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NOVEMBER 19 & 20

Aaron Copland — *Appalachian Spring*
John Cage — *Ballet: The Seasons*
Franz Joseph Haydn — "Autumn" from *The Seasons*

JANUARY 28 & 29

Latin American Choral Music

FEBRUARY 11 & 12

Anton Webern — *Symphony, Opus 21*
W. A. Mozart — *Piano Concerto in C Major, K.503*
Johannes Brahms — *Symphony No. 2 in D Major*

APRIL 8 & 9

J. S. Bach — *St. Matthew Passion*

MAY 27 & 28

Libby Larsen — *Tambourines*
Duke Ellington — *New World a-Comin'*
Maurice Ravel — *Piano Concerto in G Major*
Jean Sibelius — *Symphony No. 2 in D Major*

JUNE 25

Young Artists Concert

Special Non-Subscription Concert

DECEMBER 10, 1994, 3:00 p.m.

Handel — *The Messiah* Sing
Clairemont Lutheran Church
4271 Clairemont Mesa Boulevard



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Bruce Johnson, the Evangelist

ABOUT THE SOLOISTS

In frequent demand as a concert soloist, tenor **Bruce Johnson** performed as the Evangelist in *St. Matthew Passion* in 1993 with the Orquesta Filarmonica de Santiago, Chile, and, with the Master Chorale of Orange County to critical acclaim. He has also sung as the Evangelist in the *St. John Passion* with the Los Angeles Bach Festival and Schultz's *Christmas Oratorio* with Chorale Bel Canto. Mr. Johnson's other engagements have included the Mozart *Requiem* with the San Diego Symphony and the Fresno Philharmonic, the *Messiah* with the Phoenix Symphony and the San Diego Chamber Orchestra, and *Carmina Burana* with the Los Angeles Master Chorale. He previously appeared with the La Jolla Symphony & Chorus as the aristocratic John Adams in *The Mother of Us All*.

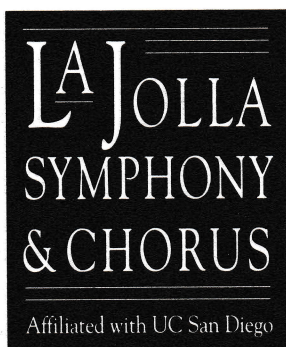
Dr. Joe Stanford is a member of the music faculty at Palomar Community College, San Marcos, California, where he has served as department chair for five terms and teaches voice and choral music. He holds a BM from Baylor University, a MM from the University of Southern California, and a DMA from the University of Colorado. He has studied voice with Lois Smith, William Vennard, Alan Lindquest, and Dennis Jackson. Dr. Stanford has appeared in Southern California in musical theater and opera roles and has given many local recital and oratorio performances.

Coloratura soprano **Kerry O'Brien** is a favorite of Southern California audiences, having appeared with the San Diego Symphony on a number of occasions, including performances of *Carmina Burana* in 1992, the "Solvieg Song" from the *Peer Gynt Suite* in 1993, and in summer and holiday pops programs. In increasing demand as an orchestral and oratorio soloist, she has performed the *Messiah* with the Bakersfield Symphony and the San Diego Chamber Orchestra, and the Andrew Lloyd Webber *Requiem* with the Bakersfield Symphony.

A versatile performer, **Anita Colet**, mezzo-soprano, has sung in operas, operettas, musical comedy, and oratorios. Southern California audiences have enjoyed Ms. Colet's performances in San Diego Opera's productions of *Werther* and *The Merry Widow*, in the La Jolla Symphony & Chorus production of Virgil Thompson's *The Mother of Us All*, and in *Side by Side* by Sondheim at the Old Town Theater. Ms. Colet has been a frequent soloist with the La Jolla Symphony & Chorus, Palomar College, San Diego Youth Symphony (with whom she premiered Mozart's *Mass in C*), and the San Diego Symphony Summer Pops.

Warren Hoffer, tenor, has performed extensively in the United States, Canada and England, specializing in oratorio and art song recitals. He has sung with the Pittsburgh Symphony, Buffalo Philharmonic, Phoenix Symphony, Portland Symphony, Hartford Symphony, Las Vegas Symphony, and Orchestra of Santa Fe. Mr. Hoffer is also a member of the Bach West Chamber Ensemble, and a frequent soloist with the Phoenix-based groups Bach and Madrigal Society and Musica Dolce.

Philip Larson, bass baritone, received his graduate degree from the University of Illinois in 1970. He came to UCSD in 1972 as one of the original Rockefeller Fellows at the Center for Music Experiment. He has been a member of the New Music Choral Ensemble, Group for New Music, Ponerium Musicae, The Bach Aria Group and the Extended Vocal Techniques Ensemble, as well as a frequent soloist with SONOR, the contemporary music ensemble of UCSD.



THOMAS NEE, MUSIC DIRECTOR
DAVID CHASE, CHORAL DIRECTOR

MANDEVILLE AUDITORIUM
SATURDAY, APRIL 8, 1995, 7 P.M.
SUNDAY, APRIL 9, 1995, 3 P.M.

