principal gateway by which new philosophies from overseas entered the country. The town council was determined to find the best



*Bach's Monogram. The initial letters JSB are reversed and superimposed, forming a calligraphic design of great elegance.*



possible successor to Kuhnau. It was clearly desirable to attract to Leipzig a progressive young musician who was well-versed in the latest musical techniques and sufficiently renowned to be able to exercise a reforming influence on the music of the town.

From a field of six distinguished candidates, the choice of the council immediately fell on Georg Philipp Telemann (1681-1767), a composer who was renowned throughout Germany for his able championship of the elegant new operatic style in Protestant church music. In response to the invitation of the Leipzig council, Telemann, despite an understandable reluctance to undertake the non-musical teaching, at first accepted the vacant post of cantor. But some time later, after receiving a salary increase of a few hundred thalers at Hamburg, he wrote, somewhat ungraciously, to withdraw his acceptance. The second choice of the council was Christoph Graupner (1683-1760), a musician of high repute, who held the position of Capellmeister at Darmstadt. Graupner had strong connections with Leipzig as he had studied under Kuhnau for nine years and had distinguished himself in clavier playing and composition. Graupner expressed willingness to accept the vacant cantorate, but he too was later forced to withdraw his candidacy as he was unable to secure release from employment with the Landgrave of Hesse-Darmstadt.

In these provoking circumstances, the Leipzig council decided that (in the words of one of its members) 'since the best man could not be obtained, mediocre ones would have to be accepted.' And so, from the remaining field of 'mediocre' musicians, their choice finally fell on Johann Sebastian Bach.

At Cothen Bach had been able to develop his creative gifts in an atmosphere of peace and security and had rapidly gained an enviable reputation throughout Lutheran Germany as an outstanding performer on the organ and harpsichord and as a composer of depth and scholarship. Without doubt, his reputation was as high at Leipzig as it was elsewhere; the derogatory opinion of the councilor, quoted above, is simply an indication that he was not regarded as the ideal person for the task of modernizing Leipzig's church music.

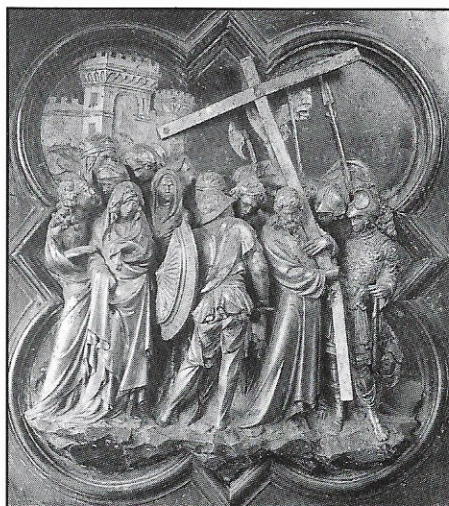
After the withdrawal of Christoph Graupner in January 1723, Bach's appointment seemed assured and, if events took a normal course, the formal installation ceremony would take place in April in time for the new cantor to officiate in church during the celebration of Holy Week. During the intervening period, therefore, Bach concentrated mainly on the composition of a large-scale setting of the Passion story with which he expected to make his first important appearance before the Leipzig public. As it turned out, Bach's installation as cantor was delayed until the beginning of

June 1723, but there are grounds for believing that this newly composed Passion was performed as planned in St. Thomas's on Good Friday of that year, while Bach was still a candidate for the post, though this is by no means proved.

Although Passion Music composition was commonplace, only one setting had ever been presented in Leipzig before Bach's installation, a very traditional St. Mark Passion by Johann Kuhnau in 1721. No member of the Bach family had ever made a Passion setting. Johann Sebastian's St. John Passion represents a compromise between the earlier "dramatic" and the newer "opera" forms of Passion composition. The work is in two sections, to be performed before and after the sermon. Bach himself was responsible for the selection of the texts. He retained the complete relevant accounts from the eighteen and nineteen chapters of St. John, augmenting these passages with verses from St. Matthew ("Then did Peter bring to mind the word of Jesus. . ." and, "And then behold, the veil of the temple was rended in twain. . ."), and he made his own selection of chorales. For the solo arias and accompanied recitatives, he drew on the previously mentioned text of Brockes. He also included some words from a St. John Passion by J. G. Postel, which Handel had set to music at the age of nineteen. Bach apparently knew this score, as there are some analogies between the two works.

Musico-theological intent through symmetry and pictorial and numerical symbolism is observed throughout the sacred works of Bach. It is surely no coincidence, for example, that in the opening recitative the first word of the action is "Jesus," and that the first word of the second sentence is "Judas." They are the principal characters of the first scene of the drama; they are also, insofar as Judas represents sinful man, the main subjects of the entire work. Bach also manages to include his own name in this sentence with a reference to the "brook Cedron," in German, the "Bach Kidron." "Jesus" is set to an arpeggiated falling minor triad (by tradition a symbol of The Trinity and hence God); "Judas" to a falling diminished triad (spanning the ambiguous interval of the diminished fifth, also known as diabolus in music).

