

ABSTRACT

Title of Dissertation: FROM PICTURE TO SOUND:
A CONDUCTOR'S STUDY GUIDE TO THE
ST. JOHN PASSION OF
JOHANN SEBASTIAN BACH

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Bach's music is filled with musical allegories. These musico-theological symbols are often concealed to modern eyes and ears. Scholars have worked diligently to help modern musicians gain a better understanding of this learned musician's musical allegories, theological symbols, and, in the words of John Butt, his dialogue with modernity. It is the conductor's job to help reveal the meaning of these symbols so that the performers can translate the visual representation of the score into a sonic realization for the listeners. This study guide to the St. John Passion is an attempt to help conductors understand Bach's musical, textual, and theological intent. The St. John Passion was written for a liturgical purpose—to edify Bach's Leipzig congregation and to help them comprehend the essential meaning of the Passion story. The work is both a musical proclamation of Scripture and a detailed dramatization of that narrative. Therefore, it is critical for conductors to examine not only the musical structures and motives, but also to study the text carefully.

The Passion text of John's gospel is unique and differs from the Synoptic Gospels. This dissertation provides musical analyses of this Passion by examining key passages of the Scripture in the original Greek and Hebrew, and using the lenses of theologians by whom Bach was influenced. This includes relevant scholarship as well as examinations of musical interpretations of recordings of the St. John Passion by acclaimed conductors through comparisons of score illustrations of each conductor's interpretations.

Deepening the surface level understanding of the text, and Bach's depiction of it, will broaden the conductor's choices to intensify both musical rhetoric and dramatic sound. This method of 1) analyzing musical motives and structures, 2) studying exemplary interpretations, and 3) dissecting key words of the biblical texts in the original languages will enhance the understanding of Bach's theology and enable the conductor to encourage the musicians to perform Bach's music more enlightened and inspired. This, in turn, will strengthen the conductor's and the performers' rendition of the St. John Passion and augment the power and drama of its music.

FROM PICTURE TO SOUND: A CONDUCTOR'S STUDY GUIDE TO THE
ST. JOHN PASSION OF JOHANN SEBASTIAN BACH

by

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PREFACE

In the preface to the Deutsche Messe, Luther wrote:

For in no wise would I want to discontinue the service in the Latin language, because the young are my chief concern. And if I could bring it to pass, and Greek and Hebrew were as familiar to us as the Latin and had as many fine melodies and songs, we would hold Mass, sing, and read on successive Sundays in all four languages, German, Latin, Greek, and Hebrew. I do not all agree with those who cling to one language and despise all others... It is also reasonable that the young should be trained in many languages; for who knows how God may use them in times to come?

Ich bin es. Mache mich vom Nutzen, Herr.

DEDICATON

To my father who spent all of his energy, life, and health
studying and teaching the Scripture
in the original languages.

To my mother who raised me to love the music of Bach.

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TABLE OF CONTENTS

PREFACE	ii
DEDICATION	iii
ACKNOWLEDGEMENTS	iv
TABLE OF CONTENTS	v
LIST OF FIGURES	vii
INTRODUCTION	1
Chapter 1: Bach Kidron	3
Chapter 2: The Cost of Discipleship—The Cross.....	10
Episode III: Movements 6 through 11	13
Simon Petrus and Malchus.....	19
The Robber.....	20
‘Ein ander Jünger’ (the other disciple)— Bach	24
Chapter 3: Bitter to sweet water.....	27
Movements 12a Recitative, 12b Chorus, and 12c Recitative	28
Movement 13 Aria	34
Movement 14 Chorale.....	36
Mary and the bitter water	38
Chapter 4: Comparison of Master Conductors’ Interpretations.....	41
Movement 16a Recitative	46
Movement 16b Chorus.....	50
Movement 16c Recitative and Movement 16d Chorus.....	52
Movement 16e Recitative	53
Regarding Caesura	57
Movement 17 Chorale.....	59
Chapter 5: Meaning of the Text and the Sound of the Text.....	66
Movement 20 Aria	73
The Turbae Chorus (Movements 21b, 21d, and 21e)	75
Movement 22 Chorale.....	81
Chapter 6: Es ist vollbracht—It is finished!	89
Movement 29 Recitative	90
Movement 30 Aria	92
Death (thanatos, muth).....	104

Movement 31 Recitative/Movement 32 Aria with Chorale.....	109
Movement 33 Recitative.....	111
Movement 34 Arioso and Movement 35 Aria.....	113
Movement 36 Recitative and Movement 37 Chorale.....	119
CONCLUSION: It is Finished.....	126
APPENDIX.....	129
BIBLIOGRAPHY.....	132

LIST OF FIGURES

Figure 1: Comparison of the <i>Hortus</i> in John and the Synoptic Gospels.....	3
Figure 2: m. 19 of the opening movement.....	5
Figure 3: Streams-motive.....	5
Figure 4: The text of the chorale ‘Christ, unser Herr, zum Jordan kam’	6
Figure 5: mm. 1-3 of BWV 684 ‘Christ, unser Herr, zum Jordan kam’	6
Figure 6: Cross-motive in the opening chorus of the St. John Passion.....	6
Figure 7: mm. 19-22 of the opening choral movement	7
Figure 8: Soprano motive of the opening movement and Evangelist’s motive in #2a Recitative.....	9
Figure 9: The structure of the St. John Passion	11
Figure 10: Chiastic drawing of Episode I	13
Figure 11: Oboe melodies bound by each other with cross-motives	14
Figure 12: #9 Aria: flute imitating the soprano voice.....	15
Figure 13: BWV 12 opening choral movement.....	16
Figure 14: Representation of a cross in the vocal entries (BWV 12)	16
Figure 15: Text and translation of the Cantata BWV 12 opening choral movement .	16
Figure 16: Cross-entry motive re-used in B-minor Mass to paint “Crucifixus”	17
Figure 17: Bass Aria: Ich folge Christo nach (Cantata BWV 12)	17
Figure 18: #9 Soprano Aria: Ich folge dir (St. John Passion).....	17
Figure 19: Chiastic drawing of Episode III.....	18
Figure 20: #8 Recitative.....	18
Figure 21: Cross-motive (‘Jesu nach und’) in #8 Recitative	19
Figure 22: Cross-motives in #25a Recitative.....	21
Figure 23: Comparison of John's gospel and the Synoptic Gospels	21
Figure 24: Beginning of #4 Recitative.....	22
Figure 25: Beginning of #25a Recitative	22
Figure 26: mm. 1-2 of the opening movement	24
Figure 27: The text of the Alto Aria from BWV 12	25
Figure 28: Bach's signature in mm. 1-4 (opening movement).....	25
Figure 29: B-A-C-H (Bach’s signature representing the cross).....	26
Figure 30: Comparison of Jesus’ ‘Ich bin’s’ versus Petrus’ ‘Ich bin’s nicht’	27
Figure 31: Peter's first and second denials.....	32
Figure 32: <i>lamento</i> bass with a <i>sarabande</i> rhythm.....	35
Figure 34: #14 Chorale (end of Part 1)	37
Figure 35: #15 Chorale (beginning of Part 2).....	37
Figure 36: mm. 1-3 of #16a Recitative	47
Figure 37: mm. 4-6 of #16a Recitative	48
Figure 38: mm. 7-11 of #16a Recitative	49
Figure 39: mm. 8-10 Pilate's interrogation in # 16a Recitative	49
Figure 40: mm. 23-24 of #16b Chorus (Rilling's dynamic choices).....	51
Figure 41: mm. 35-36	51
Figure 42: Cross-motive in m. 62	54

Figure 43: Comparison of mm. 74-80.....	57
Figure 44: Gardiner's interpretation of #17 Chorale.....	60
Figure 45: Rilling's interpretation of #17 Chorale.....	61
Figure 46: Suzuki's interpretation of #17 Chorale.....	63
Figure 47: The beginning of #18c Recitative.....	71
Figure 48: The beginning of #19 Aria.....	72
Figure 49: The beginning of #20 Aria.....	72
Figure 50: Smend's design.....	81
Figure 51: Text of #22 Chorale.....	81
Figure 52: Leaver's analysis of Episode VI.....	87
Figure 53: Chiastic drawing of Episode VI.....	88
Figure 54: Chiastic drawing of Episode VIII.....	90
Figure 55: 'Es ist vollbracht' motive.....	95
Figure 56: #33 Recitative of the St. John Passion.....	111
Figure 57: #63a Recitative of the St. Matthew Passion.....	112
Figure 58: #15 Chorale, m. 3.....	123
Figure 59: #37 Chorale, m. 3.....	123
Figure 60: #15 Chorale, m. 11.....	125
Figure 61: #37 Chorale, m. 11.....	124

INTRODUCTION

The St. John Passion is believed to be the first complete Passion setting that Johann Sebastian Bach composed. The initial performance was in Leipzig for the service of Vespers on Good Friday, 1724. Only some of the parts, not the score, have survived from this performance, so the question arises whether this really was the first performance. In 1739, Bach began drafting a score but completed only the first 20 pages that included movements 1 through 10. The surviving parts give evidence of four different versions (1724, 1725, c. 1732, c. 1749), and they are summarized by Alfred Dürr¹ and in the preface to the critical score by Arthur Mendel.² Mendel's version, or his "modern pastiche," according to the words of Daniel Melamed,³ establishes a distinction between these four versions and offers a variety of thoughtful performance options. The movement numbers in this dissertation adhere to Mendel's edition.

Previous scholarship discusses the large-scale tonal planning and the formal structure of the work. Ever since Friedrich Smend pointed out the unique structural design in his ground-breaking study of the St. John Passion,⁴ many scholars have drawn various diagrams to show Bach's careful design of the work. Chapter 2 shows some of the examples of these diagrams. Subsequent scholarship,

¹ Alfred Dürr, *Johann Sebastian Bach, St. John Passion: Genesis, Transmission, and Meaning*. (Oxford: Oxford University Press, 2000), 1-13.

² Johann Sebastian Bach, ed. Arthur Mendel. *St. John Passion BWV 245*; [full score] Neue Bach-Ausgabe, Serie II. (London: Bärenreiter Verlag, 1974), Preface ix-x.

³ Daniel Melamed, *Hearing Bach's Passions*. (Oxford: Oxford University Press, 2005), 76.

⁴ Friedrich Smend, "Die Johannes-Passion von Bach: Auf ihren Bau untersucht," *Bach-Jahrbuch* (1926). Reprinted in *Bach Studien: Gesammelte Reden und Aufsätze*, edited by Christoph Wolff (Kassel: Bärenreiter, 1969).

rooted in Smend's design, shows subtle differences in the analysis of the formal structure. My analysis of the musical movements follows Robin Leaver's framework. He divides the Passion narrative into specific scenes or episodes that are symmetrically designed. "These episodes are something like brief cantatas, comprising biblical narrative, interpretative arias, with a concluding chorale. The episodes are of unequal length, reflecting the disparate content of the biblical narrative that undergirds the whole work, but, significantly, each of the two parts of the work has four principal episodes."⁵

Chapters 1–3 of this dissertation discuss the overarching themes of the St. John Passion and focus on the identification of the musico-theological symbols through textual and musical analyses, mainly of Part 1 of the St. John Passion. Chapters 4 and 5 focus primarily on the analyses of Part 2 of the work, providing musical interpretations of acclaimed conductors, such as John Eliot Gardiner, Helmuth Rilling, and Masaaki Suzuki. They also provide my own interpretations to help conductors develop their own approach to conducting this work and realizing the musical pictures in sound. The final chapter analyzes the central aria of the St. John Passion, "Es ist vollbracht," which combines the prior examinations of both themes and musical interpretations in order to sum up the essential meaning of this monumental work.

⁵ Robin Leaver, *Bach: Johannes-Passion*. Illinois Bach Academy Orchestra and Choir, University of Illinois Urbana-Champaign, IL: Krannert Center, June 23, 2017. Program notes.

Chapter 1: Bach Kidron

*Jesus ging mit seinen Jüngern über den **Bach Kidron**...*

-John 18:1a

What must Bach have thought when he saw his name in the ‘Deutsche Bibel’ (the German bible)? The Passion story traditionally begins in the *Hortus* (Garden).⁶ Unlike the Synoptic Gospels (Matthew, Mark, and Luke), in John, another event takes place before entering the garden. A brook is mentioned only in the fourth gospel — ‘Bach Kidron’ (brook Kidron or Kidron Valley). John’s gospel differs significantly from the other gospels either by omitting a large amount of material found in the Synoptic Gospels or inserting passages that occur exclusively in John’s narrative.⁷

Matthew 26:36a (NIV)	Then Jesus went with his disciples to a place called Gethsemane ...
Mark 14:32a (NIV)	They went to a place called Gethsemane ...
Luke 22:39-40a (NIV)	Jesus went out as usual to the Mount of Olives . On reaching the place, he said to them...
John 18:1 (NIV)	When he had finished praying, Jesus left with his disciples and crossed the Kidron Valley . On the other side there was a garden, and he and his disciples went into it.

Figure 1: Comparison of the *Hortus* in John and the Synoptic Gospels

While there are several appearances of this word in the Old Testament (OT), ‘Kidron’ appears only once in the New Testament. ‘Kidron’ lies on the eastern side of Jerusalem, between the city and the Mount of Olives. The two OT passages below foreshadow the Passion story:

⁶ Theologians traditionally divide the Passion in five *actus*: *Hortus*, *Pontifices*, *Praeses*, *Crux atque Sepulchrum* (Garden, Priests, Governor, Cross, and Sepulcher).

⁷ The translations of the biblical passages are from New International Version (NIV), New American Standard Bible (NASB), New Living Translation (NLT), English Standard Version (ESV), and King James Version (KJV).

The whole countryside wept aloud as all the people passed by. The king also crossed the Kidron Valley, and all the people moved on toward the wilderness.

-2 Samuel 15:23 (NIV)

The day you leave and cross the Kidron Valley, you can be sure you will die; your blood will be on your own head.

-1 Kings 2:37 (NIV)

‘Kidron’ comes from the Hebrew verb *kadar*, meaning “to become dark,” or “to mourn.”⁸

The lowly he sets on high, and those who mourn [kadar] are lifted to safety.

-Job 5:11 (NIV)

The passage from Job above magnifies the paradoxical theme of the St. John Passion: Christ’s ‘Herrlichkeit’ (glorification) in ‘Niedrigkeit’ (humiliation).⁹ The first clause of John’s Passion narrative ‘Jesus ging mit seinen Jüngern über den Bach Kidron’ (Jesus went with his disciples across the brook Kidron) in the movement 2 Recitative sets the theme of the entire Passion. Bach depicts this dualism of worldly suffering and spiritual victory in his *Exordium* (introductory movement) by juxtaposing the ascending major triad in the bass voice and descending minor triad in the soprano voice:

⁸ James Orr, ed. “Kidron—the brook” *International Standard Bible Encyclopedia*, (Wm. B. Eerdmans Publishing Co., 1939), <http://www.internationalstandardbible.com/K/kidron-the-brook.htm> (accessed: November 12, 2017).

⁹ Eric Chafe, *J.S. Bach’s Johannine Theology* (New York: Oxford University Press, 2016), 144. Chafe writes “Thus, the petition of the middle section of “Herr, unser Herrscher” for Jesus to show through the Passion his divinity and glorification (Herrlichkeit) at all times, even at the point of greatest humiliation (Niedrigkeit) is answered in “Es ist vollbracht.”