BACH

The Passion According to St. Matthew
(translation by Robert Shaw)

Bruce Johnson, *tenor (Evangelist)*
Joe Stanford, *baritone (Jesus)*
Kerry O'Brien, *soprano*
Anita Colet, *mezzo-soprano*
Warren Hoffer, *tenor*
Philip Larson, *bass-baritone*

The La Jolla Symphony Chorus
Members of the Cathedral Choristers and the
St. Cecilia Choir of St. Paul's Cathedral,
Edgar Billups, *choirmaster*
Members of the La Jolla Symphony

David Chase, *conductor*

Assisting artists:

Victoria Heins-Shaw, *organ*
Marjorie Prescott, *continuo cello*
Peter Farrell, *viola da gamba*
Nancy Hill, *violin*
Jeanne Saier, *violin*
Kerry Pound, *flute*
Susan Barrett, *oboe*

— Intermission: 30 Minutes —

NOTES By ERIC BROMBERGER

The Passion According to St. Matthew

JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig

In 1723 Bach became cantor at the Thomaskirche in Leipzig, where he would remain for the final 27 years of his life. One of his duties was to supervise the presentation of a Passion setting each Easter, and this would be the major musical event of the year, involving all the churches of Leipzig. Usually Bach would present the music of other composers, but he wrote at least three Passion settings of his own. For the performance at the Thomaskirche on Good Friday 1727, Bach composed his *St. Matthew Passion*. It would be his grandest work ever. Lasting a total of three hours, it requires two orchestras, two choruses, a boys' choir, six principal vocal soloists, and an array of secondary soloists, both vocal and instrumental. Bach took the *St. Matthew Passion* very seriously. He revised it carefully after the first performances, prepared a handsome manuscript using various-colored inks, and when that manuscript was later damaged, he painstakingly repaired it. He was proud of this music, and he wanted it to survive.

The tradition of reciting one of the Passion settings at Easter began in the fourth century and slowly evolved over the next millennium: the words of the Evangelist were eventually read by a priest in a high, fast voice, while the words of Jesus were read more slowly by a lower voice; the words of the crowd would be read at another tempo, usually by an alto. Slowly this evolved: music was introduced, sections were sung by a four-part chorus, and some composers introduced vocal soloists. Later, instruments were added, as was additional text (from outside the original Gospel), and by the seventeenth century certain composers abandoned the Gospel text altogether and set paraphrases by other writers.

This was the tradition Bach had before him when he set out to work on the *St. Matthew Passion*, and he both drew from these practices and introduced ideas of his own. Bach assembled his text from three sources. This Passion is based principally on the Book of Matthew,

Chapters 26-27, which is usually presented in recitatives. But Bach felt the need for additional text to help flesh out the story and carry the action forward, and for this he turned to the Leipzig poet Christian Friedrich Henrici, who wrote under the name Picander. Picander wrote 28 recitatives and arias, which expand on the events from the gospel or express feelings of love and grief. Finally, Bach turned to Martin Luther's chorale tradition, breaking into the narrative fifteen times with chorale tunes that comment on the action and suggest the reactions of the crowd. Chief among these is the old chorale tune "O Haupt voll Blut und Wunden," which has become known as the "Passion Chorale" (Bach could not have known that this was originally a love song, composed a century earlier by Hans Leo Hassler). Bach uses it five times in the *St. Matthew Passion*, each time with a different text and harmony. The chorales would have been quite familiar to Bach's Leipzig audience, which may well have sung along with them at performances.

One of the stipulations of Bach's employment in Leipzig had charged him "With the object of maintaining good order in the Churches, to so arrange the music that it does not last too long, and shall be of a kind that does not make an operatic impression but rather incite the listeners to devotion." Bach would not have felt this a restriction, for he had no interest in opera, but his conception of the *St. Matthew Passion* is almost operatic: here is one of the most dramatic stories ever, and he tells it with a crowd milling through the streets, soloists who sing specific characters, and powerful and moving incidents. So dramatic is the conception behind the *St. Matthew Passion* that it is sometimes performed as an opera, with characters in costume, action, and scenery.

This setting falls into two huge parts. The first, which lasts about 75 minutes, tells of the last supper, the betrayal of Christ by Judas, and Christ's seizure by the authorities. The second part, which lasts about 100 minutes, tells of the trial, Peter's denial, the crucifixion, and the burial. Bach's deployment of his varied forces is imaginative: sometimes he draws on all performers at once, sometimes just one chorus and one orchestra perform, sometimes Bach reduces his forces to solo recitatives and arias, and sometimes there are combinations of different performers which answer each other antiphonally

across the stage. Characters are made to emerge in different ways: the Evangelist, a tenor, sings the text from the book of Matthew, usually in recitative; Jesus, a baritone, is always surrounded by a "halo" of quiet string sound when he speaks. The other soloists assume different roles, sometimes commenting on the action and sometimes assuming the roles of Peter, Pilate, Judas, and others.

But it is the changing function of the chorus that may be the most striking feature of the *St. Matthew Passion*. At moments, the chorus can be a crowd surging uneasily through the streets; at others it can be the disciples; sometimes it can be an angry mob, shrieking out its anger at Christ and demanding the crucifixion; and instantly it can change to a stunned collection of believers, grieving over the fate of Christ. This fluid identity of the chorus is one of the most original features of the *St. Matthew Passion*, almost worthy of the narration of a twentieth-century novel.

This music offers so many wonderful small touches that they can be lost in the gradually-accelerating larger drama. These include a number of instrumental solos (for violin, flute, viola da gamba, oboe d'amore, oboe da caccia, and others) as well as some impressive vocal writing: the soft sibilances of the chorus as they sing their sins to sleep, the false witnesses whose lying is made clear when they sing in a close canon that makes false echoes of their words, the flogging of Christ through the streets that is mirrored through repetitive dotted rhythms.