"Word-painting" is an important and integral feature of Bach's pictorial symbolism. This figurative use of musical phrases in relation to the text stems directly from the conventional practice of sixteenth-century composers. In the *Plain and Easy Introduction to Practical Music* (1597), Thomas Morley, the famous Elizabethan madrigal composer, writes, "Moreover you must have a care that when your matter signifieth 'ascending', 'high',



*Way to Calvary, North Door*



*Way to Calvary, Detail*



'heaven', and such like, you must make your music ascend; and by the contrary, where your ditty speaketh of 'descending', 'lowness', 'depth', 'hell', and others such like, you must make your music descend".

There are several places in the Passion where the Evangelist abandons his normal role as a detached story teller and expresses his personal feelings about the events he is describing. These subjective moments are often achieved by means of a vocal melisma which "paints" expressively and symbolically the significant word in the passage. The following example graphically illustrates the narrator's feelings about the agonies of crucifixion.



A more subtle method of underlining the emotional impact of words is the use of discords or chromatic harmonies played on the accompanying continuo instrument. Bach's favorite chord for underlining the meaning of such words as "pain", "fear", "sorrow", "death" and "crucified" is the diminished seventh chord, as in Example 1 above.

Sometimes Bach's search for an expressive, pictorial vocal line, especially in St. John Passion, results in exaggerated, but effective instrumental-like effects.



Bach is unique for his time in the use which he makes of chorales. His settings are different from those of his predecessors in the frequent use made of expressive harmonic coloring to emphasize particular words or the meaning of particular phrases. As in the harmonic accompaniment which supports the vocal recitatives, chromatic and dissonant chords are often used to paint such words as "death", "fear", "pain", and "sorrow". His contemporaries regarded the ancient hymns as an outmoded form of expression in church music, which had no place in the new, elegant, and more theatrical style. But in the Passions, Bach repeatedly affirms the importance of the chorales as a vital source of religious and musical inspiration. He follows Martin Luther's precepts in giving the congregation a central function in the presentation of the Passion and in ensuring that each stage of the story is carefully followed and understood. Modern performances of the Passions in which the chorales are left to be sung only by the choir, go directly against Bach's musical and liturgical intentions.

The lyrical arias in this Passion are among the most impressive pieces of the score. They are long and elaborate movements with highly decorated vocal lines and richly expressive instrumental accompaniments. Particularly dramatic is the bass aria No. 47, in which excited exclamations of the chorus again and again interrupt the utterances of the soloist. This is balanced by a counterpart in No. 59, where the bass joins forces with the chorus which intones a simple harmonized chorale.

Bach departs conspicuously from convention in the St. John

Passion when the words of Jesus receive no special treatment and are accompanied, like those of the narrator and the minor characters, only by the continuo. All seventeenth century composers of instrumentally accompanied Passions gave special instrumental treatment to Jesus' words. Bach was to also follow this convention in his accompaniment of Christ's utterances in his St. Matthew Passion. Throughout St. John, Bach seems to use the orchestra in a much less colorful and varied way than had been his usual practice. The drama is expressed more through highly charged melodies and chromatic harmonies than through expressive orchestral effects.

The choruses inject the most telling dramatic elements in St. John. An interesting peculiarity of Bach's composition is the repeated use of the same music for various short choruses of the crowds. Some pieces are employed twice; one, with little variations, many times (Nos. 3, 5, 24, 28, 45). It has been suggested that lack of time in preparing the score for the first performance caused Bach to adopt this method. Had this been the case, the composer could easily have remedied this deficiency in the subsequent revisions he made of the work. These repetitions are surely the architectural plan of the work as Bach had conceived it. In order to achieve a symmetrical arrangement, he distributed related choruses in widely separated sections of his score. The work is framed by two epic choruses. The opening chorus, full of life and movement, is a moving introduction that invites us into the drama. The chorus that stands at the end of the Passion is in no sense a final movement, for all is left inconclusive. In contrast to the opening chorus, the textures here are soft and woven—a lullaby in triple time portraying the goodbyes of devout Christians to the dead Savior.

The music of Bach did not fare well during his lifetime. It took nearly a century after his death for Bach's music to be rediscovered, after which it was usually performed in the highly romantic style of the nineteenth century. (Felix Mendelssohn revived both the St. Matthew and the St. John Passions with mammoth choral and orchestral forces. The continuo parts were transferred to the piano, played by Mendelssohn himself.) Bach was a bit cantankerous and complained bitterly of the poor quality of the performers he had to work with at Leipzig. (According to one famous story, the bassoonist in his orchestra became a real nemesis after Bach compared the man's playing to the sound of a nanny goat. Bach eventually went after the unfortunate player with his dagger—) Bach's reputation was largely local, and his compositions were rarely heard in other cities. He was admired by his contemporaries primarily as an outstanding harpsichordist, organist, and expert on organ building. To those of his contemporaries influenced by opera, Bach's works seemed old-fashioned. The rich accompaniments of his arias and the elaborate instrumental-like contrapuntal writing for voice bewildered or bored many musicians. But Bach is now, of course, considered one of the greatest composers of all time. Appearing at a propitious moment in the history of music, he was able to survey and bring together the principal styles, forms and national traditions that had developed during preceding generations and, by virtue of his syntheses, enrich them all.

*Program notes by Keith Campbell. Mr. Campbell is a retired public school music specialist whose special interests are American music and the peripheral areas of classical music.*



# The Passion According to Saint John

Music by Johann Sebastian Bach

(English translation by Henry S. Drinker, Harvey Officer and Arthur Mendel)

1. **Chorus and Quartet**

Lord, Thou our Master whose name in all the earth is glorious, and glorious evermore shall be. Lord, Thou our Master whose name in all the nations, in all the earth is glorified. Thou whose name in all the nations evermore shall be.