Figure 2: m. 19 of the opening movement

The work dramatizes the opposition between “the world” and “the life of faith,” or in John’s terms, of worlds “*below*” and “*above*.”¹⁰ “*Below*” the Trinitarian declamation of ‘Herr’ (Lord), streams of water (Bach) flow:

Figure 3: Streams-motive

Bach similarly paints the motive of flowing water in his chorale prelude BWV 684 ‘Christ, unser Herr, zum Jordan kam’ (Christ our Lord came to the Jordan).¹¹ The chorale text and melody represent Jesus’s baptism in Jordan River.¹²

¹⁰ Chafe (2016), 145.

¹¹ Three surviving works are based on this chorale: BWV 684 and 685 (chorale preludes) and BWV 7 (chorale cantata written for the second year cycle in Leipzig).

¹² Christ, unser Herr, zum Jordan kam (text: Martin Luther, melody: attributed to Johann Walter).

*Christ, unser Herr, zum Jordan kam
 Nach seines Vaters Willen,
 Von Sanct Johann's die Taufe nahm,
 Sein Werk und Amt zu 'rfillen.
 Da woll' er stiften uns ein Bad,
 Zu waschen uns von Sünden,
 Ersäufen auch den bitteren Tod
 Durch sein selbst Blut und Wunden,
 Es galt ein neues Leben.*

*Christ our Lord came to the Jordan
 in accordance with his Father's will,
 he received baptism from Saint John,
 to fulfill his work and ministry.
 By this he wanted to establish for us a bath
 to wash us from our sins,
 to drown also bitter death
 through his own blood and wounds.
 This meant a new life.*

Figure 3: The text of the chorale 'Christ, unser Herr, zum Jordan kam'



Figure 4: mm. 1-3 of BWV 684 'Christ, unser Herr, zum Jordan kam'

In the Passion “above” the streams-motive and paradoxical ‘Herrlichkeit-Niedrigkeit’ (glorification-humiliation), a cross is represented:

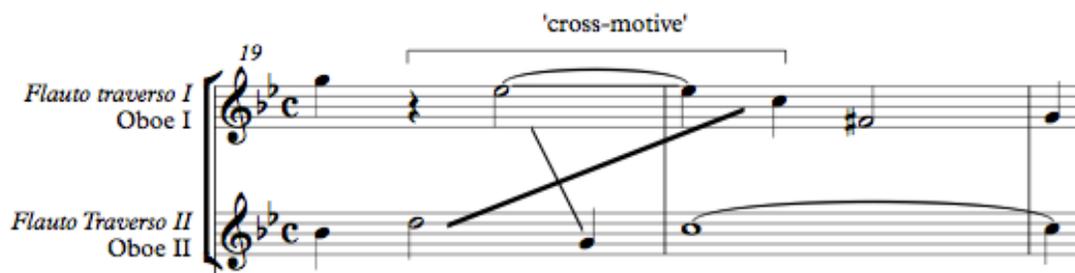


Figure 5: Cross-motive in the opening chorus of the St. John Passion

The key idea is the *theologia crucis* (theology of the cross, according to which Jesus's glorification in 'Niedrigkeit' represents the means through which Jesus's divinity was

to be revealed according to God’s plan of redemption.¹³ The combination of these three elements—the paradox of ‘Herrlichkeit-Niedrigkeit’ (glorification in humiliation), ‘Bach Kidron’ (streams of darkness), and *theologia crucis* (theology of the cross)—is visually represented in the opening chorus:

The musical score for mm. 19-22 features several key annotations:

- Flauto/Oboe I:** Labeled with a 'cross-motive' spanning measures 19-21.
- Flauto/Oboe II:** Also labeled with a 'cross-motive'.
- Violins and Viola:** Labeled with a 'streams (Bach)-motive'.
- Vocal Parts:**
 - Soprano:** Shows a 'descent (Niedrigkeit)' from measure 19 to 21, followed by an 'ascent (Herrlichkeit)' in measure 22.
 - Alto:** Mirrors the Soprano's descent and ascent.
 - Tenor:** Shows a 'descent (Niedrigkeit)' from measure 19 to 21, followed by an 'ascent (Herrlichkeit)' in measure 22.
 - Bass:** Shows an 'ascent (Herrlichkeit)' from measure 19 to 21, followed by a 'descent (Niedrigkeit)' in measure 22.
- Lyrics:** All vocal parts sing 'Herr, Herr, Herr, un-ser Herr'.
- Figured Bass:** The bottom staff shows figured bass notation: 6/5, 6/4, 7/4, 4, 3, 8/4, 7, 8.

Figure 6: mm. 19-22 of the opening choral movement

The glorification in humiliation, the flowing water and blood, and the theology of the cross are the overarching themes of the St. John Passion. “The Son of God, who

¹³ Chafe (2016), 143. Chafe further writes about the “inverted” nature of God’s means of revealing Jesus’s divinity.

existed before all time, descends to the lowliness of the world and returns to the Father.”¹⁴

In Luther’s weekly sermons on John, which Bach owned, Luther writes further about the word ‘Kidron’:

It seems quite unnecessary to mention the brook Kidron and how Christ crossed over it to enter the garden. But he mentions the incident in order to show in the best and most elegant way that Christ wanted to approach His death and to die in a fitting manner. In addition, the evangelist wanted to express his own devotion by making mention of the brook Kidron, as though saying, “Truly, it was fitting for the Lord to cross the brook [called] Kidron.” “Kidron” in German means a black or dark brook. The brook Kidron lies very close to the city of Jerusalem. It is not a large stream, and when it rains, it overflows its banks. It was called Kidron because it lies so deep and dark, so overgrown with bushes and hedges, that one can barely see the water. “Kedar” [in Hebrew means]: *pullatus, tenebricosus, denigrates*; dusky, dark, and black. The evangelist means that Christ crossed over the true dark brook: “He crossed over the black brook indeed.” He says nothing of the Mount of Olives and the beautiful, delightful garden and mentions this dark brook since it accords best with this matter of Christ’s arrest and death.¹⁵

‘Bach Kidron’ can be translated as streams of darkness, and perhaps Bach might have understood it to mean Bach = darkness (“Bach’s confession of his own guilt”). Along with Luther’s works in Bach’s library, sermons of Johann Arndt were found. One of Arndt’s sermons on Psalm 8 (the text of the opening movement) concludes: “Now this is the proper foundation of our conversion, yes the goal of the entire holy scripture, that we be lead away from our strengths and capacities, our worthiness and merit, to recognition of our misery and nothingness, and then further brought to recognition of grace....Humanity cannot recognize grace of God, nor properly take it

¹⁴ Dürr (2000), 35.

¹⁵ Martin Luther. *Luther's Works*. Vol. 69. Edited by Jaroslav Pelikan et al., [American edition] / ed., Saint Louis, Concordia Publishing House (1955): 148.

to heart, unless it recognizes its nothingness beforehand, and in itself is made into nothing.¹⁶

*The day you leave and cross the Kidron Valley, you can be sure you will die;
your blood will be on your own head.* -1 Kings 2:37 (NIV)

The disciples crossed the streams of darkness, and Jesus crossed with them. Bach shows the promise of *Vereinigung mit Christus* (union with Christ) by forming a melodic unison with the people's prayer 'Herr, Herr, Herr' (Lord, Lord, Lord) in the opening choral movement and Jesus's accompaniment 'Jesus ging mit seinem Jüngern' (Jesus went with them) in the opening recitative:

The image shows a musical score for Soprano and Evangelist parts. The Soprano part is in G minor and consists of three notes: G4, F4, and E4, each followed by a quarter rest. The Evangelist part is in G minor and consists of a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are: 'Herr, Herr, Herr' for the Soprano and 'Je - sus ging mit sei - nen Jün - gern ü - ber den Bach Ki - dron,' for the Evangelist. Brackets above the notes indicate 'descending c-minor triad' for the Soprano and 'descending c-minor triad' for the Evangelist. A bracket above the final notes of the Evangelist part indicates a 'descending A♭ major triad'.

Figure 7: Soprano motive of the opening movement and Evangelist's motive in #2a Recitative

The next chapter examines how Bach uses the theology of the cross to portray the meaning of discipleship.

¹⁶ Johann Arndt, *Auslegung des gantzen Psalters Davids* (Jena: 1624), fol. 45r.

Chapter 2: The Cost of Discipleship—The Cross

Whoever wants to be my disciple must deny themselves and take up their cross and follow me.
-Matthew 16:24 (NIV)

The German theologian and musician Friedrich Smend identified the chiastic structure¹⁷ in the St. John Passion and named the centerpiece: the ‘Herzstück.’¹⁸ Subsequent scholarship has agreed that the movement 22 Chorale: ‘Durch dein Gefängnis, Gottes Sohn’ is the ‘Herzstück’ (the centerpiece) of the entire work. Structurally at the middle point of the work, with the four ‘Kreuzen’¹⁹ in the key signature representing the cross, and the meaning of the text (through your imprisonment, Son of God, must freedom come to us) confirm that this chorale is the ‘Herzstück’ of the St. John Passion. This movement will be further examined in Chapter 5.

Like Chafe’s diagram below, scholars and musicians have drawn structural plans to represent Bach’s chiastic blueprint.

¹⁷ In a chiastic structure (*i.e.* A A B B C B B A A): the C represents the ‘Herzstück.’

¹⁸ Smend (1926), 105ff, new printing edited by Wolff (1969), 11-23.

¹⁹ The German word for “sharp” is ‘Kreuz’, which also translates to “cross.” *Kreuzen* is the plural form for the word ‘Kreuz’.

No.	Key Area	Turbae	Chorales	Choruses and Dialogues
1				"HERR, UNSER HERRSCHER"
Division One (Part I)	1	flats	"Jesum von Nazareth I"	"O grosse Lieb" "Dein Will gescheh" "Wer hat dich so geschlagen" ["HIMMEL, REISSE"/"Jesu, deine Passion"]
			"Jesum von Nazareth II"	
	2	sharps	"Bist du nicht"	"Petrus, der nicht denkt züruck"
Division Two (Part II, 15-23g)	3	natural	"Wäre dieser nicht ein Übeltäter"	"Christus, der uns selig macht" "Ach, grosser König"
			"Wir dürfen niemand töten"	
	4	flats	"Nicht diesen sondern Barabbam"	"Durch dein Gefängnis"
			"Sei gegrüset, lieber Judenkönig"	
			"Kreuzige ihn"	
			"Wir haben ein Gesetz"	
	5	sharps	"Lässest du diesen los"	
			"Weg, weg mit dem, kreuzige ihn"	
			"Wir haben keinen König"	
Division Three (23g-end)	6	flats	"Schreibe nicht: der Juden König"	"EILT, IHR ANGEFOCHT'NEN SEELEN" "In meines Herzens Grunde"
	7	natural	"Lasset uns den nicht zerteilen"	"Er nahm alles wohl in acht" "MEIN TEURER HEILAND"/"Jesu, der du warest tot"
	8	sharps		"O hilf, Christe, Gottessohn"
	9	flats		"RUHT WOHL" "Ach, Herr, lass dein lieb Engelein"

N.B.: lower case = biblical texts; italics = chorale texts; capitals = madrigal texts

Figure 8: The structure of the St. John Passion²⁰

Robin A. Leaver offers his perspective of the blueprint in which he divides the Passion narrative into specific scenes or episodes that are symmetrically

²⁰ Eric Chafe (2016), 313.

designed.²¹ “These episodes are something like brief cantatas, comprising biblical narratives, interpretative arias, with a concluding chorale. The episodes are of unequal length, reflecting the disparate content of the biblical narrative that undergirds the whole work, but, significantly, each of the two parts of the work has four principal episodes.”²² He further points out that in the concluding chorales, “these Lutheran chorales are like the Stations of the Cross, the meditation-points in Roman Catholic devotion during Holy Week, and that they are like the pillars of a gothic church building—the stable foundational moorings from which the arches set out and return.”²³ The analyses in this dissertation will follow Leaver’s structural analysis as a model. For example, Episode I include movements 2a Recitative through 3 Chorale (See Appendix A for the table of all eight episodes):

<i>Episode I</i>		
John 18:1b-8 Jesus is betrayed and arrested.		
	<i>2a</i>	Recitative
	<i>2b</i>	Chorus
+	<i>2c</i>	Recitative
	<i>2d</i>	Chorus
	<i>2e</i>	Recitative
	3	Chorale

I provide an additional drawing to help conductors to visualize the chiasmic structure in one glance. The middle movement of the episode is at the center of the

²¹ Robin Leaver, “*Bach: St. John Passion*”. Notes from Lecture Series, Illinois Bach Academy, University of Illinois, Urbana-Champaign, IL, June 18-23, 2017

²² Leaver (2017), Program notes.

²³ Ibid.

cross, and the chorale, the corporate confession of the believers is at the foot of the cross:

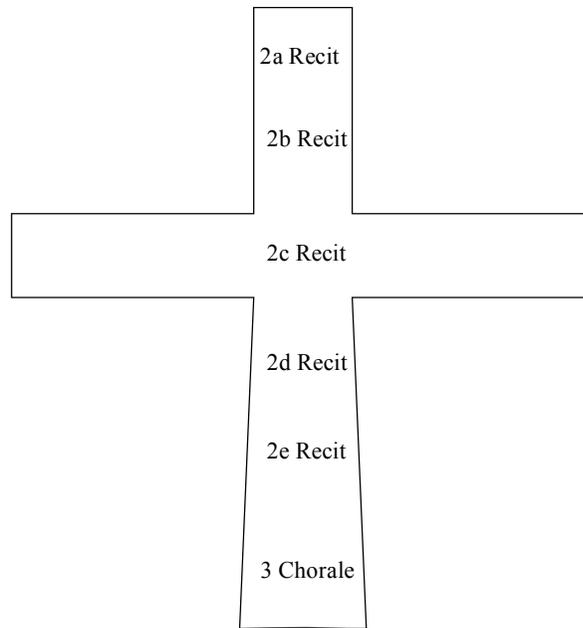


Figure 9: Chiasmatic drawing of Episode I

Episode III: Movements 6 through 11

Episode III contains the scene where Jesus is brought to Annas and Caiaphas to be judged. Movement 8 Recitative ‘Simon Petrus aber folgte Jesu nach und ein ander Jünger’ is at the centerpiece with two surrounding arias. The two arias are wrapped with two other recitatives (movements 6 and 10), and movement 11 Chorale ‘Wer hat dich so geschlagen’ sums up this episode:

<i>Episode III</i>		
John 18:12-23 Jesus is judged.		
	6	Recitative
	7	Aria
+	8	Recitative
	9	Aria
	10	Recitative
	11	Chorale

The first two arias of the work form another antithesis. The text and music of movement 7 Aria ‘Von den Stricken meiner Sünden’ text has to do with “binding” and the text and music of movement 9 Aria ‘Ich folge dir gleichfalls mit freudigen Schritten’ deals with “loosing.”

7. Aria

*Von den Stricken meiner Sünden
 Mich zu entbinden,
 Wird mein Heil gebunden.
 Mich von allen Lasterbeulen
 Völlig zu heilen,
 Läßt er sich verwunden.*

*To untie me
 from the knots of my sins,
 my Savior is bound.
 To completely heal me
 of all blasphemous sores,
 He allows Himself to be wounded.*

9. Aria

*Ich folge dir gleichfalls
 mit freudigen Schritten
 Und lasse dich nicht,
 Mein Leben, mein Licht.
 Befördre den Lauf,
 Und höre nicht auf,
 Selbst an mir zu ziehen, zu schieben,
 zu bitten.*

*I follow You likewise
 with happy steps
 and do not leave You,
 my Life, my Light.
 Pursue your journey,
 and don't stop,
 continue to draw me on, to push me,
 to urge me.*

The “binding” is represented by two oboes, which are tied up with each other.