Also striking is the tone of the *St. Matthew Passion*: this is not angry music, nor is it violent. Tempos are generally moderate, and the mood is of grieving acceptance rather than violent denial or resistance. The drama moves inexorably forward, from the pulsing and ominous rhythms of the opening to the crucifixion and its stunned aftermath. In one of the most dramatic (yet understated) moments, Christ's halo of sound deserts him on the cross and his final words emerge from out of painful silence. The sections that follow the crucifixion are overpowering. Again, there is no anger, no violence, but instead a quiet, stunned acceptance in the cool afternoon of what has happened and what it means for mankind. The final arias and choruses are some of the most affecting music Bach ever wrote: the bass' final aria in which he commits

himself to keeping the memory of Jesus pure within his heart; the thanks and farewells to Jesus sung by his grieving followers; and the magnificent final chorus in which mankind accepts its actions and comes to terms with its fate.

In the text that follows, the sections from the Book of Matthew are in italics; Picander's additional narration is set in roman; and the chorale texts are in boldface.

Prologue

CHORUS

Come ye daughters, share my wailing.
See ye! The bridegroom see!
See Him! A lamb is He.
See it! His patience mild.

O lamb of God most Holy; the bitter cross Thou hast taken

Look upon our guilt. Ah, where?

The sins of man Thou'rt bearing.

Else were we left despairing.

Look on Him for love untold

He Himself the cross is bearing.

Have mercy on us, O Jesu.

RECITATIVE

When Jesus, then, had finished all these sayings, He said to His disciples: "Ye know that after two days is the Passover, and the Son of Man shall then be delivered up that He be crucified."

CHORALE

Ah, dearest Jesu, how has Thou offended, That such a bitter judgement has been handed? Where is Thy guilt, in what the great transgression for Thy confession?

The Conspiracy

RECITATIVE

Then assembled all the chief priests and the scribes together, with the elders of the people, in the court of the high priest, whose name was Caiphas; and counselled there by what craft to lay hold on Jesus and kill Him. But thus they said,

CHORUS

"Not upon the feast, lest from it an uproar riseth among the people."

Bethany:

Jesus' Anointing for Death

RECITATIVE

Now when Jesus was in Bethany, in the house of Simon the Leper, there came unto Him a woman; and bearing a box of precious ointment, she poured it on His head as He at table sat. But when His disciples saw it, that had

indignation, and said,

CHORUS

"To what purpose is this wasted? For this ointment might have better far been sold and the poor and needy nourished."

RECITATIVE

When Jesus had understood, He said to them: "Why trouble ye the woman? It is a good work that she hath done. For ye have always the poor with you, but Me ye shall not always have. For in that she has poured this ointment on My body, this she hath done for My burial. Verily I say to you, wheresoever hereafter the gospel shall be preached throughout all the world, there also shall this that this woman hath done in her remembrance."

RECITATIVE (Alto)

Oh dearest Saviour, Thou! While Thy disciples foolish quarrel that this good woman sought Thy body to anoint, for burial to prepare Thee; so, let me, too, attend Thee now. See in my eyes full tearful flowing an ointment on Thy head bestowing.

ARIA (Alto)

Grief and pain rend my sinful heart in twain. Softly dropping, may my weeping bear an incense sweet and rare, Dearest Jesu, for Thy keeping.

Judas:

The Covenant of Betrayal

RECITATIVE

Then one of the twelve disciples He knew as Judas Iscariot, went unto the chief priests and said: "Now what will ye give me if I to you betray Him?" And they promised him thirty silver pieces. And from that time sought he opportunity that he might betray Him.

ARIA (Soprano)

Bleed and break, thou loving heart! Ah, a child, whom Thou didst cherish, on

Thy breast so fondly nourished; hastes with evil to betray Thee; cometh like a snake to slay Thee.

Passover: The Last Supper

RECITATIVE & CHORUS

Now on the first day of the feast of unleavened bread came to the disciples to Jesus, and said unto Him: "Where wilt Thou, Master, that the feast of the Passover be prepared Thee?"

He said: "Go into the city to such a man, and say to him: 'The disciples heard and did as Jesus had appointed. And made ready there the Passover. And when evening came He sat at the table with the twelve. And as they did eat, He sayeth: "Verily I say to you, it is one of you who shall betray Me." Then were they exceeding sorrowful, and began every one of them to question and say unto Him: "Lord, is it I?"

CHORALE

'Tis I, my sin repenting, my hands and feet consenting, should take the bonds of Hell. The scourge and thongs which bound Thee and all the wrongs around Thee are merit of my sinful soul.

RECITATIVE

He answered to them and said: "Who dippeth his hand with Me in the dish, shall the same betray Me. The Son of Man goeth on his way as of Him it has been written; but woe unto the man by whom the Son of Man shall be betrayed! For him it were better, yea, 'twere better for him if he had not been born." Then came unto Him Judas, he which betrayed Him and said: "Lord, is it I?" He said to him: Thou sayest." And as they were eating, He took the bread; blessing it, he brake it and gave the disciples, and said: "Take ye, eat ye. This is My Body." And He took the cup, and blessing it, He gave it them and said; "Drink ye, all of it; this is my blood of the new testament. Know ye, for many this blood flows forth for remission of sins. I say to you that from this day henceforth, no more will I drink from the fruit of the vine, until that day when I drink it anew with you within My Father's kingdom."