**Quartet:** Show us how Thou in pain and woe  
Through which Thou, the Son of God didst go,

At every time wast, even in the darkest hour,

**Chorus:** Forever glorified. (da capo)

2. **Recitative: Evangelist** (tenor), Jesus (bass)

**Evangelist**

Jesus went with his disciples over the brook Cedron, where was a garden, to which came Jesus and his disciples. Judas also, who betrayed him, knew the place full well;

for Jesus had often waited there to meet with his disciples. Now then, Judas, having gathered a body of men whom the chief priests and the Pharisees had sent him, now cometh forth with torches, lanterns, and with weapons. Therefore Jesus, knowing all things that were to come upon him, went straightway forth and said to them:

**Jesus**

Whom seek ye here?

**Evangelist**

And they answered him:

3. **Chorus**

Jesus, Jesus, Jesus of Nazareth!

4. **Recitative: Evangelist and Jesus**

**Evangelist**

Jesus saith to them:

**Jesus**

'Tis I!

**Evangelist**

Judas also, he which betrayed him, stood there among them,

And as soon as Jesus had said: 'Tis I, all of them shrank backward and fell to the ground.

Then Jesus asked them a second time:

**Jesus**

Whom seek ye here?

**Evangelist**

Again they answered:

5. **Chorus**

Jesus, Jesus, Jesus of Nazareth!

6. **Recitative: Evangelist and Jesus**

**Evangelist**

Jesus answered and said:

**Jesus**

I told you before, I am he, if ye seek for me,

let these men go their way then.

7. **Chorale:**

O wondrous Love, o Love all love excelling, Which bade Thee make this vale of tears Thy dwelling, I live on earth and earthly pleasures cherish, And Thou must perish.

8. **Recitative: Evangelist**

**Evangelist**

So that the word might be fulfilled which he had spoken: I have not lost one disciple of them which thou gavest me. Then Simon Peter, having a sword, he drew it forth, and struck at the high priest's serving man, and cut the man's right ear off, and this man was Malchus. Then said Jesus to Peter:

**Jesus**

Put up thy sword in its scabbard. Shall I not drink the cup, then, the cup my Father hath given me?

9. **Chorale**

Thy will, O Lord our God be done on earth as round Thy heav'nly throne. Thy patience, Lord, on us bestow, That we obey in weal and woe, Stay Thou the hand and spoil the skill of them that work against Thy will.

10. **Recitative: Evangelist**

The body of soldiers with their captain, and the officers there laid hold of Jesus, and bound him fast, and led him away at first unto Annas who was kinsman of Caiaphas, who for that year was the high priest. Now 'twas this same Caiaphas who had told the Jews it would be well that one man should perish for them all.

11. **Aria: Alto**

From the shackles of my transgressions, but to unbind me is my dearest Saviour bound. From

my aching wounds and bruises, fully to heal me, He himself is wounded. From the shackles of my transgressions, but to unbind me is my dearest Saviour bound.

12. **Recitative: Evangelist**

Simon Peter also followed in Jesus' path, and another disciple.

13. **Aria: Soprano**

I follow Thee also with joy lightened footsteps, Nor stray from Thy sight, My life and my light. O speed Thou my way, And cease not, I pray, To spur me and draw me, To lead me, to call me. O speed Thou my way, And cease not, I pray, Call me each day, O spur me and draw me, O lead me, O call me each day.



Arrest of Christ, North Door



14. **Recitative: Evangelist, Maid, Peter, Jesus and Servant****Evangelist**

That other disciple to the high priest had long been known,  
and went Jesus within to the palace of the high priest.

But without, at the doorway, Peter stood.

Then did the other disciple, who was known to them in the  
palace, go out, and spake unto her that tended the door,  
and brought also Peter within. Then saith the maid that tended  
the door to Peter:

**Maid**

Art thou not also one of his disciples:

**Evangelist**

He saith:

**Peter**

I am not!

**Evangelist**

The officers and the servants with them stood tending a fire of  
coals, for it was cold, and warmed themselves through.

Peter, also there among them, stood warming himself.

Then did the high priest turn and question Jesus of his  
disciples and his doctrine. Thus then  
did Jesus reply:

**Jesus**

I ever spake openly and freely to the  
world, day after day before the school  
I did my teaching and in the temple  
where all the Jews always come  
together, and have said nothing in  
secret at all. Why askest thou this  
of me? Rather ask of them who  
have heard my teaching what sort  
of thing it was I taught them.  
See now, they surely remember  
the whole of what I taught them.

**Evangelist**

But when Jesus thus had spoken, a  
man servant standing near to

Jesus struck him with his open hand, and said:

**Servant**

Dost thou dare unto the high priest thus to answer?

**Evangelist**

Thus did Jesus reply to him:

**Jesus**

If 'twas evil I spake, bear thou witness to my evil words:  
but if I have spoken well, why smitest thou me?

15. **Chorale**

Who was it dared to smite Thee, Thy good with ill requite Thee,  
So foully treated Thee? For Thou art no offender, Nor didst to  
sin surrender, From evil doing Thou art free.

Mine, mine the sins offending, Which are like grains unending  
of sand upon the shore: These sins it was that brought Thee Thy  
misery, and wrought Thee of martyrdom the awful store.