The image shows a musical score for the 7. Aria. It features four staves: Oboe I, Oboe II, Alto, and Continuo. The Oboe I and Oboe II parts are written in treble clef with a key signature of one flat and a 3/4 time signature. The Oboe I part has a note labeled 'd5' and the Oboe II part has a note labeled 'p5'. The Alto part is written in treble clef with a key signature of one flat and a 3/4 time signature. The Continuo part is written in bass clef with a key signature of one flat and a 3/4 time signature. The Continuo part is marked 'senza Bassono grosso'. The score shows the Oboe I and Oboe II parts playing a melody that is bound together with cross-motives, as indicated by the labels 'd5' and 'p5'.

Figure 10: Oboe melodies bound by each other with cross-motives

Gardiner describes this musical gesture as “the punning references to bondage – ‘to free me from the *bond* of my sin, my Savior is *bound* – and in this opening ritornello motif he [Bach] devises a subtle braiding of the two oboe lines to symbolize the ‘bonds’ in what Germans call the *gebundener*, or ‘bound’ style: a falling, perfect fifth (second oboe) answered in canon by a diminished, or ‘diabolical’, fifth (first oboe), Christ’s ‘bond’ – willingly endured for man’s ‘bonds of sin’ and — piling on the symbolism — ‘tied’ over the bar-lines.”²⁴

The “loosing” in the movement 9 Aria ‘Ich folge dir’ is portrayed with an imitative canon with a manner of ‘freudigen Schritten’ (joyful steps) in the bright key of B-flat major. The flute imitates the vocal part ‘Ich folge’ (I will follow):



Figure 11: #9 Aria: flute imitating the soprano voice

Leaver explains, “that discipleship is conveyed by counterpoint, an imitative counterpoint. As voices imitate each other, this is a musical picture of what discipleship is about. You repeat what you learned from whomever you are following.”²⁵ Leaver draws a connection of this episode with cantata BWV 12

²⁴ John Eliot Gardiner, *Bach: Music in the Castle of Heaven*, (New York: Vintage Books, 2013), 364.

²⁵ Leaver (2017), Lecture Notes.

‘Weinen, Klagen, Sorgen, Zagen’. The opening choral entries represent a cross:

The musical score shows four vocal parts: Soprano, Alto, Tenore, and Basso. The lyrics are: Soprano: Wei - - - nen, Alto: Kla - - - gen, Tenore: Sor - - - gen, Basso: Za - - - .

Figure 12: BWV 12 opening choral movement

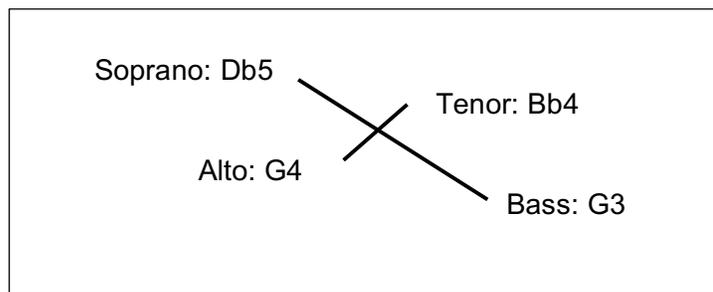


Figure 13: Representation of a cross in the vocal entries (BWV 12)

The cost of discipleship is the cross. The cross bears the marks of Jesus.

*Weinen, Klagen,
Sorgen, Zagen,
Angst und Not
Sind der Christen Tränenbrot,
Die das Zeichen Jesu tragen.*

*Weeping, lamentation,
worry, despair,
anguish and trouble
are the Christian's bread of tears,
that bear the marks of Jesus.*

Figure 14: Text and translation of the Cantata BWV 12 opening choral movement

Bach’s intention of representing the “cross” in the Cantata BWV 12 becomes more vivid when he recycles these musical motives to paint the “*Crucifixus*” in the *B-minor Mass*, his summative work:

S. Cru - ci - fi - xus,

A. Cru - ci - fi - xus,

T. Cru - ci - fi - xus, Cru - ci -

B. Cru - ci - fi - xus,

Figure 15: Cross-entry motive re-used in B-minor Mass to paint "Crucifixus"

The bass aria 'Ich folge Christo nach' from the Cantata BWV 12 and the soprano aria 'Ich folge dir' from the St. John Passion share the meaning of discipleship, and Bach paints the music with a similar melodic contour written in the *galant* style:

5

Ich fol - ge Chri - sto nach von ihm will ich nicht las

Figure 16: Bass Aria: Ich folge Christo nach (Cantata BWV 12)

14

Ich fol - ge dir gleich-falls mit freu-di - gen Schrit-ten,

Figure 17: #9 Soprano Aria: Ich folge dir (St. John Passion)

Episode III can be represented by the design below:

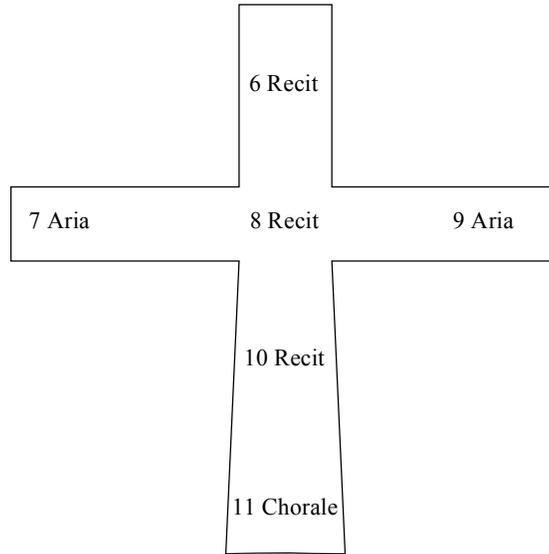


Figure 18: Chiasmic drawing of Episode III

At the center of the episode lies one of the shortest movements of the entire work.



Figure 19: #8 Recitative

8. Recitative

*Simon Petrus aber folgete Jesu nach und ein
ander Jünger.*

*Simon Peter however followed after Jesus
with another disciple.*

Gardiner points out that “Bach has been criticized by twentieth-century commentators for placing the first two arias of Part I cheek by jowl (with only three bars of recitative between them); but this is to misunderstand his purpose.”²⁶ In the central

²⁶ Gardiner (2013), 364.

measure of this central movement, there is a cross-motive painting ‘Jesu nach und’ ([follow] after Jesus and).

Figure 20: Cross-motive (‘Jesu nach und’) in #8 Recitative

To the left of Jesus is ‘Simon Petrus,’ and to the right is ‘ein ander Jünger’ (the other disciple). This image of ‘ein ander Jünger’ conjures up many scenes and characters from the St. John Passion. Through the various characters in the Passion, both the gospel writer and Bach invoke a question — what is the true meaning of discipleship? When studying an oratorio passion, the conductor’s duties include a character study to point out to the individual singers the significance of how each character fits in the grander scheme of the work. The following section examines the role of Simon Petrus and Malchus to gain insight into Bach’s intent concerning his painting of the meaning of discipleship.

Simon Petrus and Malchus

In John’s gospel, Peter is referenced as Simon Peter. John points out that Simon (Σίμων) Peter carries his lineage from *Shimon* (שִׁמְעוֹן), one of the Israelite tribes. The name derives from the Hebrew word *shama* (שָׁמַע) which means “to hear.” Malchus appears only in John’s gospel, and not in any of the Synoptic Gospels. Malchus (Μάλχος) comes from the Hebrew word *melek* (מֶלֶךְ) which translates as

“king.” The paradox continues. In John’s narrative, Malchus appears as the slave of the high priest but his name carries the meaning “king,” similar to Jesus’s appearance as both servant and king. Simon’s name means “to hear,” but apparently he cannot hear. He cuts off the right of ear of Malchus (the king), and is rebuked by Jesus: “Shall I not drink the cup that my Father has given me?” Simon Peter forgot what Jesus (the king) had once told him:²⁷

“What do you want?” He [Jesus] asked. She [mother of Zebedee’s two sons]²⁸ answered, “Declare that in Your kingdom one of these two sons of mine [James and John] will sit at Your right hand, and the other at Your left.” “You do not know what you are asking,” Jesus replied. “Are you able to drink the cup I am going to drink?” “We are able,” the brothers answered. “You will indeed drink My cup,” Jesus said. “But to sit at my right hand and at my left is not mine to grant. These seats belong to those from whom My Father has prepared them.” When the ten [including Peter] heard about this, they were indignant with the two brothers. -Matthew 20:21-24 (NIV)

Whoever has ears, let them hear. -Matthew 11:15 (NIV)

The Robber

There is no direct reference to the cross in Part I of the St. John Passion. However, movement 8 Recitative foreshadows the crucifixion scene of movement 25a Recitative in Part 2.

There they crucified him, and with him two others—one on each side and Jesus in the middle. -John 19:18 (NIV)

Like movement 8, there are cross-motives in the first measure ‘kreuzigten sie ihn’ (they crucified him), and in the second and third measures ‘mit ihm zween andere zu

²⁷ Matthew 20:21-24.

²⁸ Zebedee is the father of James and John (John the gospel writer).

beiden Seiten’ (with him two others, one on either side) in movement 25a.



Figure 21: Cross-motives in #25a Recitative

The parallel passage to John 19:18 in the Synoptic Gospels is shown below:

Matthew 27:44 (NIV)	In the same way the rebels who were crucified with him also heaped insults on him.
Mark 15:32 (NLT)	Let this Messiah, this King of Israel, come down from the cross so we can see it and believe him!" Even the men who were crucified with Jesus ridiculed him.
Luke 23:39-43 (NASB)	One of the criminals who were hanged there was hurling abuse at Him, saying, "Are You not the Christ? Save Yourself and us!" But the other answered, and rebuking him said, "Do you not even fear God, since you are under the same sentence of condemnation? And we indeed are suffering justly, for we are receiving what we deserve for our deeds; but this man has done nothing wrong." And he was saying, "Jesus, remember me when You come in Your kingdom!" And He said to him, "Truly I say to you, today you shall be with Me in Paradise."
John 19:18 (NIV)	There they crucified him, and with him two others—one on each side and Jesus in the middle.

Figure 22: Comparison of John's gospel and the Synoptic Gospels

Luke’s gospel contains the most details of this scene:

“Jesus, remember me when You come in Your kingdom!” And He said to him, “Truly I say to you, today you shall be with Me in Paradise.”

Movement 4 Recitative from Episode II quotes Jesus’ own words from John 17:12:

While I was with them, I protected them and guarded them by Your name, the name You gave Me. Not one of them has perished, except the son of destruction, so that the Scripture would be fulfilled.

Movements 4 and 25a are similar in the way that Bach employs the key signature of two flats (the home key of the St. John Passion) and begins with a first inversion F-major triad. Movement 4 Recitative begins with the note F, a low vocal register of the evangelist and reaches to the highest note A-flat (the interval of the lowest note to the highest note is a minor 13th apart to musically portray the idea of Christ's overarching mercy). The high A-flat paints the word 'keine' to fulfill the promise (John 17:12) that not one of the flocks would be lost. The high A-flat in movement 25a Recitative paints the word 'Jesum' (union with Christ) to affirm Jesus' promise that the 'Jünger' (disciple) will be remembered in Paradise. 'Dein Will gescheh, Herr Gott, zugleich auf Erden wie im Himmelreich'²⁹ and that mercy even extends to the robber.

4. Evangelista
Auf das das Wort er-ful-let wür-de, wel-ches er sag-te: Ich ha-be der kei-ne ver-lo-ren, die

senza Bassono grosso

Figure 23: Beginning of #4 Recitative

Evangelista
All-da kreu-zig-ten sie ihn, und mit ihm zween an-de-re zu bei-den Sei-ten, Je-sum

senza Bassono grosso

Figure 24: Beginning of #25a Recitative

²⁹ The text of movement 5 Chorale: 'Dein Will gescheh, Herr Gott, zugleich auf Erden wie im Himmelreich' (Your will be done, Lord God, alike on earth as [it is] in the kingdom of heaven).

Many performances, even in recent times, have been banned or avoided because of a misunderstanding of the work in its entirety.³⁰ In the introduction to Luther's sermons on John 18–20, Christopher Boyd writes,

The role of the “Jews” of the Passion narrative in Luther's preaching must be understood in this context. Alongside his objections to preaching that served chiefly to elicit compassion for Christ's suffering, Luther had repeatedly and strenuously objected to medieval Passion preaching that sought to stir up present-day Christian animosity against the Jews, a warning he repeated here. In these sermons, Luther carefully avoids assigning primary responsibility for Christ's death to the Jews, insisting that the Gentiles, both historically and in the present, are equally guilty of causing Christ's suffering: “Both of them, Jews and Gentiles, were to be guilty of the Lord's death... so that neither could boast or say that the honor of being the children of God and saved comes from our own merit or works, but that both Jews and Gentiles should praise God's grace and mercy.” For Luther, the primary sixteenth-century counterparts to the “Jews” of the Passion narrative are not the Jewish communities of early modern Europe (an application to which Luther alludes only once in these sermons), but Christians: the rulers of church and state who oppose and persecute the Gospel.³¹

John Eliot Gardiner writes,

Today from our less theologically nuanced perspective, it seems incomprehensible that there should have been any qualms about the theological complexion of Bach's *John Passion*. More troubling in our post-Holocaust world is the demonizing of the Jews in both Passions that is sometimes laid at Bach's door. Yet traces of anti-Semitism, utterly deplorable per se, are an integral part of the Gospel accounts: they are not attributable to Bach, and his Passion is noticeable free of the egregiously anti-Jewish reflections to be found in Brockes's text as set by other leading German composers of the time. As in all heroic myth the presence of evil malefactors is a dramatic device, providing the essential background to justify the emergence of the hero, or, in the case of the Passion story, the Saviour of humankind. Bach was setting to music a version of events intrinsic to the Lutheran tradition – certainly not to be condoned, but no different in essence from the demonizing of the Egyptians in the Book of Exodus, as portrayed by Handel in his oratorio *Israel in Egypt*... This leaves us with the question, how could Bach's graphic characterization of a bloodthirsty mob in the Gospel account, lumped together as *die Juden*, coexist in his Passions with heartfelt expressions of Lutheran piety? The answer lies in the explicit admission of collective guilt in the contrite response of Christians in the chorales....³²

³⁰ For a much more detailed discussion on the controversy of the anti-semitic view of the St. John Passion, please refer to Michael Marissen's *Lutheranism, Anti-Judaism, and Bach's St. John Passion* (Oxford University Press, 1998).

³¹ Luther (1955), 148.

³² Gardiner (2013): 361-362.