RECITATIVE (Soprano)

Although my heart with tears o'erflow, that Jesus from us now must go, yet doth His testament my soul rejoice! His flesh and blood, O sacrifice! A treasure given into my hands. As He

to us on earth was loving ever, or harm or pain didst never; so loves He still His own, unending.

ARIA (Soprano)

Lord, to Thee my heart is given; sink therein, dwell Thou in me. So will I in thee find heaven. Though to Thee this world be small, Thou shalt be my all in all; more than earth and heaven.

The Mount of Olives: The Prophecy of Denial

RECITATIVE

And when they had sung a hymn of praise together, they went out into the Mount of Olives. Then said Jesus to them: "This very night all ye shall be offended because of Me; for it is written: 'Yea, lo, I will smite the Shepherd, and the sheep of the flock shall be scattered abroad.' But after I am arisen, then I will go before you to Galilee."

CHORALE

Remember me, my Saviour, My Shepherd, lead me home. Thou fount of every goodness, from which my good has come. Thy mouth has oft refreshed me with milk and honey'd food. I rest in Thy spirit, and joy in Heaven's good.

RECITATIVE

Peter then gave Him answer, and said to Him: "Though all men shall be offended because of Thee, yet will I, Lord, never be offended." Jesus said to Him: "Verily, I say to you, this very night, ere yet the cock croweth, even thou wilt thrice deny me." Peter said to Him: "Lord, e'en though I should die with Thee, yet will I never deny Thee." And likewise also said all the others.

CHORALE

I'll stand here close beside Thee, do not Thou me foresake. Nor will I ever leave Thee, e'en when Thy heart shall break. And when Thy ling'ring paleness by thorns of death is pressed Into my arms I'll take Thee, and hold Thee to my breast.

RECITATIVE

Then came Jesus with them unto a garden called Gethsemane, and said to His disciples: "Sit ye here, while I go yonder and pray." He took with Him Peter and both the sons of Zebediah and began to be sorrowful and heavy. Then said Jesus to them;

"Ah, My soul is full of sorrow, e'en unto death. Tarry here and watch with Me."

Gethsemane:

Christ's Agony in the Garden RECITATIVE (Tenor)

& CHORUS

Ah, woe! What trembling fills His tortured breast! How sinks His heart! How pale His face oppressed! Before the judge He must appear, there is no help, no comfort near. He must for others' guilt be taken. Ah, if my love Thy stay could be, My Saviour, could calm Thy fear or share it, could make it less or help to bear it, how gladly would I watch with Thee!

Ah, what has brought on Thee this tribulation? 'Tis my own sinning, naught of Thy transgression! 'Tis I, Lord Jesus, all the anguish own here which You atone here.

ARIA (Tenor)

I would be with my Jesus watching. Ev'n my death ransom finds in His last breath; His sorrow maketh sure my gladness. So slumber all my sins and stay! The griefs that He for us endureth, How bitter, yet how sweet are they.

RECITATIVE

And He went a little farther, and falling upon His face, He prayed and said: "My Father if possible, wilt Thou let pass this cup from Me; yet, not as I will but as Thou wilt."

RECITATIVE (Bass)

The Saviour low before His Father bended; whereby sustained am I and all, yea before our falling, and up to God's great love ascended. He is prepared the cup of death's bitterness to savor; wherein the sins of all the world their odours pour in bitter flavor. If thus it be so, God hath willed.

ARIA (Bass)

Gladly will I take my portion; cross and cup in sure devotion; drink I with my Saviour here. For His mouth, as with milk and honey flowing, first hath blest it, redeeming shame and fear; sweetness at His lips restoring.

RECITATIVE

And He came to His disciples and found them sleeping, and said to Peter: "What, could ye not even watch with Me one hour? Watch ye, and pray, that ye enter not into temptation. The spirit indeed is willing, but the flesh is weak." Again He went away

prayed and said- "My Father, if it must be, that this cup may not pass from Me, except I drink it, then let Thy will be done."

CHORALE

What God hath willed will always be; His will is best, most surely. An ever present help is He, if faith be fixed securely. Our help in need, all good, all wise, rebukes with kindness ever. Who trusts in God, on Him relies, will be forsaken never.

The Betrayal and Arrest

RECITATIVE

And again He came and found them sleeping, for their eyes were heavy with sleep. And He left them and again went away and prayed the third time, saying again the same words. Then came He to His disciples and said unto them: "Ah! are you still resting and sleeping? Lo, the hour is at hand and the Son of Man to the hands of sinners now shall be betrayed. Then arise! Let us be going. Look ye, he is come who doth betray Me." And as He yet spake came Judas, who was one of the twelve disciples, and with him came a great array, with swords and with staves, who were sent by the priests and the elders of the people. Now this same Judas who betrayed Him had given to them a sign and said: "Whomsoever I shall kiss is He; Him take ye." And straightway came he to Jesus and said: "All hail to Thee, O Master!" and kissed Him. Jesus said unto him; "My friend, wherefore art thou come?" And thereupon they came and laid their hands on Jesus and took Him.

DUET (Soprano & Alto) & CHORUS

Alas, my Jesus now is taken. Moon and stars have for grief the night forsaken. They pull Him on; ah, they have bound Him.