16. **Recitative: Evangelist**

Now Annas ordered Jesus bound, and then sent him bound to  
Caiphas. Simon Peter stood, still warming himself. Then said  
they unto him:

17. **Chorus**

Art thou not one of his disciples?

18. **Recitative: Evangelist, Peter and Servant****Evangelist**

But Peter denied it and said:

**Peter**

I am not!

**Evangelist**

Then saith one of the high priest's followers, being kinsman of  
him whom Peter had smitten and cut his ear off:

**Servant**

Did I not see thee in the garden with him?

**Evangelist**

Then did Peter deny it a third time,  
and straightway the cock began his crowing.  
Then did Peter bring to mind the word of Jesus,  
and he went out bewailing it bitterly.

19. **Chorale**

Peter, while his conscience slept, Thrice denied his Saviour,  
When it woke he bitter wept At his base behavior. Jesus, let me  
not forget; True devotion teach me;  
When on evil I am set, Through my  
conscience reach me.

**Part II**20. **Chorale**

Christ, through whom we all are  
blest, Knew no evildoing. Him at  
night did they arrest, Like a thief  
pursuing, Led before the godless  
throng And falsely convicted,  
Laughed at, scoffed at, spat upon,

As the Word predicted.

21. **Recitative: Evangelist and Pilate****Evangelist**

Away then led they Jesus, up into the Hall of Judgment, and it  
was early. But they could themselves not enter, lest there they  
should be defiled and thus might not eat the Passover.

Then out went Pilate, the judge, unto them and said:

**Pilate**

What bring ye as a charge against this man accused?

**Evangelist**

Then they cried aloud and said unto him:

22. **Chorus**

If this man were not a malefactor we would not bring him here.  
No, no, no, no, no we would not bring him before thee.

23. **Recitative: Evangelist and Pilate****Evangelist**

Then Pilate said unto them:

**Pilate**

'Tis ye must take him hence and judge of him according to your  
law.

**Evangelist**

The Jews therefore said unto him

*“All true and deeply-felt music,  
whether secular or sacred, has  
its home on the heights where  
art and religion dwell.”*

*—Albert Schweitzer  
(Bach scholar)*



24. **Chorus**

For us all killing is unlawful.

25. **Recitative: Evangelist, Pilate and Jesus**

**Evangelist**

That thus might be fulfilled the word of Jesus, which he had spoken, and had signified by what manner of death he should perish. Then Pilate entered into the Hall, and again he called in Jesus, and said to him:

**Pilate**

Art thou the King of Jewry?

**Evangelist**

Jesus thus answered him:

**Jesus**

Sayest thou this of thyself, or have others been saying this to thee of me?

**Evangelist**

And Pilate then answered him:

**Pilate**

Am I a Jew, then? Thy people and thy chief priests have brought thee here for judgment before me; now what hast thou done?

**Evangelist**

And Jesus answered him:

**Jesus**

My kingdom is not of this world; for were my kingdom of this world then my servants all would fight to defend me, that I should not unto the Jews be delivered. Nay then, but not from hence is my kingdom.

26. **Chorale**

O mighty King, almighty through all ages, How shall I fitly strive to sing Thy praises? No mortal heart can ever hope to show Thee What it doth owe Thee. My feeble tongue no counterpart can fashion With which it might compare Thy great compassion. How can I thanks for Thy good deeds, so tender, in works e'er render?

27. **Recitative: Evangelist, Pilate and Jesus**

**Jesus**

**Evangelist**

Then Pilate said unto him:

**Pilate**

Now truly, art thou a king then?

**Evangelist**

Jesus answered him:

**Jesus**

Thou say'st, I am a king then. To this end was I born, for this am I come here, that I bear witness to the truth. And all who seek the truth, they all will hear my voice.

**Evangelist**

Then said Pilate to him:

**Pilate**

What is truth then?

**Evangelist**

And when he thus had spoken, he went out once again to the Jews and said unto them:

**Pilate**

I find in him no fault at all. But ye have a custom at Passover that one man I should release you; will ye now that I take this King of the Jews and release him?

**Evangelist**

Then cried they together all again, and shouted:

28. **Chorus**

Not this man, no, not him, but Barabbas!

29. **Recitative: Evangelist**

Barabbas he set free, a robber! But he laid hold on Jesus and scourged him!

30. **Arioso: Bass**

Bethink thee, O my soul, in agony and rapture, What though thy heart with bitter joy doth languish, The greatest boon is Jesus' anguish. For thee the thorn-crown that doth pierce Him, With heaven-scented flow'rs will bloom; Thou canst the sweetest fruit among His wormwood gather, Nor cease to raise thine eyes to Him.