It is simply wrong to categorize the St. John Passion as an anti-Semitic work. Bach intentionally uses the concluding chorale of the Episode III to exemplify that it is the misdeeds of each individual and of the collective that put Jesus to death. The confession of this collective guilt is shown in the two verses of movement 11 Chorale:

11. Chorale

*Wer hat dich so geschlagen, mein Heil,
und dich mit Plagen
so übel zugericht’?
Du bist ja nicht ein Sünder,
wie wir und unsre Kinder,
von Missetaten weißt du nicht.*

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

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

*I, I and my sins,
which are as [countless as] the grains
of sand on the seashore,
they have caused you
the sorrow that strikes you
And the grievous host of pain.*

‘Ein ander Jünger’ (the other disciple)— Bach

The “binding” picture and sound from movement 7 Aria (see figure 11) first appear in the initial two measures of the opening movement:

Figure 25: mm. 1-2 of the opening movement

The intervals that “open with a godly perfect fifth, answered by a devilishly imperfect one”³³ represent the duality of ‘Herrlichkeit-Niedrigkeit’ (glorification-humiliation). This set of four notes also form a cross-motive. The alto aria from Cantata BWV 12 encapsulates the dichotomy of ‘Herrlichkeit-Niedrigkeit’ that ‘Kreuz’ (cross) and ‘Krone’ (crown) are bound together.

4. Alto Aria

*Kreuz und Krone sind verbunden,
Kampf und Kleinod sind vereint.
Christen haben alle Stunden
Ihre Qual und ihren Feind,
Doch ihr Trost sind Christi Wunden.*

*Cross and crown are bound together,
struggle and reward are united.
Christians have at all times
their suffering and their enemy,
yet their comforts are Christ’s wounds.*

Figure 26: The text of the Alto Aria from BWV 12

Cross-motives are found everywhere from the first two measures of the opening movement until the final two measures of the St. John Passion. By using two flats in the key signature in the opening movement, Bach is able to leave his footprint in the work and displays his faith and discipleship. The cost of discipleship is the cross, and Bach carries his faith by carrying the sign of the cross (his name) in the first four measures of the work:

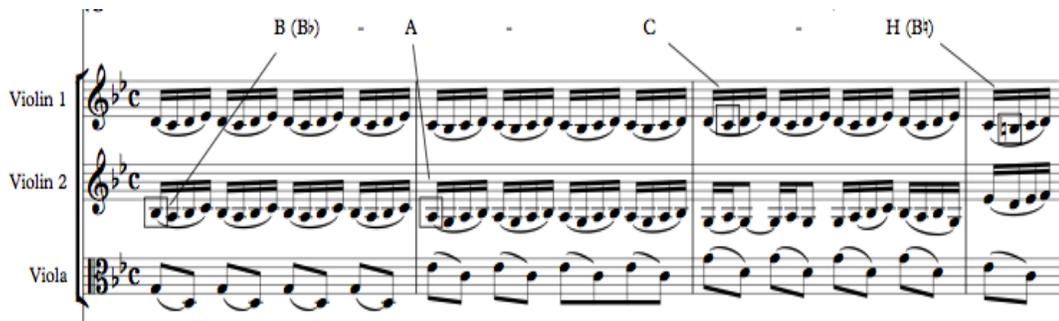


Figure 27: Bach's signature in mm. 1-4 (opening movement)

³³ Wilfrid Mellers, *Bach and the Dance of God*, (London: Faber and Faber, 1980): 101.

His name (B-A-C-H) represents the cross.

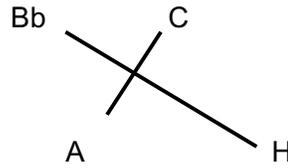


Figure 28: B-A-C-H (Bach's signature representing the cross)

Bach puts himself in the position of 'ein anderer Jünger' (the other disciple), crying out: 'Ich, ich und meine Sünden...Die haben dir erreget das Elend, das dich schläget, und das betrübte Marterheer.' (I, I and my sins...they have caused you the sorrow that strikes you and the grievous host of pain). For reasons such as these, he is referred to by many as the 5th Evangelist³⁴ or the musical theologian and theological musician.³⁵

³⁴ Jaroslav Pelikan, *Bach Among Theologians*, Philadelphia: Fortress Press, 1986.

³⁵ Robin Leaver, *Johann Sebastian Bach: Theological Musician and Musical Theologian*, Bach. Vol 31, No. 1 (Riemenschneider Bach Institute, 2000), 17-33.

Chapter 3: Bitter to sweet water

Then Peter remembered the word Jesus had spoken: "Before the rooster crows, you will disown me three times." And he went outside and wept bitterly. -Matthew 26:75 (NIV)

Part I of the St. John Passion focuses primarily on Peter's character and his failings. An impulsive disciple who once proclaimed that he would lay down his life for Jesus (John 13:37), Peter receives a response from Jesus that he would disown his Lord three times before the rooster crows (Matthew 26:75, John 13:38). The contrast of Peter's characterization with that of Jesus is best represented by Jesus' answer to the crowd's interrogation of 'Ich bin's' (I am) versus Peter's 'Ich bin's nicht' (I am not).

The musical score for Figure 29 is presented in three systems, each labeled with a measure number (2c, 10, 12c) and the role of the singer (Evangelista or Petrus). The top staff is the vocal line, and the bottom staff is the bass line. The lyrics are written below the vocal line.

Measure	Role	Lyrics
2c	Evangelista	Je-sus spricht zu ih-nen: Ju-das
10	Evangelista	Er sprach: Er sprach: Spricht des
12c	Evangelista	Er sprach: Spricht des
	Jesus	Ich bins.
	Petrus	Ich bins nicht.
	Petrus	Ich bins nicht.

Figure 29: Comparison of Jesus' 'Ich bin's' versus Petrus' 'Ich bin's nicht'

O'Day writes, "Peter's denial is the antithesis of Jesus' words of self-identification and revelation from John 18:1-12, 'I am.'"³⁶ The Greek translation of 'I am' (*ego eimi*), reveals the Old Testament's self-designation of God.³⁷ In the music, Jesus' response of 'I am' cadences from a solid dominant to tonic motion of an ascending

³⁶ Gail R. O'Day, "John." Vol. 9 in *The New Interpreter's Bible*. Edited by L. E. Keck. (Nashville: Abingdon, 1995), 808.

³⁷ It is written in Exodus 3:14, "And God said unto Moses, I AM THAT I AM: and he said, Thus shalt thou say unto the children of Israel, I AM (*ego eimi*) hath sent me unto you.

perfect 4th, whereas Peter’s answer of ‘I am not’ leaps up a major 6th and is decorated with a brash appoggiatura before the arrival point. Jesus and Peter’s responses reiterate the overall paradoxical theme of the St. John Passion: Christ demonstrates ‘Herrlichkeit’ (glorification) in his ‘Niedrigkeit’ (humiliation), whereas man seeks to glorify with boastful arrogance. Calvin puts it: “He [Peter] had boasted that he would prove an invincible fighter and triumphant unto death. Now at the voice of one maid, and that without any threatening, he is confounded and throws down his weapons.”³⁸

This chapter examines movements 12a-14, which Leaver refers as Episode IV:

<i>Episode IV</i>		
John 18:24-27; Matthew 26.75c Peter’s Denial		
	12a	Recitative
	12b	Chorus
+	12c	Recitative
	13	Aria
	14	Chorale

Movements 12a Recitative, 12b Chorus, and 12c Recitative

12a. Evangelist

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

12b. Chor

Bist du nicht seiner Jünger einer?

12c. Evangelist

Er leugnete aber und sprach:

Petrus

Ich bin’s nicht.

12a. Evangelist

And Hannas send Him bound to the high priest Caiaphas. Simon Peter stood and warmed himself, when they said to him:

12b. Chorus

Aren't you one of His disciples?

12c. Evangelist

He denied it however and said:

Peter

I am not.

³⁸ John Calvin, *The Gospel according to St. John*. Translated by T. H. L. Parker; Edited by D. W. Torrance and T. F. Torrance. (Edinburgh: Oliver & Boyd, 1961), 159.

Evangelist

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

Knecht

Sahe ich dich nicht im Garten bei ihm?

Evangelist

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

Evangelist

*One of the high priest's servants, a friend of
the man whose ear Peter had cut off, said:*

Servant

Didn't I see you in the garden with Him?

Evangelist

*Then Peter denied it again,
and just then the cock crew.
Then Peter recalled Jesus' words
and went out and wept bitterly.*

The scene begins with Peter standing by the fire.³⁹ Peter receives an interrogation from the crowd, 'Bist du nicht seiner Jünger einer?' (Aren't you one of his disciples?). Bach paints this interrogation with uneasy, angular, pointed sounds of *stretti* and imitation coming from every direction.

³⁹ Please see the conclusion of this chapter (p. 36) for further discussion of the word "fire."

12b. Chorus
Allegro

SOPRANO
Bist du nicht, bist du nicht, bist du nicht, bist du nicht, bist du

ALTO
Bist du nicht, bist du nicht, bist du nicht, bist du nicht, sei ner

TENOR
Bist du nicht, sei ner Jün ger ei ner, bist du nicht, sei ner Jün ger ei ner, bist du

BASS
Bist du nicht, sei ner Jün ger ei ner, bist du nicht, bist du nicht, bist du nicht, sei ner Jün ger ei ner,

12
nicht, bist du nicht, bist du nicht, sei ner Jün ger ei ner, bist du nicht, bist du
Jün ger ei ner, bist du nicht,
nicht, bist du nicht, bist du nicht, sei ner Jün ger ei ner, bist du nicht, sei ner Jün ger ei ner,
bist du nicht, sei ner

17
nicht, bist du nicht, bist du nicht, bist du nicht, sei ner Jün ger ei ner, sei ner Jün ger ei ner?
bist du nicht, sei ner Jün ger ei ner, bist du nicht, bist du nicht, sei ner Jün ger ei ner, sei ner Jün ger ei ner?
bist du nicht, sei ner Jün ger ei ner, bist du nicht, sei ner Jün ger ei ner, bist du nicht, sei ner Jün ger ei ner?
Jün ger ei ner, bist du nicht, sei ner Jün ger ei ner, bist du nicht, bist du nicht, sei ner Jün ger ei ner?

Perhaps Bach was toying with numerology in this section, pointing out ‘Aren’t you one of the [twelve] disciples?’. The full statement of ‘bist du nicht seiner Jünger einer?’ in the tenors and basses adds up to 12 iterations. The ‘bist du nicht’ motive in the soprano and alto also each occurs 12 times.

12b. Chorus
Allegro

The musical score consists of four systems, each with four staves (Soprano, Alto, Tenor, Bass). The lyrics are in German and are annotated with circles and trapezoids. The lyrics across the systems are:

- System 1:**
 - Soprano: bist du nicht, bist du nicht, bist du nicht, bist du nicht, bist du
 - Alto: Bist du nicht, bist du nicht, bist du nicht, bist du nicht, sei-ner
 - Tenor: Bist du nicht, sei-ner Jün-ger ei - ner, bist du nicht sei-ner Jün-ger ei - ner, bist du
 - Bass: Bist du nicht sei-ner Jün-ger ei - ner, bist du nicht, bist du nicht, bist du nicht sei-ner Jün-ger ei - ner,
- System 2:**
 - Soprano: nicht, bist du nicht, bist du nicht, sei-ner Jün-ger ei - ner, bist du nicht, bist du nicht
 - Alto: Jün - ger ei - ner, bist du nicht, bist du nicht, bist du nicht, bist du nicht, bist du nicht,
 - Tenor: nicht, bist du nicht, bist du nicht sei-ner Jün-ger ei - ner, bist du nicht sei-ner Jün - ger ei - ner,
 - Bass: bist du nicht, bist du nicht sei-ner Jün
- System 3:**
 - Soprano: bist du nicht, bist du nicht, bist du nicht, sei ner Jün - ger ei - ner, sei ner Jün ger ei ner?
 - Alto: bist du nicht sei ner Jün ger ei - ner, bist du nicht, bist du nicht sei ner Jün - ger ei - ner, sei ner Jün ger ei ner?
 - Tenor: bist du nicht sei ner Jün ger ei - ner, bist du nicht sei ner Jün-ger ei - ner, bist du nicht sei ner Jün ger ei ner?
 - Bass: ger ei - ner, bist du nicht sei ner Jün - ger ei - ner, bist du nicht, bist du nicht sei ner Jün ger ei ner?

Following this interrogation, Peter's elevated emotion of the second denial is painted with 'ich bin's nicht' in A-major, a whole step higher than Peter's first denial of 'ich bin's nicht' in G major:



Figure 30: Peter's first and second denials

The third question heightens Peter's discomfort further in light of who asked it: the man was a relative of Malchus, whose ear Peter had cut off. Carson writes:

John makes no mention of the oaths and curses to which he resorted this third time (Mark 14:71 par.), nor of the bitter tears that followed the crowing of the rooster. The account is leaner, quietly veiled. The effect is to emphasize the fulfilment of Jesus' words to Peter (John 13:36), and to make it clear that 'Peter cannot follow Jesus, until Jesus has died for him.'⁴⁰

Bach, however, paints this drama in the music. In measure 29 of movement 12c, the evangelist sharply leaps up a minor 9th on the text 'Petrus abermal' — the *Affekt* represents Peter's troubled heart:



Perhaps, the eighth rest, at the end of the Evangelist's cry of 'abermal' is where Peter's remorse begins, so the conductor may choose to hold the time of remorse longer if desired.

⁴⁰ Donald Arthur Carson, *The Gospel According to John* (William B. Eerdmans Publishing Company, 2016), 586.

A measure later, Bach portrays the cockcrow:

al - so bald krä - he - te der Hahn.

cockcrow

This passage has been interpolated from Matthew 26:75, and it is interesting to see how differently Bach sets the continuo part for this same passage in the St. Matthew Passion seen here below:

24 Evangelista

Und als - bald krä - he - te der Hahn.

ken - ne des Men - schen nicht.

The St. John Passion's setting of this line is much more intriguing. In the St. John Passion, Peter's weeping is outlined with chromatic lines in both vocal and instrumental lines in the *Adagio* arioso that precedes the aria:

32 adagio

an die Wor - te Je - su und ging hin - aus und wei - ne - te bit - ter - lich, und wei - ne - te bit - ter - lich.

chromatic ascent

chromatic descent

In the St. Matthew Passion, he sets it as below:

31
ging her-aus und wei - - - - - ne - te bit - ter - lich.

Again, Bach employs more drama in the St. John Passion than in the St. Matthew Passion.