"Loose Him! Halt ye! Bind Him not!" Have lightning and thunder for heaven all vanished? Then open thy fiery abysses, O Hell! Defile them, destroy them, dispel them! Strike swiftly to brand the false-hearted traitor, the murderous band!

RECITATIVE

Behold then! One of His disciples which were there with Jesus, drawing his sword forth, he struck the high priest's servant and smote off his ear. Then said Jesus to him: "Put up thy sword into its place for all who take the sword will perish by the sword.

GUEST LECTURER

Our preconcert lectures for these concerts are presented by Ken Herman. Mr. Herman received his Bachelor of Music from St. Olaf College, where he studied organ. He did further organ study under Harold Vogel at the North German Organ Academy and received a Master's Degree in Music from San Diego State University. Mr. Herman taught music history and music appreciation at SDSU and performed with the Guidonian Hand Early Music Ensemble. For over twenty years, Mr. Herman has been Director of Music/Organist at the First Unitarian Church of San Diego. For ten years Mr. Herman was the classical music writer for the San Diego edition of the *Los Angeles Times*. His articles on music have also appeared in *Musical America*, *World Magazine*, *The America Organist*, and *Ranch and Coast*. He has recently written a book, *The Historic Spreckels Organ in Balboa Park*.



Coming Up...

Saturday, May 27 at 8 P.M.
Sunday, May 28 at 3 P.M.

Libby Larsen — *Tambourines*
• world premiere •

Maurice Ravel — *Piano for a Dead Princess*

Maurice Ravel - *Piano Concerto in G Major*
• Francoise Regnat, piano •

Jean Sibelius — *Symphony No. 2*

Please Note:

Soloist and Music Change for May Concerts

For what thinkest thou that I cannot now beseech My Father and He will straightway give Me more than twelve legions of angels? But how, thereby, were the words fulfilled, that thus it must be?

In that same hour Jesus said to the people: "Are ye come out here as though against a robber, with swords and with staves that ye may take Me? Day after day I have sat beside you and daily have taught in the temple and ye laid no hold upon Me. But I tell you, all has been done that there be fulfilled the scriptures of the prophets. "And then the disciples forsook Him, and fled.

CHORALE

O man, bewail thy grievous sin. Wherefore the sole begotten Son hath left His Father's dwelling. Born of a virgin sweet and mild to earth came down this holy Child: God's perfect love revealing. The dead He raised to life again; He healed the sick and eased our pain until His time drew near Him that He for us be sacrificed. Then were our sins put on by Christ and .on the cross He wore them.

-Intermission-

PART II

Prologue

ARIA (Alto) & CHORUS

Ah, now is my Jesus gone!
Must it be so; can I bear it?
Ah, my Lamb in tiger's talons!
Ah, where is my Jesus gone?
Ah, my soul, what can I say thee, when thou wilt so anxious pray me?
Ah, where is my Jesus gone? Whither has thy dear One departed, O thou fairest one among women? Whither has thy friend turned away?
For we would go with thee to seek Him.

Christ Before Caiphas

RECITATIVE

And they that had so laid hold on Jesus led Him away unto the high priest Caiphas; and with him were the scribes and the elders assembled all together. Peter also followed after Him, afar off, unto the court of the high priest's palace; and went therein and saw with the guards and servants that he might see how all would be ended. Then did the priests conspire with the elders and all of the council how that they might false witness bring on Jesus, that He might

be put to death. But found they none.

CHORALE

So has the world it treach'ry wrought with lies and false accusal sought to tangle and ensnare me. Be Thou my guard in danger, Lord! And sure escape prepare me.

RECITATIVE & CHORUS

Yea, though many a false and lying witness came, they could find thee none. At last two there came who falsely witnessed, in this wise: "this fellow said: 'Full power is given Me to destroy God's temple and in three days can I again rebuild it.'" The high priest then did arise and say to Him: "Dost answer Thou nought to that which these have witnessed against Thee?" Yet was Jesus still silent.

RECITATIVE (Tenor)

He answers not to false accusal, never. So is my heart reliant that His great mercy standeth ever. He will endure whate'er be wrought. So, like Him, in our agony He should the pattern be: in persecution, still be silent.

ARIA (Tenor)

Be still though the traitors' tongues shall sting me. Bear I whatsoe'er they will. Bear I scoff and scorn! Ah, may God their evil turn, My heart's honor bright avenging!

RECITATIVE & CHORUS

And then the high priest gave Him an answer thus, and said: "I adjure Thee, here before the living God that Thou do tell us if Thou be the Christ, the Son of God." Jesus saith to him: "Thou sayest yet I say to you hereafter when ye see Him, ye shall see in that time the Son of Man sitting on the right hand of power and coming in the clouds of heaven."

Thereupon the high priest tore his robes asunder and said: "He hath spoken blasphemy! What need we further witness? Truly, ye all have heard the blasphemy that He has spoken, What think ye now?" They answered to him and said:

"Of death this Man is guilty!"

Then mocked they at Him and they spat on Him and struck Him with their fists. Others among them smote and slapped Him in face and shouted:

"Thou prophet! Now tell us, Thou Christ, by whom Thou art struck!"

CHORALE

Who was it so did strike Thee, my Lord, and who requite Thee this fierce and cruel blow? For Thou wert no

offender as we to sin surrender. No evil didst Thou ever know.