31. **Aria: Tenor**

Behold then, behold then how each livid stripe succeeding,

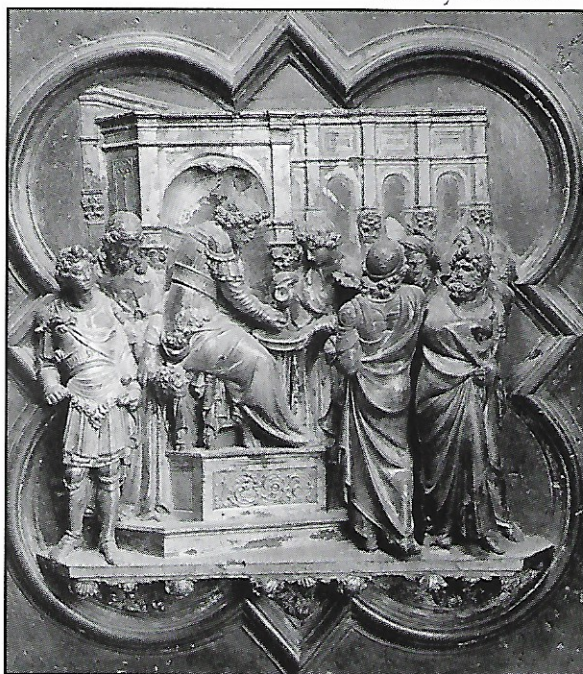
All sore and bleeding, is part of Heaven above. And see the waves of sin subsiding, Sunbeams again dark clouds dividing, The rainbow fair, the sky bestriding, God's token bright of Grace and Love. And see the waves of sin subsiding, Sunbeams again dark clouds dividing, The rainbow fair, the sky bestriding, God's token bright of Grace and Love.

32. **Recitative: Evangelist**

The soldiers plaited then for him a crown out of thorns, and put it upon his head and put on him a robe of purple, all saying:

33. **Chorus**

Lo, we hail thee, dearest King of Jewry!



*Christ before Pilate, North Door*

34. **Recitative: Evangelist and Pilate**

**Evangelist**

And then with their hands they smote him. Then once again did Pilate come forth and called them, saying:

**Pilate**

Se ye, I bring this man now forth to you that ye may know that in him no fault do I find.

**Evangelist**

And then did Jesus come forth, still wearing the purple robe and the crown of thorns. Then to them said Pilate:

**Pilate**

Behold the man!

**Evangelist**

Now all the officers and priests, when they beheld him, shrieked at him and said:



35. **Chorus**  
Crucify! Crucify! Crucify!
36. **Recitative: Evangelist and Pilate**  
**Evangelist**  
And Pilate thus made answer:  
**Pilate**  
Ye must take him hence and crucify him,  
for I find no fault in him at all.  
**Evangelist**  
The Jews straightway answered and said:
37. **Chorus**  
We have a sacred law, and who breaks that law, he must perish,  
for he made himself to be the Son of God.
38. **Recitative: Evangelist, Pilate and Jesus**  
**Evangelist**  
Now when Pilate heard this clamoring, he was the more afraid,  
and went up once again to the Judgment Hall, and saith to Jesus:  
**Pilate**  
From whence then art thou?  
**Evangelist**  
But Jesus would not give him  
answer; then Pilate spoke unto  
him:  
**Pilate**  
Speakest thou not to me? Knowest  
thou not I have power over thee to  
crucify, and power, too, to release  
thee?  
**Evangelist**  
Jesus then answered him:  
**Jesus**  
No power couldst thou have over  
me, had this power not from above  
unto thee been given; therefore, he  
who to thee delivered me up is the  
greater sinner.  
**Evangelist**  
From henceforth Pilate oft  
bethought him how he might release him.
39. **Chorale**  
Our freedom, Son of God, arose when Thou wast cast in prison;  
And from the durance Thou didst choose our liberty is risen,  
Didst Thou not choose a slave to be, we all were slaves eternally.
40. **Recitative: Evangelist**  
But the Jews cried out and shouted to Pilate:
41. **Chorus**  
If thou let this man go, then art thou no friend of Caesar.  
For whoever maketh himself a king is foe unto Caesar!
42. **Recitative: Evangelist and Pilate**  
**Evangelist**  
Now when Pilate heard them speaking thus, straightway he  
brought Jesus forth, and took up his place upon the seat of  
judgment, in a place called High Pavement, but in Hebrew called  
Gabbatha. And it was about the sixth hour of preparation of the  
Passover, and he saith to the Jews:  
**Pilate**  
See ye, your King stands before you.

*“Music and religion are as  
intimately related as poetry and  
love; the deepest emotions require  
for their civilized expression the  
most emotional of the arts.”*

*– Will Durant, The Age of Faith*

- Evangelist**  
Again they shouted:
43. **Chorus**  
Away with him, away! Crucify him!
44. **Recitative: Evangelist and Pilate**  
**Evangelist**  
Pilate saith unto them:  
**Pilate**  
Would ye see your King be crucified?  
**Evangelist**  
Then the chief priests gave him this reply:
45. **Chorus**  
We have no king but Caesar!
46. **Recitative: Evangelist**  
Then Pilate delivered him to them, that they might crucify him.  
Then took they Jesus with them and led him away,  
and he bore his cross and went along with them to a place called  
Place of Skulls, which is in the He  
brew tongue called Golgatha!
47. **Aria: Bass solo and Chorus**  
**Bass:** Run, run, run, run, ye souls  
whom care oppresses.  
Go from trouble's dark recesses, run  
to Golgatha!  
**Chorus:** Run where? run where?  
run where?  
**Bass:** Take the wings of faith nor  
tarry. Fly, fly, His cross to carry,  
Your salvation waits you there  
**Chorus:** Fly where? fly where? fly  
where?  
**Bass:** Run, ye souls whom care  
oppresses; Go from trouble's  
dark recesses, run to Golgatha!  
**Chorus:** Run where? run where? run where?
48. **Recitative: Evangelist**  
And there crucified they him, and two others with him on either  
side, Jesus in the midst, between them. And Pilate wrote for him  
an epigraph, and put it upon the cross; and it was written: Jesus  
of Nazareth, the King of Jewry! And this epigraph was read by  
many, for the town was not far from the place where Jesus was  
crucified. And the words were written in the Hebrew, the Latin  
and the Grecian tongues. Then said the chief priests of the Jews  
unto Pilate:
49. **Chorus**  
Write thou not the King of Jewry, but instead write that he  
himself hath spoken: I am the King of Jewry!
50. **Recitative: Evangelist and Pilate**  
**Evangelist**  
But Pilate replied to them  
**Pilate**  
Behold, what I have written, that is what I have written.
51. **Chorale: Chorus**  
In my heart's inmost kernel, Thy Name and Cross alone  
Glow bright with light eternal, and bring me joys unknown.  
O come, bright vision, render me comfort in my need,  
Since Jesus, mild and tender, for us to death did bleed.