Movement 13 Aria

13. Aria

*Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.*

*Alas, my conscience,
where will you flee at last,
where shall I find refreshment?
Should I stay here,
or do I desire
mountain and hill at my back?
In all the world there is no counsel,
and in my heart
remains the pain
of my misdeed,
since the servant has denied the Lord.*

This aria is the final of the three arias in Part 1 of the St. John Passion. The text is by Christian Weise (1642-1702), and it had been previously set to music by Sebastian Knüpfer, one of Bach's predecessors at the Thomaskirche. The text focuses on the German word 'Sinn' which has been translated by scholars with many variants: 'soul' (Browne), 'reason' (Firth), 'conscience' (Dellal), 'mind' (Ambrose), 'sense' (Buras), to name a few. Marissen's translation, through the perspective of Luther, best captures the meaning of this word, 'Sinn'— 'sense [of good and evil]':

See Hebrews 5:14, "But solid food belongs to the perfect, who by custom have [their] senses exercised to the discerning of good and evil [Luther: *Den Vollkommenen aber gehört starke Speise, die durch Gewohnheit haben geübte*

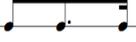
Sinnen zum Unterschied des Guten und des Bösen].” The whole person, the King James Version’s “heart and mind” [Luther Bibles: *Herz und Sinn*], is of course affected, but the present double response (the aria no. 13 with the chorale no. 14) specifically emphasizes the conscience [Luther: *Gewissen*].⁴¹

The chromatic descent introduced in the *Adagio* arioso from movement 12c becomes the basis of the composition for the remorseful aria of Peter in movement 13 Aria. In addition to the *lamento* bass, Bach intensifies Peter’s ‘sense of [good and evil]’ with a *sarabande* rhythm:

13. Aria tutti gli stromenti^{*)}

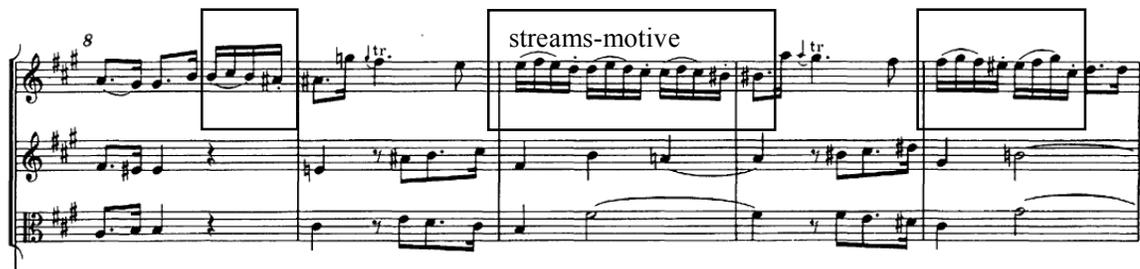
The musical score shows the beginning of the 13th Aria for all instruments. The key signature is two sharps (D major), and the time signature is 3/4. The instruments are Violino I, Violino II, Viola, Tenore, and Continuo. The Continuo part includes figured bass notation: 6 5 4 6 5 4 2 - 6 5 4 3. The Continuo part is marked 'col Basso grosso'.

Figure 31: *lamento* bass with a *sarabande* rhythm

Dürr suggests that the dotted rhythmic figure of  to be played thus: .⁴² In the following measures of the opening ritornello, the sixteenth-note streams-motive which was first introduced in the opening chorus, now becomes Peter’s tears:

⁴¹ Marissen (2008), 109.

⁴² Dürr (2000), 111.



Movement 14 Chorale

As mentioned earlier, it is interesting to note that when Peter denies Jesus for the second time, this scene takes place by the fire. Only in John does it specify that the fire was a charcoal fire (anthrakia: ἀνθρακιά).

Translated as a ‘heap of burning coals,’ this term comes from an expression found in Proverbs 25:22, signifying to call up, by the favors you confer on your enemy, the memory in him of the wrong he has done you (which shall pain him as if live coals were heaped on his head), so that he may more readily repent. The Arabians call things that cause very acute mental pain burning coals of the heart and fire in the liver.⁴³

The charcoal fire reference reappears in John 21:9 when Jesus reinstates Peter.

Both John and Bach recognize human failings and the need of a Savior. The chorale of Episode IV also concludes Part 1 of the St. John Passion. Bach realizes that there is nothing a man can do but to stir one’s conscience (‘rühre mein Gewissen’). The figure of Peter is used here to represent all of humanity. Notice how the final chorale⁴⁴ of Part 1 begins with ‘Petrus’ in F# minor (a key of ‘remorse’) that Bach uses in movement 13 Aria,⁴⁵ but the story does not end there. Part 2 begins with ‘Christus’ of E major chord (the same key of movement 22 Chorale, the *Herzstück*):

⁴³ “anthrax” *Thayer’s Greek Lexicon*, <https://www.biblestudytools.com/lexicons/greek> (accessed: December 17, 2017).

⁴⁴ Movement 14 Chorale: Text and Tune by Paul Stockmann (1603-1636): Verse 10 of *Jesu Leiden, Pein und Tod*.

⁴⁵ Mellers (1980), 126. Mellers calls “F# minor” a key of transcendence through suffering.

forgiveness is to be received since contrition is the necessary pre-condition before faith can apprehend for God to allow forgiveness.”⁴⁷ The Lutheran theologian Heinrich Müller (1631-1675) called this Christ’s ‘Gnaden-Blick’ (gaze of grace) in his sermon:

The Lord did not want to leave Peter in such torment, instead he turned and looked down from the great hall, perhaps looking through a window or an open door in the high priest’s palace. He gave Peter a friendly glance, and looked at him. The Saviour’s gaze was like the sun warming Peter’s cold heart. This gaze was to kindle the extinguished lamp of faith. By his gaze, Christ might have spoken directly to Peter’s heart, saying: ‘Ah, Peter, what have you done?... But fear not, the door of grace is still open to you. I, who bear the sins of all humanity, carry your sin, too. ... Look at me, my son, and give me your heart.’⁴⁸

The Johannine scholar Raymond E. Brown writes: “The Johannine tradition represented by John xxi found still another theological motif in the denials of Peter, namely, that these denials could be atoned for only by a triple confession of Peter’s love for Jesus (xxi 15-17)—a theological nicety not found in the Synoptic Gospels.”⁴⁹

Mary and the bitter water

If Peter’s tears represented the bitterness of the humanity in Part 1 of the St. John Passion, Mary’s weeping at the cross exemplifies the sorrow of humankind in Part 2. The Johannine theme of bitter water turning into sweet water continues in the narrative of Part 2 of the St. John Passion. According to Matthew’s account of the gospel, there were many women watching Jesus from a distance (Matthew 27:55) during the crucifixion. It is curious that John points out only the women who shared

⁴⁷ Leaver (2017), Lecture notes.

⁴⁸ Heinrich Müller, *Geistliche Paßions-Schule* (Frankfurt/Main: Gensch, 1700), 307

⁴⁹ Raymond Brown, ed., *The Gospel According to John*. [1st ed.]. ed., (Garden City, N.Y, Doubleday: 1966), 842.

the name “Mary” — ‘Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena’ (But there stood by the cross of Jesus his mother, and his mother’s sister, Mary, Cleophas’ wife, and Mary Magdalene). As to the group composed of Jesus’ mother, his mother’s sister, Mary the wife of Cleophas, and Mary Magdalene, the Greek wording allows for the reference to indicate the presence of two, three, or four women, and theologians dispute how many women there were.⁵⁰ The phraseology of Bach’s setting of this text indicates that he understood this passage to indicate four women who shared the name ‘Mary.’

71
 knech - te. Es stund a - ber bei dem Kreu - ze Je - su sei - ne Mut - ter und sei - ner Mut - ter Schwe - ster, Ma -
 74
 ri - a, Kle - o - phas Weib, und Ma - ri - a Mag - da - le - na. Da nun Je - sus sei - ne Mut - ter

The important point is not how many women named Mary were present, but rather, that of the meaning of the name. Mary comes from the word Hebrew ‘Marah’ (מֵרָרָה). ‘Marah’ first appears in Exodus 15. After Moses led the Israelites out of the Red Sea, the Israelites traveled in the desert without water and they were thirsty. They finally found a well of water named ‘Marah,’ but it was too bitter to drink. They complained to Moses that they could not drink the water. The Lord directed Moses to throw a piece of wood into it, and the water became drinkable. Understanding the reason of

⁵⁰ Carson (2016), 615.

the appearance of 'Marah' (Mary) in this narrative helps to visualize what Bach is trying to portray in this telling of John's gospel. The narrative of Exodus mirrors the narrative of John. The Red Sea signifies the blood and water. The well of 'Marah' indicates the bitterness and sorrow of the people. The thirsty Israelites represent a spiritual yearning from the people. The piece of wood represents the cross. Through the blood and water of Jesus on the cross, the water became drinkable.

"Come, all you who are thirsty, come to the waters." -Isaiah 55:1a (NIV)

Jesus answered, "Everyone who drinks this water will be thirsty again, but whoever drinks the water I give them will never thirst. Indeed, the water I give them will become in them a spring of water welling up to eternal life." -John 4:13-14 (NIV)

The cantata BWV 21 'Ich hatte viel Bekümmernis in meinem Herzen' (I had much trouble in my heart) depicts a similar story to the narrative of Peter and Mary. The sorrowful tears of the opening aria 'Seufzer, Tränen, Kummer, Not, Ängstlichs Sehnen, Furcht und Tod' (Sighs, tears, anguish, trouble, anxious longing, fear and death) turn into a pure wine in the concluding aria 'Verwandle dich, Weinen, in lauterem Wein, Es wird nun mein Ächzen ein Jauchzen mir sein' (Change, weeping, into pure wine, my aching now becomes a celebration for me). The weeping of Peter and the meaning behind the name Mary, represent the failures and bitterness of humankind. However, the hope of humanity is that we are restored after our series of failures. Only in the recognition of our failing do we sense a glimpse of 'Herrlichkeit' (glorification) through 'Niedrigkeit' (humiliation). Is that not the story of our lives as conductors? Let us continue to fail joyously and gloriously.

Chapter 4: Comparison of Master Conductors' Interpretations

This chapter will compare St. John Passion recordings by John Eliot Gardiner (2011), Helmuth Rilling (2000), and Masaaki Suzuki (1999), through score illustrations of each conductor's interpretation of the music including tempo, dynamic, articulation, ornaments, text declamation, and other performance practices. These three conductors are all well-respected, and are among the best-known conductors of Baroque music—and especially of Bach—working today. By visually comparing the interpretations of these master conductors, readers may develop their own approach to conducting this work.

The following recordings are used as references to make the comparison of the interpretations:

- Bach, J.S. *Bach: St. John Passion*. English Baroque Soloists, Monteverdi Choir. John Eliot Gardiner. Soli Deo Gloria Records #712DDD, 2011, compact disc.
- Bach, J.S. *St. John Passion, BWV 245*. Gächinger Kantorei, Bach-Collegium Stuttgart. Helmuth Rilling. Hänssler Classics 92075, 2000, compact disc.
- Bach, J.S. *Bach: St. John Passion*. Bach Collegium Japan, Masaaki Suzuki. BIS 921, 2011, compact disc.

Vocal Forces:

Gardiner
6 Sopranos
4 Altos
4 Tenors
4 Basses
Total: 18

Rilling
15 Sopranos
11 Altos
9 Tenors
11 Basses
Total: 46

Suzuki
5 Sopranos
5 Altos
5 Tenors
5 Basses
Total: 20

Instrumental Forces:Gardiner

2 fl, 2 ob,
bsn,
5/4/3/3/1 —16
lute, organ

Rilling

2 fl, 2 ob,
bsn, contrabsn, organ
6/5/4/3/2 —19
1 viola da gamba

Suzuki

2 fl, 2 ob,
bsn, contrabsn,
3/2/2/2/1 —10
1 viola da gamba
organ, cembalo

Soloists:Gardiner

Mark Padmore, Evangelist
Hanno Müller-Brachmann, Jesus
Peter Harvey, Pilatus
Joanne Lunn, soprano
Katharine Fuge, soprano (Ancilla)
Bernarda Fink, alto
Julian Clarkson, bass (Petrus)
Robert Murray, tenor (Servus I)
Paul Tindall, tenor (Servus II)

Rilling

Michael Schade, Evangelist
Matthias Goerne, Jesus
Juliane Banse, soprano
Ingeborg Danz, alto
James Taylor, tenor
Andreas Schmidt, bass

Suzuki

Gerd Türk, Evangelist
Chiyuki Urano, bass (Jesus)
Peter Kooij, bass (Petrus, Pilatus)
Ingrid Schmithüsen, soprano
Yoshie Hida, soprano (Mag'd)
Yoshikazu Mera, counter-tenor
Makoto Sakurada, tenor

Tuning:Gardiner

A=415

Rilling

A=440

Suzuki

A=415

Recording Year:Gardiner

2011

Rilling

2000

Suzuki

1999

Helmuth Rilling's "St. Matthew Passion: Introduction and Instructions for Study"⁵¹ is a useful resource in examining the concepts discussed in this chapter. His explanation on "Fundamental components of interpretation" is particularly helpful. Rilling uses the following terms to describe the tempo and style of the Evangelist's *secco* recitative—

‘arios, also ziemlich gebunden’ (arioso, i.e. sung relatively metrically)
‘sehr plastisch’ (with great flexibility)
‘lyrisch’ (lyrical)
‘ariosen legato tendierend’ (arioso legato style)
‘Tempo insgesamt ruhig’ (tempo restful)
‘genau rhythmisch’ (rhythmically exact)
‘frei rezitativisch’ (free recitative)
‘nicht eilig’ (not hurried)
‘langsam’ (slow)
‘drängend, aber nicht eigentlich schnell’ (urgent, but not so fast)

This chapter will represent interpretations of *secco* recitatives in addition to choral numbers and chorales. In conducting *secco* recitatives, Rilling suggests:

I am of the firm belief that all *secco* recitative must be conducted. From a technical standpoint this is certainly not a necessity, as good continuo players are able to precisely accompany the Evangelist and the other members of the Soliloquenten without the help of the conductor. If however the conductor surrenders the accompaniment of the *secco* recitatives to the players, he also surrenders opportunities for the shaping of the whole of the work, especially in matters of transitions and caesuras, but also tempo and dynamic as well.⁵²

It is unknown if Gardiner or Suzuki agree with Rilling's viewpoint on conducting the *secco* recitatives, but from their recordings, it is clear that their interpretation shapes the performance of the *secco* recitatives. Although it is assumed that the solo singer

⁵¹ Helmuth Rilling. *Johann Sebastian Bach, St. Matthew Passion*. Frankfurt, H. Litolf, 1976.

⁵² *Ibid.*, 13.

and continuo players contribute to the interpretation of the music, I will credit the overall interpretations to the conductors in the following analysis.

The following analysis focuses on the music of what Leaver refers to Episode V.⁵³ This episode includes the music of movements 16a, 16b, 16c, 16d, 16e, 17.

<i>Episode V</i>		
John 18:28-36 Jesus before Pilate		
	16a	Recitative
	16b	Chorus
+	16c	Recitative
	16d	Chorus
	16e	Recitative
	17	Chorale

Recitatives and choral numbers in movement 16 contain the narrative of John 18:28-36, which tells the portion of the story of Jesus before Pilate.

16a. Evangelist

Da fñhreten sie Jesum von Kaiphaz vor das Richthaus, und es war frñhe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein wñrden, sondern Ostern essen mñchten. Da ging Pilatus zu ihnen heraus und sprach:

Pilatus

Was bringet ihr fñr Klage wider diesen Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

16b. Chor

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

16c. Evangelist

Da sprach Pilatus zu ihnen:

16a. Evangelist

Then they led Jesus before Caiaphas in front of the judgment hall, and it was early. And they did not go into the judgment hall, so that they would not become unclean; rather that they could partake of Passover. Then Pilate came outside to them and said:

Pilate

What charge do you bring against this Man?

Evangelist

They answered and said to him:

16b. Chorus

If this man were not an evil-doer, we wouldn't have turned Him over to you.

16c. Evangelist

Then Pilate said to them:

⁵³ Leaver (2017), Lecture notes.

Pilatus

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

Evangelist

Da sprachen die Jüden zu ihm:

16d. Chor

Wir dürfen niemand töten.

16e. Evangelist

Auf daß erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:

Pilatus

Bist du der Jüden König?

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Pilatus antwortete:

Pilatus

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

Evangelist

Jesus antwortete:

Jesus

Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, daß ich den Jüden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

Pilate

Then take Him away and judge Him after your law!