Peter's Denial

RECITATIVE

Peter sat outside in the palace court; and a damsel came unto him and said: "Thou also hast been with Jesus of Galilea." But Peter denied it before them all, and said: "I know not what thou sayest." And again at the palace doorway he was seen by another maid who said to them that stood there with him: "This man also was with Jesus of Nazareth." He denied it a second time and swore an oath: "I do not know this Man." And in a little while came others who had been standing beside him, and said to Peter:

CHORUS & RECITATIVE

"Surely, thou also art a disciple for all they speech doth betray thee." But still did he deny with cursing and with swearing: "I know not the Man!" Immediately crew the cock, Then Peter brought to mind the words of Jesus, which said unto him- "Ere yet the cock croweth, wilt thou have thrice denied Me." And he went out and wept bitterly.

ARIA (Alto)

Thy mercy, Lord my God, see Thou, my tears are flowing. Look on me: heart and eyes so cry to Thee bitterly.

CHORALE

Have I also from Thee parted? Still I will return again. Life anew is in me started by Thy Son's despair and pain. I may not my guilt efface, but Thy mercy and Thy grace are far greater than my failing, and the sin within me dwelling.

The High Priests'

Conspiracy; Judas' Suicide

RECITATIVE & CHORUS

Now when the morning came, all the chief priests gathered with the elders of the people to plot against Jesus, that they might kill Him. And when they had bound Him they led Him away, and delivered Him to the court of the governor, Pontius Pilate. When, therefore Judas the same who had betrayed Him saw Jesus condemned to death, he repented of himself and brought once again the thirty silver pieces to the high priests and the elders and said: "I have great evil done, for I have righteous blood this day betrayed." They said:

"And what is that to us? Go see thou to that!"

RECITATIVE

Then he cast the silver pieces in the temple and turned away and went out; and he hanged himself. And when the priests had gathered all of the silver pieces, they said: "We may not by the law, in the temple treasury place them for is blood money and the price of blood!"

ARIA (Bass)

Give me back my Jesus, pray thee! See the price of murder done; cast by the tormented son; at their feet who paid it.

Christ before Pilate

RECITATIVE

And they took counsel among themselves and bought therewith a potter's field where within they might bury a stranger. Wherefore this field had been called by the name of Blood'sfield; yea, to this very day. Then was fulfilled what had been foretold by the prophet Jeremiah when he said: "They took there upon the thirty silver pieces, which were a piece on Him that was valued, set by certain of the sons of Israeli; and taking them, they gave them for a potter's field; as did the Lord, my God, appoint me."

Jesus, therefore, stood before the governor; and the governor asked Him, and said: "Art Thou the King of the Jews?" Jesus answered unto him: "Thou sayest." But when He was accused when the priests and elders accused Him He answered nothing. Then Pilate said unto Him: "Hearest Thou not what things they charge against Thee?" And He answered him to never a word; not one insomuch that the governor marvelled greatly.

CHORALE

Entrust thy ways unto Him and all thy heart's distress. His Wisdom and His bidding do highest heav'n confess. By Him the clouds are ordered, the winds arise and blow. He best can choose the pathway whereon thy feet should go.

RECITATIVE & CHORUS

Now upon that feast the governor was accustomed to release thereon one prisoner unto them, whomever they wanted. Now at that time, and among the other prisoners, was a most notorious man whose name was Barabbas. And when they were gathered together, Pilate said unto them: "Whom will ye that I release

unto you. Barabbas or this Jesus, of whom 'tis said: "He is Christ?" For he knew full well that it was for envy that He had been delivered. And while he sat on the judgment seat, then did his wife send him a message, saying: "Have thou nothing to do with that righteous Man, for I have suffered much this day in a dream because of Him." Still did the high priests argue, and the elders, falsely to inflame the people, that thereby Barabbas be released, and that Jesus be crucified. And the governor again returned to the people and asked them: "Now, which of the two will ye that I release to you?" They shouted:

"Barabbas!"

Then Pilate said unto them. "And what shall I do, then, with Jesus, of whom one sayeth: 'He is Christ?'" Again they shouted:

"Let Him be crucified!"

CHORALE

What wonders rare this punishment doth offer! The Shepherd for His sheep content to suffer; The Lord of Righteousness pays full deliverance for guilty servants.

RECITATIVE

The governor answered: "But what evil deed has He done?"

RECITATIVE (Soprano)

He is for all men good alone: The blinded have been given to see, the lame to walk aright; He speaks to us His Father's Word, He drives the devils forth; the sorrowing of their grief are free; He takes all sinners to His own: than this my Jesus naught hath done.

ARIA (Soprano)

For love, now is my saviour dying; of mortal sin He knoweth naught. May the everlasting torment on that Day of Judgment wrought not on my poor soul belying.

RECITATIVE & CHORUS

But crying out all the more, they shouted: "Let Him be crucified!"

When Pilate, therefore, had seen, he prevailed nothing, but that rather arose a tumult, he took water and washed his hands before them all and said: "I am innocent, of the blood of this just Man; see ye to it!" Then together all the people answered and said: "His blood be on us and on our children!" And Pilate then set Barabbas free, but Jesus he had scourged; and then he de-

livered Him, that they might crucify Him.

RECITATIVE (Alto)

Thy mercy, God! How stands the Saviour all unheeding! O torturers! O scourge! O bleeding! Ye murderers, let Him be! Does sight of all His anguish start no pity here within your breast? Ah, yes, ye have a heart: It must the murderstone out last! Wast none so hard as ye! Have mercy, let Him be!