52. **Recitative: Evangelist**

And then the four soldiers, after thus they had crucified Jesus, divided all his garments in four equal portions, a portion for each of the soldiers there, and also his coat. Now the coat had no seam but was woven: from end to end 'twas woven through and through. They said therefore one to another:

53. **Chorus**

Let us then not cut or tear it,  
but draw lots for choosing whose it shall be.

54. **Recitative: Evangelist and Jesus****Evangelist**

That the scripture might be fulfilled which sayeth: They parted out my raiment equally among them, but for my vesture, they cast lots for its possession. Those things therefore were done by the soldiers. Now standing beside the cross of Jesus was his mother and also his mother's sister, named Mary, Cleophas' wife, also Mary Magdalena. Now when Jesus saw his mother near him, and his well-beloved disciple standing by her, he saith unto his mother:

**Jesus:** Lo! woman, behold thy son!

**Evangelist:** Then saith he to that disciple:

**Jesus:** See thou: here behold thy mother!

55. **Chorale:**

He of everything took heed, In his hour of dying,  
Caring for his mother's need, On his friend relying.  
O man, lead a righteous life, Love God and thy neighbor,  
Death will bring an end to strife, Rest from care and labor.

56. **Recitative: Evangelist and Jesus****Evangelist**

And from then on she stayed with that disciple. And now since Jesus knew full well that all was accomplished, as was written in the Scripture, he saith:

**Jesus:** I thirst!

**Evangelist:** Now some vinegar stood in a vessel. They filled a sponge with vinegar from the vessel, and put it on a twig of hyssop, and put it to his mouth to drink it. When the vinegar had touched the lips of Jesus, he said:

**Jesus:** It is fulfilled.

57. **Aria: Alto**

It is fulfilled, it is fulfilled, O rest for all afflicted spirits. This night of woe, the final hour is passing slow before me; this night the final hour is passing slow before me. Victorious Judah's hero fights, and ends the strife. It is fulfilled.

58. **Recitative: Evangelist**

And bowed down his head, and was gone.

59. **Aria: Bass solo and chorus****Bass:**

O Thou my Saviour, give me answer. Give me answer, dearest Saviour

**Chorus:**

Jesus, Thou who once was dead,

**Bass:**

Since thou upon Thy cross art crucified, and Thyself has said: it is fulfilled, it is fulfilled

**Chorus:**

Livest now forever.

**Bass:**

Shall I from death be ever free? Can I through Thy despair and Passion, Thy heavenly home inherit? Is all the world redeemed today? Thou canst for pain indeed not answer, yet bowest Thou Thy head to say in silence: Yea! Yea!

**Chorus:**

When the path of death I tread, Let my seeking never elsewhere than to Thee be turned, O beloved Saviour! Give me but what Thou has earned, More I do not pray for.

60. **Recitative: Evangelist**

And then behold, the veil of the temple was rended in twain, from very top to bottom down. And the earth quaked and trembled, and the rocks burst asunder, and the graves were opened again, and many bodies of sleeping saints arose.

61. **Arioso: Tenor**

My heart! See, all the the world because of Jesus' woe in woe is shrouded, The sun in deepest mourning clouded. The veil is rent, the rocks are cleft, The earth doth quake, graves open flying, When the Redeemer they see dying: And as for thee, what wilt thou do?

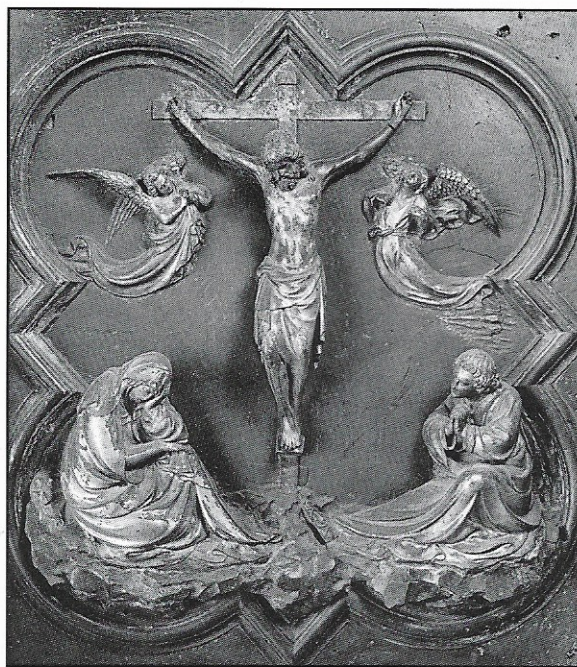
62. **Aria: Soprano**

Release, O my spirit, thy torrents of crying. The Highest, the Highest is dying. Through heaven and earth these dark tidings be spread, Thy Jesus is dead! Thy Jesus is dead!