Evangelist

Then the Jews said to him:

16d. Chorus

We may not put anyone to death.

16e. Evangelist

So that the word of Jesus might be fulfilled, which He spoke, where He indicated what death He would die. Then Pilate went back into the judgment hall and called Jesus and said to Him:

Pilate

Are You the King of the Jews?

Evangelist

Jesus answered:

Jesus

Do you say this of yourself, or have others said this of Me?

Evangelist

Pilate answered:

Pilate

Am I a Jew? Your people and the high priests have delivered You to me; what have You done?

Evangelist

Jesus answered:

Jesus

My Kingdom is not of this world; if my Kingdom were of this world, my servants would fight over this, so that I would not be handed over to the Jews; now however my Kingdom is not from here.

Movement 16a Recitative

16a. Evangelist

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

16a. Evangelist

Then they led Jesus before Caiaphas in front of the judgment hall, and it was early. And they did not go into the judgment hall, so that they would not become unclean; rather that they could partake of Passover. Then Pilate came outside to them and said:

Evangelist

Continuo

Da füh - re - ten sie Je - sum von Ka - i - pha vor das Richt - haus, und es war frü - he. Und sie

gin - gen nicht in das Richt - haus, auf daß sie nicht un - rein wür - den son - dem O - stern es - sen möch - ten.

Da ging Pi - la - tus zu ih - nen her - aus und sprach: Pilatus

Was

Evangelist

Sie ant - wor - te - ten und spra - chen zu ihm:

brin - get ihr für Kla - ge wi - der die - sen Men - schen?

Comparison of the Evangelist's line (Movement 16a Recitative)

The image shows three staves of musical notation for the Evangelist's line, each with a different conductor's interpretation. The lyrics are: "Da füh-re-ten sie Je-sum von Ka-i-pha vor das Richt-haus, und es war frü-he. Und sie". Above each staff, arrows indicate the conductor's phrasing and stress patterns. Gardiner's interpretation shows a strong emphasis on the first two syllables of "Da füh-" and a longer note for "frü-he". Rilling's interpretation shows more equal weight for "Je-sum" and "Ka-i-pha", and a longer note for "vor". Suzuki's interpretation shows a strong emphasis on "Je-sum" and a longer note for "frü-he".

Figure 34: mm. 1-3 of #16a Recitative

mm. 1-3

All three conductors give weighted eighth-note value on the first two syllables 'Da füh-' and propel the motion towards 'Jesum.' Gardiner and Suzuki assign more strong-weak stress on the syllables 'Je-sum,' whereas Rilling gives more equal weight to both syllables of that name. Rilling tends to give equally weighted text stress towards a person's name, such as 'Jesum' and 'Kaipha.' Both Gardiner's and Suzuki's phrase goes toward 'Richthaus' (the hall of judgment), but Rilling takes more time on 'vor', the high-G before reaching 'Richthaus.' Rilling's Evangelist uses more glottal stops on 'und es war' to bring out the words clearly. Gardiner takes more liberty on holding the first syllable of 'frü-he' (high-A) longer than Rilling and Suzuki. Notice how the three conductors articulate 'und sie' in different manners.

The image displays three musical staves for the recitative passage in mm. 4-6 of #16a. Each staff is labeled with a conductor's name and includes dynamic markings, articulation symbols, and performance instructions.

- Gardiner:** Starts with a *p* dynamic and a box labeled "whispered quality". Dynamics progress to *mp*, then *mf*. There are "No APP" markings in measures 4 and 5, and an "APP" marking in measure 6.
- Rilling:** Starts with a *p* dynamic. Dynamics progress to *mf*, then *f*. There are "APP" markings in measures 4, 5, and 6. A dashed line above the staff indicates a "stretches tempo here" in measure 5.
- Suzuki:** Starts with a *mf* dynamic. There are "APP" markings in measures 4, 5, and 6.

The lyrics for all three interpretations are: "gin - gen nicht in das Richt - haus, auf daß sie nicht un - rein wür - den son - dern O - stern es - sen möch - ten."

Figure 35: mm. 4-6 of #16a Recitative

mm. 4-6

Gardiner uses a whispered tone for ‘gingen nicht in das’ (did not go in the) and varies the dynamic notably until the end of the phrase in measure 6. His use of appoggiaturas is different than Rilling and Suzuki. Rilling, like Gardiner, utilizes a wide dynamic range and *arioso legato* style to paint this narrative. His interpretation is radically different in this section than the other two by stretching a significant amount of tempo for ‘unrein würden sondern Ostern essen möchten’ (in order they would not be defiled, but might eat Passover’). Suzuki uses a simpler interpretation to narrate this passage with less modification of tempo and dynamic.

7 **Gardiner** *mp*
Da ging Pi-la-tus zu ih nen her - aus und sprach: Sie ant wor-te-ten und spra- chen zu ihm:

Rilling *f*
Da ging Pi-la-tus zu ih nen her - aus und sprach: Sie ant wor-te-ten und spra- chen zu ihm:
strong emphasis on consonants 'r' and 'ch'

Suzuki *mf*
Da ging Pi-la-tus zu ih nen her - aus und sprach: Sie ant wor-te-ten und spra- chen zu ihm:

Figure 36: mm. 7-11 of #16a Recitative

mm. 7-11

The narration of introducing Pilate greatly varies among the three conductors. Rilling's Evangelist uses harsh consonants and aggressive tone at a *forte* dynamic. Gardiner's Evangelist is rather subdued and narrates the story simply. Suzuki's Evangelist highlights the words 'worteten' (answered) and 'sprachen' (saying).

8 **Gardiner** *mf*
Pilatus Was brin-get ihr für Kla-ge wi-der die-sen Men- schen?

Rilling *mf*
Pilatus Was brin-get ihr für Kla-ge wi-der die-sen Men- schen?

Suzuki *mf*
Pilatus Was brin-get ihr für Kla-ge wi-der die-sen Men- schen?

Figure 37: mm. 8-10 Pilate's interrogation in #16a Recitative

mm. 8-10

Pilate's interrogation is similarly interpreted by the three conductors. Pilate's character sounds noble. Suzuki's sixteenth-note passage 'wider diesen' moves more swiftly than the other two.

Movement 16b Chorus

16^b. Chorus

Wä - re die-ser nicht ein Ü - bel - tä - - ter, ein
 Wä - re die-ser nicht ein Ü - bel - tä - ter, ein Ü - bel -
 tutti
 ihm: Wä - re die-ser nicht ein Ü - bel - tä - - ter, ein
 tutti
 Wä - re die-ser nicht ein Ü - bel - tä - -

col Bassono grosso

The chorus shouts ‘Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet’ (If this man were not an evil-doer, we wouldn't have turned Him over to you). The *Affekt* that each of the three conductors achieves is similar in that it is pointed, angular, and angry. The articulation is generally short in all three recordings. All three conductors use a *crescendo* gesture on ‘Übeltäter’ (evil-doer), the rising chromatic motive. The main difference lies in the tempo and dynamic choices. Gardiner’s quarter note = 108, Rilling’s quarter note = 100, and Suzuki’s quarter note = 114. Gardiner and Suzuki maintain a *forte* dynamic throughout,

whereas Rilling uses a variety of dynamics. In measures 23-24 Rilling brings the dynamic down to a *subito piano* before he builds the next phrase.

The image shows a musical score for measures 23-24 of the #16b Chorus. It features five staves. The top four staves are vocal lines with lyrics: '- ter, wir hät - ten dir ihn nicht, nicht, ter, wir hät - ten dir ihn nicht, nicht, - tä ter, wir hät - ten dir ihn nicht, nicht, ter, wir hät - ten dir ihn nicht, nicht ü - ber - ant-'. The bottom staff is the piano accompaniment. Dynamic markings include 'subito p' and 'subito p' with a 'b' below it. The piano part includes chord symbols: #, b, 6, #, 6, 4, 6.

Figure 38: mm. 23-24 of #16b Chorus (Rilling's dynamic choices)

In measures 35-36 he achieves a *diminuendo* on each iteration of 'nicht' (not) before he ends the final statement with a *forte* dynamic.

The image shows a musical score for measures 35-36. It features five staves. The top four staves are vocal lines with lyrics: 'nicht, nicht, nicht, nicht, wir hät - ten nicht, nicht, nicht, nicht, wir nicht, nicht, nicht, nicht, wir nicht, nicht, nicht, nicht, wir'. The bottom staff is the piano accompaniment. Dynamic markings include 'forte' above each vocal line and 'forte' below the piano part. The piano part includes chord symbols: 6b, 6, b, 6, #.

Figure 39: mm. 35-36

Movement 16c Recitative and Movement 16d Chorus

The musical score consists of three staves. The top staff is for the Evangelist, written in treble clef, with lyrics: "Da sprach Pi - la - tus zu ih - nen:" and "Da spra - chen die Jü - den zu ihm:". The middle staff is for Pilatus, written in bass clef, with lyrics: "So neh - met ihr ihm hin und rich - tet ihn nach eu - rem Ge - set - ze!". The bottom staff is for the Continuo, also in bass clef, with figured bass notation: 6, 6, #, 5, 6, #. Below the Continuo staff is the instruction "senza Bassono grosso".

Movements 16c and 16d portray the narrative of Pilate shouting to the crowd, ‘So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!’ (Then take Him away and judge Him after your law!), and the Jews responding to Pilate, ‘Wir dürfen niemand töten’ ([according to our law] we may not put anyone to death). The *Affekt* of the movement 16d is similar to the movement 16b. Gardiner and Suzuki return to the same tempo and dynamic of the previous choral movement 16b. Rilling continues to employ a wide range of variation in dynamics. His tempo increases to quarter note = 108 (the tempo of movement 16b was quarter note = 100).

40
Fl. tr. I, II, Viol. I

16^d. Chorus

Ob. I

Ob. II, Viol. II

Viola

Soprano

Alto

Tenore Ev.

Basso Pil.

Cont.

Wir dür - fen

Wir dür - fen

Da spra - chen die Jü - den zu ihm:

neh - met ihr ihn hin und rich - tet ihn nach eu - rem Ge - set - ze!

tutti

Wir dür - fen

col Bassono grosso

43

nie - mand, nie - mand tö - - - - - ten, nie - mand tö - - - - - ten, wir

nie - mand, nie - mand tö - - - - - ten, nie - mand tö - ten, wir dür - fen nie - mand

tutti

Wir dür - fen nie - mand tö - - - - - ten, nie - mand tö - ten, wir dür - fen nie - mand

nie - mand, wir dür - fen nie - mand tö - - - - -

Movement 16e Recitative

The Evangelist continues to narrate:

16e. Evangelist

Auf daß erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:

16e. Evangelist

So that the word of Jesus might be fulfilled, which He spoke, where He indicated what manner of death He would die. Then Pilate went back into the judgment hall and called Jesus and said to Him:

In measure 62 Bach paints the text, ‘what manner of death he would die’ with a cross-motive in both vocal and continuo line. The diminished 3rd in the continuo line is striking to the ears, and all three conductors highlight this motive by accentuating each note of the continuo line.

Figure 40: Cross-motive in m. 62

The continuo accompaniment differs among the three conductors. Here is the original notation of the continuo and vocal line of movement 16e’s measures 67-70:

Here is the comparison of the continuo lines interpreted by the three conductors:

mm. 67-70

The image displays three musical staves, each representing a different conductor's interpretation of the continuo line for the character Jesus. Each staff is labeled with the conductor's name in a box on the left: Gardiner, Rilling, and Suzuki. The top staff (Gardiner) shows a more sustained and continuous continuo line with notes marked with a '6' (likely indicating a sixth fret or similar). The middle staff (Rilling) shows a more sparse and 'dry' continuo line with notes marked with a '6'. The bottom staff (Suzuki) shows a similar sparse and 'dry' continuo line to Rilling's, but with a noticeably shorter duration for the final note of the phrase 'gesagt'. The vocal line for Jesus is identical in all three recordings, with the lyrics: 'Re-dest du das von dir selbst, o-der ha-bens dir an-de-re von mir ge - sagt?'.

Gardiner and Rilling utilize a cello and organ for the continuo force. Suzuki employs a cello, organ, and harpsichord. Gardiner's continuo line is more sustained, and is reminiscent of the texture of sustained strings accompanying Jesus from the St. Matthew Passion. Suzuki's and Rilling's continuo lines are similar to each other in a sense that the notes are more dry, but their final note of the phrase 'gesagt' disagrees on the duration. Suzuki's final note is released more quickly than Rilling's. In all three recordings, Jesus' recitation is slower and grander than that of other characters.

mm. 74-80

74 Jesus

Gardiner Continuo Mein Reich ist nicht von die-ser Welt; wä-re mein Reich von die-ser

litical and free rhythm

Rilling Continuo Mein Reich ist nicht von die-ser Welt; wä-re mein Reich von die-ser

Suzuki Continuo Mein Reich ist nicht von die-ser Welt; wä-re mein Reich von die-ser



76

Gardiner Welt, mei-ne Die-ner wür-den dar-ob-kämp-fen, daß

strict rhythm

Rilling Welt, mei-ne Die-ner wür-den dar-ob-kämp-fen, daß

Suzuki Welt, mei-ne Die-ner wür-den dar-ob-kämp-fen, daß



78

Gardiner
ich den Jü-den nicht ü-ber-ant-wor-tet wür-de; a-ber nun ist mein Reich nicht von dan-nen.

Rilling
lyrical and free rhythm
ich den Jü-den nicht ü-ber-ant-wor-tet wür-de; a-ber nun ist mein Reich nicht von dan-nen.

Suzuki
ich den Jü-den nicht ü-ber-ant-wor-tet wür-de; a-ber nun ist mein Reich nicht von dan-nen.

harp-sichord plays the chord changes (but not the cello and organ)

Figure 41: Comparison of mm. 74-80

Gardiner expresses the harmony with more sustained continuo line (m. 74 and m. 79). Rilling uses more contrast between free rhythm and strict rhythm. In the free recitative, Rilling stretches the tempo significantly and employs lyrical, unhurried, and expressive tone. Suzuki adds more harmonic changes with the harpsichord (mm. 78-79).

Regarding Caesura

The understanding of the *fermata* and *caesura* in Bach chorales is important. The following segment is Rilling's perspective on *fermata* and *caesura* formation:⁵⁴

The formation of caesuras gives the interpreter the possibility of articulating the various segments of a movement. How sharply delineated phrases and

⁵⁴ Ibid., 11.

sections will be depends upon the decisiveness of the caesuras used. I find three distinguishable forms of the caesura useful.

1. The minimal caesura: this caesura is the smallest and most inconspicuous which is of significance in vocal music. It arises from the consonant sounds between two words which are to be separated rather than bound together and sung as a single chord. E.g., a legato manner of singing in the chorale No. 21 without a caesura would result in "...hatmichgelabetmitMilch..." A minimal caesura after "gelabet" results in "...hatmichgelabet mit Milch...")
2. The structural caesura: this caesura marks the end of one musical line or complete phrase and the beginning of a new musical relationship. It does not allow the continuing tension to be broken, and is therefore relatively inconspicuous.
3. The sectional caesura: this caesura points out the boundaries of a section within a movement in the form of a significantly perceptible pause.