ARIA (Alto)

Is my weeping, my bewailing naught availing? Oh, then take my heart to thee. Could it ear the precious flooding of His wounds so mildly bleeding. It would Heaven's challenge be.

The Mocking

RECITATIVE & CHORUS

The guards of the governor came and they took Jesus to the common hall and gathered around Him all the soldier band, and then they did strip Him and brought a scarlet robe and put it on Him; and platted Him a crown of thorns, and put it upon His head, and a reed in His right hand; and bowed the knee before Him low; and mocked at Him and said: "We hail Thee, King of the Jews!" And they spat upon His lace and took the reed, and smote Him upon His head.

CHORALE

O Head so sorely wounded, defiled and put to scorn O sacred Head, surrounded by mocking crown of thorn. O Head adorned and honored; so lovely fair to see; but now so low degraded, I greet and treasure Thee. Thou face of Kingly grandeur, what fear will gird Thy throne when Thou shalt judge in splendour, though now so spat upon. How art Thou pale and withered; Thine eyes that once were bright with glory of no other. And who has dimmed their light?

RECITATIVE

And after they had mocked Him thus, they took off from Him the scarlet robe and clothed Him again in His own raiment and led Him away, that He be crucified. And as they were going out, they came upon a man of Cyrene, whose name was Simon, and compelled this man to carry Jesus' cross.

RECITATIVE (Bass)

Yea, truly for us all, must flesh and blood be forced the cross to bear: What works our spirit greatest good the least can enter there.

ARIA (Bass)

Come, blessed Cross, I'll not forswear it: My Jesus, give it here to me. And if the burden be too great, then help Thou me to help Thee bear it.

Calvary

RECITATIVE & CHORUS

And when in this wise they were come to a place called Golgatha—that is, to say, the Place of Skulls then they gave Him vinegar to drink that was mingled with gall; but when He tasted it yet He would not drink it. And when, therefore, they had crucified Jesus, they divided His garments by casting lots for them—that it might be fulfilled what had been foretold by the prophet: "They parted all My garments equally among them, and for My vesture, yea, for my vesture they cast lots." Then they sat them around and watched Him there. And over above His Head they set thereto the inscription of His death accusation, namely: "This is Jesus, the King of the Jews."

There were also two thieves who with Him were crucified, one on the right hand and one on the left. And all they who passed that way reviled at Him; deriding, they wagged their heads, and said: "Thou who destroy'st the temple of God and buildest it again in three days: Save Thyself! Be Thou the Son of God, come down to us from off the cross!"

And likewise also did the chief priests mock at Him, with the scribes and with the elders, and said: "Saviour was He of others but for Himself not a Saviour! If He be King of Israel, then let Him now come down from the cross and we will then believe Him. He in God has trusted: let! His God then deliver Him now, if He will, for He hath said: "I am the Son of God!"

RECITATIVE

And also scoffed at Him the two thieves which were crucified with Him.

RECITATIVE (Alto)

Ah, Golgatha, unholy Golgatha! The Lord of Glory see in shameful desecration: The blest Redeemer of the race hangs as a curse upon the

cross. The Lord who heaven and earth hath made, Him earth and air hath been denied. The sinless suffers condemnation. So doth it weigh upon my soul. Ah, Golgatha, unholy Golgatha!

ARIA (Alto) & CHORUS

Haste ye! Jesus waiting stands. Open arms and out-stretched hands. Come!

(Ah, where?)

Let Jesus hold thee; seek salvation; find His mercy. Let Jesus hold thee.

Live here, die here, softly rest. Little birds must have a nest. Stay then! Let Jesus hold Thee.

The Ninth Hour:

The Final Agony

RECITATIVE & CHORUS

Now from the sixth hour there was darkness over all the land until the ninth hour. And about the ninth hour Jesus cried aloud and said "Eli, Eli, lama, lama asabthani?" That is: "My God, My God, Ah, why hast Thou forsaken Me? Some of them who stood and watched Him, when they had heard Him, turned and said:

"He called for Elias."

And straightaway one of them did run and took a sponge and, filling the sponge with vinegar, he put it upon a reed and gave Him to drink. The others spoke among the.

"Wait and see now it Elias cometh and will save Him!"

And again did Jesus cry aloud, and was gone.

CHORALE

When comes my hour of parting, then part Thou not from me. When shades of death are dark'ning, Thy steps my guide shall be. When anxious fears shall rend me and close my head enchain. Oh, then do Thou befriend me through Thine own grief and pain.

RECITATIVE & CHORUS

And then behold! The veil of the temple was rendered in twain all from the top unto the ground. And there came a great earthquake, and the rocks burst asunder, and the graves were opened again, and there rose many saints and the holy ones that were sleeping; and came from out the graves after Jesus' resurrection and went into the Holy City and appeared to many. Now, when the captain and the others with him who were watching Jesus, when they saw the earthquake and those things that were

done, they trembled greatly, and said:
"Truly, this was the son of God, the son of God."

And many women were gathered there, from afar off beholding, who had followed after Jesus from Galilea to minister unto Him. And among them there was Mary Magdalena, also Mary, the mother of James and of Joses, and the mother of the sons of Zebediah. At eventide there came a wealthy man from Arimathea, by name Joseph, who was also one of Jesus' disciples. He went unto Pilate and begged of him the body of Jesus; wherefore Pilate commanded that it be given to him.