63. **Recitative: Evangelist**

The Chief Priests therefore, because of the Passover, In order that the bodies should not remain on the cross for the Sabbath (for the Sabbath in that week was a high one), now entreated Pilate to allow

their legs to be broken, that they might from thence be taken. Then came the soldiers and brake the legs of the first one, and the other which was crucified there with him Then at last coming up to Jesus, and perceiving that he had already died, therefore they brake not Jesus' legs: but one of the soldiers then took up his spear, and with the spear did he pierce His side, and straightway came there blood and water out. And he that hath seen these things, 'tis he who bare record, and his record is true, nor indeed can he fail to know whereof he speaketh, that ye believe him. For all these things were done as promised by the Holy Scripture: A bone of him shall not be broken. Again in the Scripture another hath said: They shall behold him, behold the one whom they have pierced.



Crucifixion, North Door



64. **Chorale:**

Help, O Jesus, God's own Son, through thy bitter anguish, That the favor Thou has won, evil deeds may vanquish. How and why our Saviour died, we must ponder truly, And, though weak, leave naught untried, Lord, to thank Thee duly.

65. **Recitative: Evangelist**

There came unto Pilate Joseph of Arimathaea, a disciple, too, was he (but secretly, fearing the Jews), and sought leave to remove the body of Jesus. And this leave Pilate gave unto him. Therefore came he thither and carried Jesus' body away.

There came thither too Nicodemus, he who at first had come to Jesus in the night, and brought a mixture of myrrh and of aloes, together a hundred-pound weight. Then straightway took they Jesus' body, and wound it in the linen cloths with the myrrh and aloes, as the Jewish manner is to bury. In Golgotha, where the place was where He was crucified, was a garden, and in the garden a new grave, in which no man yet had e'er been laid. And therein then laid they Jesus, since it was the day of preparation, it being so nigh at hand.

66. **Chorus and quartet**

Rest well, Beloved, sweetly sleeping, That I may cease from further weeping. Rest well, and let me, too, rest well.

**Quartet:** The grave that is prepared for Thee, and holds no further pain for me, Doth open Heaven to me and close the gates of Hell.

**Chorus:** Rest well, Beloved, sweetly sleeping, That I may cease from further weeping, Rest well, and let me, too, rest well.

**Quartet:** The grave that is prepared for Thee and holds no further pain for me, Doth open Heaven to me and close the gates of Hell.

**Chorus:** Rest well, Beloved, sweetly sleeping, That I may cease from further weeping. Rest well, and let me, too, rest well.

67. **Chorale:**

O Lord, Thy little angel send, When e'er my mortal life shall end, To bear my soul to Heaven! My body in its chamber sleep, all torment do Thou distant keep, Till Thy last call be given! And then from death awaken me, That these poor eyes their Lord may see, See, Son of God, Thy glorious face, My Saviour and my fount of grace! Lord Jesus Christ, O hear Thou me, Thee will I praise eternally.





# The Path to Performance

by Karen Foster (Reprinted from the Mail Tribune)

The sopranos are trying their darndest to attack a high A cleanly. "Don't swoop up to it! Think ABOVE it, not below. And if you can't get it, DON'T SING IT!!" shouts our conductor, Lynn Sjolund.

It's Monday night and most of Medford is home watching Monday Night Football. Not me. I'm sitting in a pew at the First Presbyterian Church in Medford, huddled in the chilly sanctuary with 80 fellow singers. The atmosphere is tense. We don't want to miss a note but the music is very demanding and so is the conductor. We know that this is a very important concert that we're preparing to do.

We are the Rogue Valley Chorale and we are rehearsing for *The Passion According to St. John* by J.S. Bach. We have only a few more weeks until performances on March 1 and 2 in the newly rebuilt Craterian Ginger Rogers Theatre. We want them to be worthy. Ours will be the first concerts in what promises to be a central part of the life of downtown Medford. Excitement about the theatre is growing in the community and we are proud to be the first group to take the stage.

We are all aware that the new Craterian is the result of years of planning on the part of hundreds of community members whose dream for a performing arts center in Medford is about to come true. We've watched workers swarm over and around the building for the last year. Each week our director gives us a new detail about the seating, dressing rooms, or rest rooms. He tells us that there are approximately 80,000 feet of electrical wire just for stage lighting!

But mostly our director is intent on convincing us that we are the soldiers, priests and citizens of Roman Jerusalem and we are attempting to make our anger ugly. It's not an easy task. "Crucify him!", we yell. We're spitting the words, enunciating so that all will understand our passion "Away with him, away!" We try to sound wrathful and virulent while maintaining musical integrity. "Never louder than lovely", Sjolund reminds us.

The music before us is a work that moves from fanatic anger to forgiveness. For 273 years, Bach's grief has moved millions of listeners. It is a huge work and a great undertaking for The Chorale. It is an even greater task for Conductor/Music Director Lynn Sjolund. He has spent months doing historical research into the Baroque period. He has hired soloists from New York, Seattle, San Francisco and the Rogue Valley. He has lined up the chamber orchestra, negotiated contracts and followed airline fare wars to secure the best prices for the guest artists. He has submitted successful grant proposals to help fund the project.