A special consideration is necessary for the formation of phrases and sections in the chorales of the Passion. Bach's phrase marking is the fermata which appears normally at the end of each phrase. I believe that in Bach's time the fermatas were actually held, citing as proof the improvisatory figurations at phrase ending found in Bach's Arnstädt organ chorales. Nevertheless, I believe that the chorale fermatas should not be held. They break the linear melodic span of which we are probably more conscious than was the listener in Bach's time. They tear the textual unity into incomprehensible fragments, and produce rhythmically unnatural weights. The chorales in the St. Matthew Passion, in contrast to the arioso and arias which bear the expressive, subjective feelings of the single individual, formulate the affections of the whole congregation which hears the Passion story. All that could appear artificial and unnatural should therefore be avoided. The determination of caesuras in the chorales will be influenced by three points: the melodic-linear leading of the cantus firmus, the natural comprehensibility of the text, and the hierarchy of the phrases in building a climactic focal point.

Movement 17 Chorale

Movement 17 Chorale includes further stanzas of the same chorale that was heard in Movement 3 Chorale, but a whole step higher. Movement 3 begins with the text ‘O große Lieb’ (O great love), and movement 17 begins with ‘Ach großer König’ (O great King).

17. Chorale

*Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese
Treu ausbreiten?
Keins Menschen Herze mag
indes ausdenken, Was dir zu schenken.*

*Ah great King, great for all times,
how can I sufficiently
proclaim this love?
No human’s heart, however,
can conceive of a fit offering to You.*

*Ich kann’s mit meinen Sinnen
nicht erreichen,
Womit doch dein Erbarmen
zu vergleichen.
Wie kann ich dir denn
deine Liebestaten
Im Werk erstatten?*

*I cannot grasp
with my mind,
how to imitate
Your mercy.
How can I then repay
Your deeds of love
with my actions?*

Gardiner's interpretation

The image displays three systems of musical notation for a chorale. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The first system includes two verses of lyrics. The first verse starts with a *f* dynamic, and the second with a *p* dynamic. The second system begins with a measure number '5' and continues the lyrics. The third system begins with a measure number '8' and includes dynamic markings *mp*, *p*, and *molto rit.* The piano accompaniment features a steady eighth-note bass line and chordal textures in the right hand.

1. Ach gro - ßer Kö - nig, groß zu al - len Zei - ten, wie kann ich gnug - sam

2. Ich kann's mit mei - nen Sin - nen nicht er - rei - chen, wo mit doch dein Er -

die - se Treu - aus - brei - ten? Keins Men - schen Her - ze -

bar - men zu ver - glei - chen. Wie kann ich dir - denn -

mag in - des aus - den - ken, was dir zu - schen - ken.

dei - ne Lie - bes - ta - ten im Werk er - stat - ten?

Figure 42: Gardiner's interpretation of #17 Chorale

Gardiner's tempo meets at approximately quarter note = 66. Gardiner's phrase has a longer arch than the other two by employing more legato and fewer strong-weak stresses on the text. What sets him apart from Rilling and Suzuki is that he uses extreme dynamic contrast between the first two verses. He uses a *forte* dynamic for

the first verse, and uses a *piano* for the second verse. He takes a significant *ritardano* for the last phrase ‘im Werk erstaten’ (with my actions).

Rilling's interpretation

The image shows a musical score for a chorale, divided into three systems. Each system contains a vocal line (treble clef) and a bass line (bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The first system includes two verses of lyrics. The second system continues the lyrics. The third system includes performance markings such as *poco rit.* and *rit.* and concludes the piece with a double bar line.

mf
1. Ach gro - ßer Kö - nig, groß zu al - len Zei - ten, wie kann ich gnug - sam
mf
2. Ich kann's mit mei - nen Sin - nen nicht er - rei - chen, wo mit doch dein Er -

Rilling

5
die - se Treu - aus - brei - ten? Keins Men - schen Her - ze -
bar - men zu ver - glei - chen. ' Wie kann ich dir - denn -

8
poco rit. mag in - des aus - den - ken, was dir zu - schen - ken.
poco rit. dei - ne Lie - bes - ta - ten im Werk er - stat - ten? *rit.*

Figure 43: Rilling's interpretation of #17 Chorale

Rilling's tempo is approximately quarter note = 68. Unlike Gardiner, Rilling does not employ much of dynamic contrast. The two verses stay in *mezzo forte* dynamic range. His interpretation contrasts from Gardiner by utilizing more of double strong-weak stresses on the eighth-note level in measures 7-11. In the second verse, the strong-weak stresses become more prevalent especially on the text 'wie kann ich dir denn deine Liebestaten im Werke erstaten?' (How can I then repay Your deeds of love with my actions?). He observes the trill that Bach marked for the sopranos in measure 3 of both verses.

Suzuki's interpretation

The image shows a musical score for Suzuki's interpretation of the #17 Chorale. It consists of three systems of music, each with a vocal line and a piano accompaniment line. The first system starts with a *mf* dynamic and includes the first verse: "1. Ach gro - ßer Kö - nig, groß zu al - len Zei - ten, wie kann ich gnug - sam". The second system starts with a *mp* dynamic and includes the second verse: "2. Ich kann's mit mei - nen Sin - nen nicht er - rei - chen, wo mit doch dein Er - die - se Treu - aus - brei - ten? Keins Men - schen Her - ze - bar - men zu ver - glei - chen. Wie kann ich dir - denn." The third system includes the final phrase: "mag in - des aus - den - ken, was dir zu schen - ken. dei - ne Lie - bes - ta - ten im Werk er - stat - ten?". The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *poco rit.*.

1. Ach gro - ßer Kö - nig, groß zu al - len Zei - ten, wie kann ich gnug - sam

2. Ich kann's mit mei - nen Sin - nen nicht er - rei - chen, wo mit doch dein Er - die - se Treu - aus - brei - ten? Keins Men - schen Her - ze - bar - men zu ver - glei - chen. Wie kann ich dir - denn.

mag in - des aus - den - ken, was dir zu schen - ken. dei - ne Lie - bes - ta - ten im Werk er - stat - ten?

Figure 44: Suzuki's interpretation of #17 Chorale

Suzuki's tempo is approximately quarter note = 75. His tempo stays consistent until the last phrase of the second verse. Suzuki's dynamic stays in *mezzo forte* for the first verse. The dynamic level becomes slightly softer for the second verse. Unlike

Rilling, Suzuki maintains a consistent strong-weak gesture on quarter-note values. He uses fewer strong-weak stresses for the second verse.

All three interpretations differ significantly from each other. If each of the three conductors are masters of Baroque rhetoric, how can there be such a wide range? Treatises on Baroque music such as Johann Joachim Quantz's "On Playing the Flute" and Leopold Mozart's "A Treatise on the Fundamental Principles of Violin Playing" provide thorough instructions on performance practices and styles. However, the outcomes of the performance practice knowledge will always be governed by one's interpretation of the text. The way Suzuki incorporates strong-weak syllable stresses on the quarter-note level in the first verse makes me believe that there is an emphasis on each word of the phrase, as if one is singing 'O! Great! King! Great! Through all ages!' Gardiner's use of 1) a longer phrase, 2) contrasting dynamic between two verses, and 3) *molto ritardando* of the last phrase of the second verse indicates to me that the first verse is an outwardly proclaimed praise, and the second verse is an internally contemplative praise. The *molto ritardando* helps emphasize 'how can I [ever] repay you back with my deeds?' Rilling's way of emphasizing the strong-weak stresses on the eighth-note levels on the text 'Wie kann ich dir den deine Liebestaten' suggests to me that he desires to stress '[there is no way] for me to repay your acts of love.' I have often viewed Baroque treatises as a set of rigid rules and followed them faithfully, similarly to how the crowd and Pilate responded to each other with their own versions of the 'law' from the Passion narrative. However, by making a detailed comparison of these Baroque interpreters, I was surprised at how different their interpretations could be within the frame of

Baroque practice, and how much freedom there can be in the music-making based on each individual's understanding of the music and especially the text. Therefore, I hope that readers are encouraged to freely explore their musical ideas governed by their comprehension of the text, rather than being bound by a treatise, or artificial laws, or any perceived musical choices that others have created for themselves.

Chapter 5: Meaning of the Text and the Sound of the Text

In the actual sound-making process of performing texted music, singers have the tools of vowels and consonants for expression. Using the concepts of phonetics to produce sounds can apply to instrumentalists as well. Baroque violinist Nancy Wilson explains that when she performs the texted music of Bach, she starts with a textual study.⁵⁵ The sounds of the text in the music inform her choices of articulation. Alina-Maria Nauncef and Elena-Mihaela Manafu, faculty members at Transilvania University of Brasov, provide a summary of how phonetics relate to the articulation of violin playing:⁵⁶

Violin phonetics

In violin phonetics one can identify the following types of articulation:

- Vowels – sounds of the **A, E, I** type, which determine a right hand attack with a soft, calm sound, led with constant speed, without any start impulse. These are used especially for links, when a smooth passage with no accents from one sound to the next is desired. In the left hand performance, the difference between the three vowels is achieved with the aid of timbre change (this can be obtained by introducing the sourdine, by shifting from one string to the next, which leads to creating a different sound effect, by using the free strings, by shifting strings in high-pitched positions to the detriment of low-pitched positions, by using the non-vibrato.
- Consonants – sounds of the **P, M, N, T, TS, R** type.
- **P type** consonants – refer to a very precise attack, with opening the sound after the moment it is produced, which achieves a prompt, clear and precise sound. These consonants are encountered very often in trumpet performance, but also in violin attacks, on dynamic sounds, in full and generous nuances. In

⁵⁵ Nancy Wilson, “*Bach: St. John Passion*” Lecture. Illinois Bach Academy, University of Illinois, Urbana-Champaign, IL, June 18-23, 2017.

⁵⁶ Articulation in Mozart ‘s piano and violin Sonatas, Bulletin of the Transilvania University of Braşov – Supplement Series VIII: Performing Arts • Vol. 9 (58) No. 2 – 2016. http://webbut.unitbv.ro/BU2016/Series%20VIII/Special%20Issue/21_Nauncef%20Manafu.pdf (accessed February 15, 2018).

the right hand, the consonant **P** is achieved through a short and prompt attack of the bow on the string, followed by pushing the sound through its relaxation and the high bow speed. If we wanted to draw the **P** sound trajectory, we could imagine a funnel where the beginning of the sound is short, after which it opens up and fills the hall with harmonics. In the score, the **P** is noted as: accents, *fp* on a longer note value.

- **T type consonants** – are very much like the **P** type, but the timbre effect is more closed, the sound being attacked as promptly as the **P** type, but on a shorter value. The graphic representation in the score is the accent, the nuance of *fp*, *sf*, the “nail.”

- **R type consonants** – are encountered especially on the notes with a trill or mordent, when the attack is very short and energetic, like an electric shock.

- **TS type consonants** – used for the shortest attacks, very prompt and stung. These are represented in the score by staccato dots.

- **M and N type consonants** – are very much alike, and, as in the case of the vowels mentioned above, they are differentiated through timbre changes. **M** and **N** type sounds are very soft, warm and require to lead the bow on the string without any start attack. Unlike the vowels, these two consonants create a much more inward atmosphere, with a feeling of deep introspection. In the score one finds them on the long, warm, maybe non-vibrated sound in the nuances of *pp*, *p*.

These concepts suggest that the conductor can increase the range of the dramatic effect by informing the instrumentalists about the sounds of the text ahead of the *tutti* rehearsal. It is even better if the meaning of the text can be communicated as well. Providing the text and a well-prepared translation is important not only for the singers but for the instrumentalists as well. Setting the expectation for all performers to digest the meaning of the text and the sound of the text before the actual rehearsal process is critical. The conductor James Levine writes about the same stylistic issues in opera: “It’s very difficult for me to put into words what the stylistic issue is. It’s elements of a certain kind of projection of the text—not only the *meaning* of the text, but the *sound* of the text. It has to do with a certain balance between

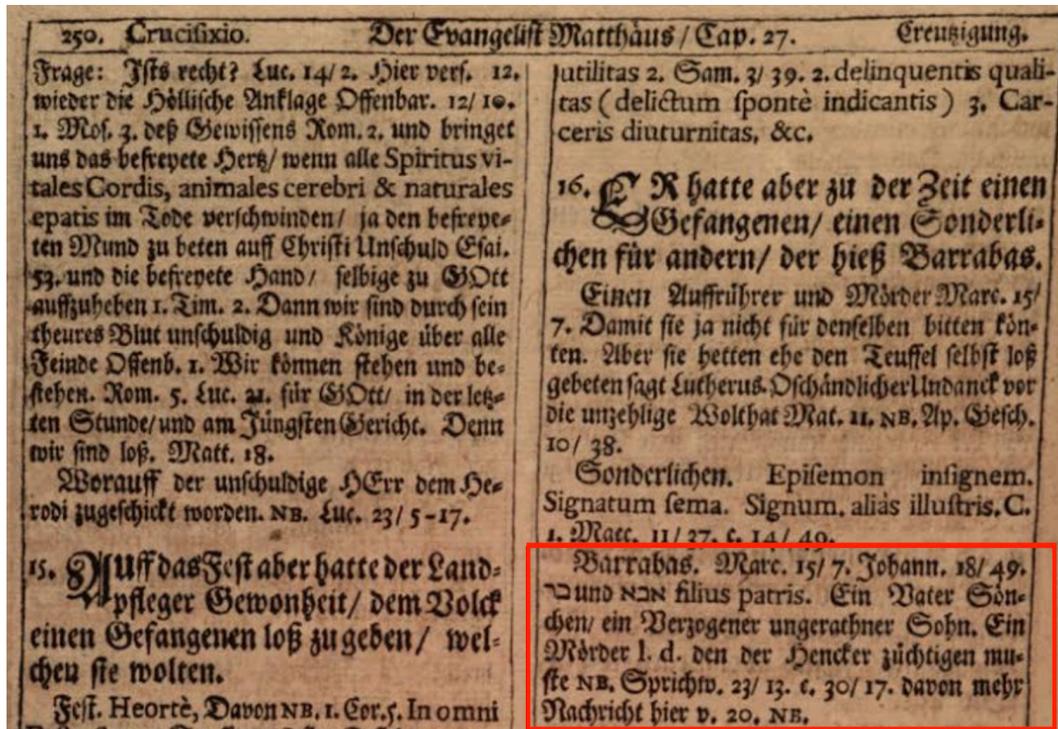
pointing on a detail and over-pointing—but this is so with the music.... This is the question of these whole works of Verdi and Mozart, where the marriage between the dramatic idea or philosophic idea, the text, and the music makes a perfect proportion if you do it right.”⁵⁷ In rehearsals and in performance, the conductor’s job is to amplify the meaning of the text by clarifying the sound of the text.

The following section analyzes several movements from Episode VI from this perspective of understanding the meaning and the sound of the text. In the previous episode, the Jewish high priests bring Jesus to be judged before Pilate for being an ‘Übeltäter’ (evil-doer). Pilate tells the high priests to take Jesus away and judge him according to their laws. The high priests respond to Pilate that they are not permitted to put anyone to death according to their [Jewish] laws.

In Episode VI, Pilate questions Jesus further and then tells the high priests that he finds no fault in him. According to the custom,⁵⁸ Pilate asks the Jewish leaders to pick someone to be released, and the leaders shout to Pilate that they want Barrabas. Earlier, the high priests shouted out that they cannot kill anyone according to their law, but ironically, now they are asking Pilate to kill Jesus for being an evil-doer. The irony is that they are asking for Barrabas, the actual murderer and an evil-doer, to be released. This contradiction is magnified in the meaning of the name ‘Barrabas.’ In the Olearius Bible commentary that Bach owned, the name ‘Barrabas’ is examined:

⁵⁷ Bernard Jacobson, ed. *Conductors on Conducting*, (Columbia Publishing: 1979), 40.