RECITATIVE (Bass)

At even, hour of cooling rest, was Adam's fall made manifest. At even, too, they took the Saviour down. At even did the dove return, a bit a leaf she bore. O fairest time, O evening hour! Our peace with God is evermore assured for Jesus hath His cross endured. His body comes to rest. Ah, thou beloved, dost thou ask! Go, and beseech thee Jesus' body broken. O holy thought, O precious heavenly token.

ARIA (Bass)

Come, my heart and make thee clean, that my Jesus I may bury. Enter Thou, whom I adore, evermore here in sweetest rest to tarry. World, away! Let Jesus in.

The Burial

RECITATIVE & CHORUS

Then Joseph took the Body and wrapped it in a cloth of purest linen and laid it in his own new tomb, which he had hewn from out of the solid rock. And when he had rolled a mighty stone to the door of the tomb, he went away. There were also in that place Mary Magdalena and the other Mary, sitting over against Jesus' grave. Now on the morrow, which followed the day of preparation, straightway there came the priests and the Pharisees together unto Pilate, and said:

CHORUS

"Sir, we bear it in mind that this base deceiver said, when He was yet alive: 'Upon the third day will I once again be risen.' Therefore command the tomb be made secure, yea, until the third day, lest His disciples come by night there and steal Him thence,

and say to all the people: 'From the grave He is this day arisen!' So would then the last be a worse error than the first one."

And Pilate said to them: "Ye have a watch; go your way and secure it as you may." So they went out and they guarded the grave with watchmen, and they sealed up the stone.

SOLI & CHORUS

Now has the Lord been laid to rest
 My Jesus, sweet goodnight.
 Thy pain is o'er, which all our sin on
 Thee hath pressed.
 My Jesus, sweet goodnight.
 O Thou most holy body! See how
 I come in penitence to mourn Thee.
 Thus did my fall Thy agony betide.
 My Jesus, sweet goodnight.
 While life shall last I will this wonder
 ever thank:
 That thus my soul was worthy in Thy
 sight!
 My Jesus, sweet goodnight.

CHORUS

Here bide we still with tears and
 weeping and call to Thee in death
 now blest. Rest Thou softly, softly

rest.
 Here bide we still with tears and
 weeping and call to Thee in death
 now blest. Rest Thou softly, softly
 rest. Rest Thou weary body
 sleeping. Softly rest Thou well.
 See in grave and stone a grace
 for the anxious, the despairing:
 heaven's pillow, comfort bearing,
 and the soul's sweet resting place.
 Rest Thou softly, softly rest.
 Come, my joy! Slumber doth mine eyes
 embrace.

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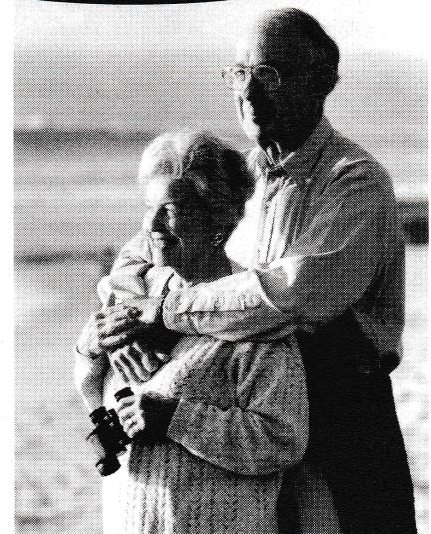
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Enjoying the champagne and view are (l. to r.) Janet Eastwood, Wes Bass, Mary Ellen Hartmann, and Dave Eastwood.

The La Jolla Symphony & Chorus Association's March 12 event in the concert salon of Dr. & Mrs. Chris Fan rivaled last year's successful fundraiser. Attended by an estimated 150 people, more than \$3,500 was raised in support of the symphony and chorus.

The Fan home, in the hills of La Jolla, again provided a lovely setting for a varied and lively music program. *Adagio for cello and piano* by Shostakovich opened the recital, featuring Eunjoo Lee on cello and Masako Ishikawa on piano. This was followed by Nancy Hull on violin, Marjory Prescott on cello, and Jeanne Saier on piano playing Clara Schumann's *Trio, opus 17*. Victoria Heins-Shaw and Saier accompanied soprano Anne Chase, contralto Martha Jane Weaver, tenor Max Chodos, and bass Kenneth Bell in selections from *Liebeslieder Waltzes* by Johannes Brahms. Then Jeff Nevin, trumpet, and Sandra Brown, piano, played a *Czardas*, arranged by Rafael Mendez. The recital ended with a lively group of contemporary pieces by Chick Correa (*Children's Song, no. 3*, and *La Fiesta*), Frederic Rzewski (*Spot, no. 9*), and Claude Bolling (*Suite for the flute and jazz piano, Fugace*) played by Loie Flood on piano and viola, and by her husband, John Flood, on vibraphone and "Superball", bounced

rhythmically in an inverted drum. Dessert, coffee, and conversation followed.

A special thank-you to the Fans for again sharing this very special setting, and to all who attended and to those businesses whose contributions helped make this a successful event. The noteworthy efforts of party chairperson Jan Sharpless and her hard-working crew of volunteers are especially appreciated.

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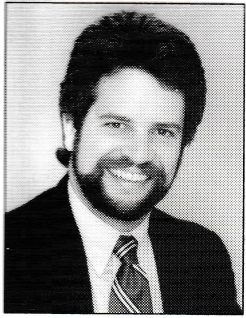
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