Now we are actually immersed in the roiling emotions that the *Passion* evokes. "This is nasty!", shouts Sjolund as we try to be sneering and sarcastic in "Lo, we hail thee, dearest King of Jewry." We sit forward in our seats, shucking our coats as we heat up. Heavy scores are jostled and there are sighs of fatigue as we strain to stay on pitch. Shock hits us as Sjolund suddenly stops us mid-phrase. "Make it mocking but DON'T make it ugly! Now, do it again!" he says. "And then we'll do it again!"

Bach's *Passion According to St. John* is the story of Christ's arrest, trial and crucifixion. We as the crowd are called upon to react, to heckle, to deride. We sneer, we clamor, we revel in the rhythm and speed of the music - in its manic moods. We contemplate during its slow chorales.

"Basses, you're a whole beat slow. My arms are about to fall off!" blasts Sjolund. The men shift uneasily. We start again. We know that all this hard work will pay off with a presentation of a work that is rarely performed in towns such as Medford. We know that the audiences will experience a roller coaster of emotions as they hear the story of Christ's final struggles. We will be "the mob, not a chorus", as Sjolund says we must be.

We try hard to be gloating and pompous as we sing "We have a sacred law, and who breaks that law he will perish." It's difficult to play these roles but we try hard to really be the congregation of believers, voicing thoughts and emotions as the story unfolds.

I don't know a lot about many of the people who come to sing week after week. I don't know what Keith is doing now that he's retired from teaching music. I don't know how many kids Darlene has. But in that room I feel as though I know them. With our sore throats and aching shoulders, we will know an exhilaration that comes from moving together. In the end we will all be forever changed.

*Karen Foster is a founding member of the Rogue Valley Chorale and has been singing with the group for all of its 24 years. She is also the president-elect of the board of directors.*

## From the Theater...

It was October, 1924 when Hunt's Craterian Theater opened as Medford's entertainment showpiece. Back then it was a vaudeville house and first run silent film theater. Now, some seventy-three years later, the Craterian Ginger Rogers Theater (CRGT) reclaims its heritage, and takes its place as downtown Medford's premier performing arts theater.

Of course, the theater has been remodeled several times in its life, but never like this. The renovation project was conceived and designed to accommodate all of the performing arts disciplines, and in style. So, whether you're a performer or patron, you're bound to appreciate the intimacy of the auditorium, the excellent sight lines, the fine acoustics, the classic proportions of the proscenium arch, and the dramatic decor.

But exceptional architecture is just the beginning of the story. In its mission to create a first-class performing arts center, the Craterian Performances Company's ultimate purpose is to provide our community with opportunity - the opportunity for artists to meet their muses and for us to listen in on the conversation, the opportunity to be edified, enlightened and entertained by the three dimensions of live public performance, the opportunity to educate our children about what is highest and best in the human spirit, the opportunity to dialog in public assemblage about whatever concerns us. Our calendar of upcoming events proves the point: intensive youth workshops, classic comedic plays, challenging lectures, virtuoso orchestras, delightful children's music, consortiums of choreographers and dancers. All will play the "boards" of the CGRT. And how fitting it is to have so many professional artists who call the Rogue Valley home.

And to complement our local artists and further enrich our community, the CPC will present its own season of national touring shows and artists.

Finally, and most importantly, let's always remember that this fine theater wouldn't exist without the extraordinary vision, commitment, perseverance, toil, and generosity of so many who gave of themselves. What you are about to experience today and in the weeks and months and years to come, is their testament.

— Stephen McCandless, Executive Director





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## About the Rogue Valley Chorale

Organized in 1973 by a group of vocal musicians interested in forming a fine choir to sing great choral masterworks and quality choral music, the Rogue Valley Chorale has grown from 38 singers to its present size. The mission of the founders has been fulfilled many times over as the choir has sung major works by famous composers such as Bach, Handel, Mozart, Haydn, Brahms, Mendelssohn, Britten and Bernstein. Often the group has performed with the Britt Festival Orchestra and with the Rogue Valley Symphony.

In addition to extended works, the group often sings folk music and shorter works by contemporary composers. Its spring concert is devoted to somewhat lighter compositions and concert versions of Gilbert and Sullivan operettas. Parts of Broadway musicals are often performed.

Membership in the Chorale is by audition. The group is always looking for fine, experienced vocal talent and each year additions are made. With the availability of the Craterian Ginger Rogers Theater the group is eager to continue its tradition of fine performances of great music seldom heard in the Rogue Valley.

## Coming Events

The Chorale's Mother's Day concerts are titled "With love from the Chorale". Gorgeous love songs of Schubert, Brahms and contemporary composers will be featured. Mark May 10 and 11th on your calendars.

Plans for the Christmas season include the Christmas part of Handel's most famous oratorio, *Messiah*. This is the Chorale's first presentation of the popular work and it will be combined with an original, new cantata by Rogue Valley composer, Chuck Cassey.

Next year is the Chorale's 25th Season. It will repeat the wonderful Sacred Service of Ernest Bloch. The entire work is scheduled for the winter concert featuring Philip Frohnmayer, concert baritone. Dates will be announced in early fall.





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Photo by Robert Jaffe

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## *Continuing a tradition of growth and regeneration in the Rogue Valley*

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