⁵⁸ Marissen (2008), 113. Marissen points out that “historians indicate that there were instances of pardons...in Judea of releasing a prisoner at Passover or at other feasts.”



Olearius points out the Aramaic origin of the name: [Barrabbas = Ben (son) + Abba (father)], which means [son of the father]. Theologian Raymond Brown finds evidence that Barrabas shares the same first name as Jesus.⁵⁹ When the high priests shout “not Jesus, but Barrabas!”, they are screaming that they want Jesus Barrabas [son of the father] to be released and Jesus [Son of the Father] to be crucified. This paradox is a direct parallel to the scene from Part I where Simon Peter cuts off the right ear of Malchus (see Chapter 2, pp. 19-20). Though they have eyes, they cannot see, and though they have ears, they cannot hear. The gospel writer of Matthew writes Jesus’ accounts:

“This is why I speak to them in parables: ‘Though seeing, they do not see; though hearing, they do not hear or understand.’ In them is fulfilled the prophecy of Isaiah: ‘You will be ever hearing but never understanding; you will be ever seeing but never perceiving. For this people’s heart has become calloused; they hardly hear with their ears, and they have closed their eyes. Otherwise they might

⁵⁹ Brown (1966), 856. “Some of the textual witnesses to Matthew present the man’s name as Jesus Barabbas, a reading already ancient in Origen’s time.”

see with their eyes, hear with their ears, understand with their hearts and turn, and I would heal them.’”
-Matthew 13:13-15 (NIV)

Movements 18b Chorus and 18c Recitative highlight the sounds of that name ‘Barrabas.’ The conductor can tell the singers and instrumentalists to sing and play this passage *forte* and with aggression, but how much more dramatic can the sound be if the performers understand the details of the meaning of this name ‘Barrabas’? The ‘B,’ ‘RR,’ and ‘M’ consonants and bright ‘A’ vowel are great tools for the singers to use to clamor the name ‘Barrabam.’⁶⁰ Marking in the sound of the text for the instrumental parts can also aid in deciding the articulation and dynamic for the instrumentalists. For example, markings such as those shown below can be indicated in the violin parts (the concept of violin phonetics is from the method of Nauncef and Manafu discussed earlier):

18b. Chorus Nicht diesen, sondern Barrabam (Not this man, give us Barrabbas)

short, prompt, stung (consonants TS and Z) aggressive (consonants BRR)

Violin 1

Barrabam! Barrabam! Barraba - mm!

The next movement 18c Recitative should be followed immediately without any break, and the evangelist and the continuo players should carry this agitation until

⁶⁰ ‘Barrabam’ is the accusative form of ‘Barrabas.’

the end of the next sentence—‘Barrabas aber war ein Mörder’ (But Barrabas was a murderer).

24 18c
Fl., Ob.
Viol.
Ten. Evangelista
Bar-ra-bas a-ber war ein Mör-der,
Cont. # 5 b 6b
senza Bassono grosso

Bach uses a cross-motive to indicate that Barrabas should have been the one on the cross. This movement ends in G minor. The following movement 19 Arioso is in E-flat major, and the next movement 20 Aria is in C minor. These three movements are not only textually, but harmonically tied to one another. The end of movement 18c evokes an image of the series of brutal scourges suffered by Jesus.

24 18c
Fl., Ob.
Viol. Evangelista
Ten. Bar-ra-bas a-ber war ein Mör-der,
Cont. # 5 b 6b
senza Bassono grosso
'geißelte ihn' (scourged him)
27 Tenore Ev.
Cont. # 5 b 6b 7 # 6b 7b 6 4 3 6 5
g-minor

Figure 45: The beginning of #18c Recitative

The paired movements of arioso and aria tell the believer to ponder ('betrachte') and contemplate ('Erwäge') on Jesus's scourges.

19. Arioso
Adagio

Viola d'amore I
o Violino I solo, con sordino

Viola d'amore II
o Violino II solo, con sordino

Basso

Liuto o
Organo 8va o
Cembalo 8va

Liuto Org. Cemb.

Continuo

'Betrachte' (Ponder) Be-trach-te, mei-ne

tasto solo

col Basso grosso, pianissimo

E-flat major

Figure 46: The beginning of #19 Aria

20. Aria

5

Er-wä-ge, er-wä-ge, er-wä-ge, er-

'Erwäge' (Consider)

c-minor

Figure 47: The beginning of #20 Aria

The tonal centers of these three movements G minor, E-flat major, and C minor are reminiscent of the opening chorus' three-note descending motive of 'Herr, Herr, Herr':

Soprano

G Eb C

Herr, Herr, Herr,

It is remarkable how the musical motives and the text of the opening chorus, ‘Lord, Lord, Lord...show us through your Passion that you are the true son of God’, are connected harmonically and textually during this moment of the work.

Movement 20 Aria

The text-painting of movement 20 Aria is particularly astonishing.

20. Aria

*Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!*

*Consider, how His blood-stained back
in every aspect
is like Heaven,
in which, after the watery deluge
was released upon our flood of sins,
the most beautiful rainbow
as God's sign of grace was placed!*

One might interpret the ‘considering’ (‘Erwäge’) motive of the viola d’amore parts with contrasting dynamics to depict the inner struggle of opposite emotions:

20. Aria

Viola d'amore I
o Violino I *solo*, con sordino

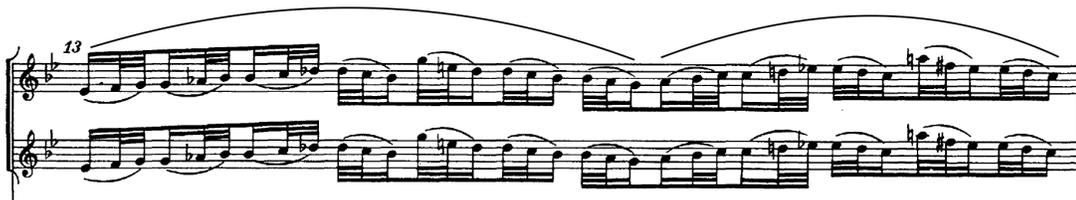
Viola d'amore II
o Violino II *solo*, con sordino

Tenore

Continuo²⁾

senza Violone, senza Bassono grosso

One could execute the motive of ‘der allerschönste Regenbogen’ (the most exceedingly beautiful rainbow) with *molto legato* and with expressive *crescendi* and *diminuendi* that follows the contour of the rainbow-shaped melody:



It is also interesting to note that the dotted rhythm motive that paints ‘die Wasserwogen von unsrer Sünd’ (the floodwaves of our sins’ deluge)

Musical score for measures 22-23. The top two staves are vocal parts with lyrics: "dar - an, nach - dem die Was - ser - wo - gen von uns - rer Sünd - flut sich ver - zo -". The bottom staff is the basso continuo line with figured bass notation. A box highlights a specific rhythmic pattern in the vocal line, labeled "‘Wasserwogen’ (floodwaves)".

is similarly used in the opening movement of the Passion Cantata BWV 127 ‘Herr Jesu Christ, wahr’ Mensch und Gott’:

Musical score for Flauto I and Flauto II. Both flutes play a rhythmic pattern of dotted eighth notes followed by sixteenth notes, mirroring the 'Wasserwogen' motif. The score is in a minor key and includes various melodic lines and rests.

The cantata BWV 127 was first performed in 1725 in Leipzig on Quinquagesima

Sunday and the opening movement's text shares the same meaning of the Passion:

1. Chorale

*Herr Jesu Christ, wahr' Mensch und Gott,
Der du litt'st Marter,
Angst und Spott,
Für mich am Kreuz auch endlich starbst
Und mir deins Vaters Huld erwarbst,
Ich bitt durchs bitt're Leiden dein:
Du wollst mir Sünder gnädig sein.*

*Lord Jesus Christ, true Man and God,
You who suffered martyrdom,
anguish and ridicule,
at the end also died for me on the Cross
and won for me Your Father's favor,
I ask, through Your bitter suffering:
Be merciful to me, a sinner.*

The Turbae Chorus (Movements 21b, 21d, and 21e)

After the paired movements of the arioso and aria, a series of mockeries of Jesus is portrayed by the *turbae* chorus. *Turbae*, from the latin *turba*, “crowd,” is the “name given to the [choruses] in oratorios and Passions in which the crowd participate in the action.”⁶¹ To achieve the full dramatic sonorities of these *turbae*, it is important for the chorus to understand their roles at the given moment. Are they the Jewish high priests? Are they the general public? Are they the Roman soldiers? The conductor can also decide on the number of singers participating in the *turbae* based on the context of the narrative. Since Joshua Rifkin pleaded for reduced numbers of singers in the 1980's, there has been an ongoing debate on what Bach's choir should consist of in terms of the number of participants.⁶² If the purpose of the *turbae* chorus is to maximize the dramatic effect of what Bach and the gospel writer intended to express, I do not think there is only one correct answer of whether to take a model of

⁶¹ “Turbae” *Oxford Dictionary of Music, Oxford Music Online*, ed. Michael Kennedy, <http://www.oxfordmusiconline.com> (accessed February 20, 2018).

⁶² Kenneth Slowik addresses the early debate in his liner notes, see *St. John Passion BWV 245* Smithsonian Chamber Chorus and Chamber Players., pp. 37f.

the large-sized choir, medium-sized choir, or one-on-a-part ensemble. The size of the choir can be governed by the information of the text. For instance, let us take a look at the context of the first *turbae* from Part I of the Passion, ‘Jesum von Nazareth.’

Who is singing this part? The passion narrative leading up to this *turbae* records:

2a. Evangelist

*Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wußte den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen **die Schar und der Hohenpriester und Pharisäer Diener**, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:*

Jesus

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

2b. Chor

Jesum von Nazareth.

2a. Evangelist

*Jesus went with His disciples over the brook Cedron, where there was a garden, into which Jesus entered with His disciples. Judas, however, who betrayed Him, also knew the place, for Jesus often met there with His disciples. Now Judas, having gathered **a band of servants of the high priests and Pharisees**, came there with torches, lamps, and weapons. Now Jesus, knowing all that would happen to Him, went out and said to them:*

Jesus

Whom do you seek?

Evangelist

They answered Him:

2b. Chorus

Jesum of Nazareth.

‘Die Schar’ is translated as ‘a band of servants.’ Only John specifies that Judas brings a band of these servants, but the translation does not give a clear indication of who these individuals were or their actual number. Luther’s commentary makes clear that ‘die Schar’ refers here to a band of Roman soldiers, not a ‘crowd’ or ‘Jewish soldiers.’⁶³ How many were there? The Greek (*speira*) clarifies that these were a cohort of Roman auxiliaries. A full cohort was led by a “*chiliarch*” (literally, “leader of a thousand”) and consisted of one thousand men.⁶⁴ It is also mentioned that Judas

⁶³ Marissen (2008), 102.

⁶⁴ Köstenberger (2004), 505.

brought with him ‘der Hohenpriester’ (high priests) and ‘Pharisäer’ (Pharisees). The officials (*hyperetai*) from the high priests and the Pharisees represented the temple police, the primary arresting officers.⁶⁵ The Pharisees are not mentioned again in John’s narrative. The original Greek words provide specific information on the make-up of the people, and they inform how the conductor might place the various groups of the crowd in different locations in a performance. Based on these texts it is perfectly suitable to sing these opening *turbae* with a larger sized choir to get the full effect of a larger assembly, as opposed to using one-on-a part choir that many scholars suggest. Also, would be interesting to take into account these details of the text if the Passion is performed as a staged work.⁶⁶

In the *turbae* movements 21b, 21d, and 21e, the mocking and scourging of Jesus take place. The chorus, made up of the Roman soldiers, are making fun of Jesus clothing him with a purple robe and belittling him: “Hello, you beloved King of the Jews!” Bach paints this mockery with a dance-like tune in a compound meter, which is imitated in every voice. The articulation and the phonetics can amplify the mockery as such:

⁶⁵ Loewe (2014), 506.

⁶⁶ Peter Sellars and Simon Rattle produced a staged work of the St. John Passion in 2014.

Soprano *f*
Sei ge - grü - ßet, lie - ber Jü - den - kö - nig, lie - ber Jü - den - kö - nig,

Alto *f*
Sei ge - grü - ßet, lie - ber Jü - den - kö - nig, lie - ber Jü - den - kö - nig,

Tenor *f*
Sei ge - grü - ßet, lie - ber Jü - den kö - nig,

Bass *f*
Sei ge - grü - ßet, lie - ber Jü - den - kö - nig,

On the word ‘gegrüßet’, the [ü] vowel could be grotesquely pointed almost to the extent where the shape of the lips represent a mocking face. The [ß] and [t] consonants can be cacophonous. ‘Lieber Jüdenkönig’ (beloved King of the Jews) could be executed with *legato* and *dolce* in an insulting way.

It is interesting to note how this melody is derived from the earlier aria ‘Ich folge dir’:

Movement 8 Aria

Ich fol - ge dir gleich - falls mit freu - di - gen Schrit - ten
I will follow you likewise with joyful steps

Movement 21b Chorus

Sei ge - grü - ßet, lie - ber Jü - den - kö - nig,
Greetings, dear King of the Jews!

Both movements are dance-like in a compound meter in the key of B-flat major, but with completely different attitudes in the execution of the music. It poses a question

for the listeners—will you follow Jesus as the king? Or will you mock Jesus as the king?

The next *turbæ*, movement 21d, represents the cross in different ways on the text ‘Kreuzige’ (crucify):

In movement 21f, a strict fugue is used to depict this group of people who are bound by rules. Isabelle Demers points out that the ten entry points of the fugue subject and the subject entries taking place ten beats apart suggest a reference to the Mosaic Law, the Ten Commandments.⁶⁷

She further notes that there is a false entry on the eighth entry in measures 75-77 to represent the eighth commandment “Thou shalt not bear false witness against thy neighbor.”

⁶⁷ Isabelle Demers, *Bach as Theologian: Motives, Key Structures, and Accidentals in the St. John Passion*. DMA diss., (The Julliard School, New York, 2011), 219.

73

setz, und nach dem Ge - setz soll er ster -
 macht, zu Got - tes Sohn ge - macht, denn er hat sich selbst zu Got - tes
 macht, zu Got - tes Sohn ge - macht, denn er hat sich selbst zu Got - tes Sohn ge - macht; wir
 - ben, soll er ster -

false entry (incomplete entry)

76

- ben, soll er ster -
 Sohn ge-macht, er hat sich selbst zu Got - tes Sohn ge - macht; wir ha - ben ein Ge - setz, und
 ha - ben ein Ge - setz, und nach dem Ge - setz soll er ster -
 - ben, soll er ster -

We cannot know if this was planned, but knowing Bach's fascination with numerology, he could have thought this through in the design of this fugue.

After a series of grotesque mockeries of Jesus by the Roman soldiers, Jewish authorities, and the crowd in movements 21a through 21g, the 'Herzstück' chorale appears.

Movement 22 Chorale

Movement 22 Chorale is what Smend identified as ‘Herzstück’ (the heart piece).⁶⁸ He suggested that “this chorale turns out to be the center of the whole work, and its climax. Prior to this the action ascends, and from this point on it descends.”⁶⁹

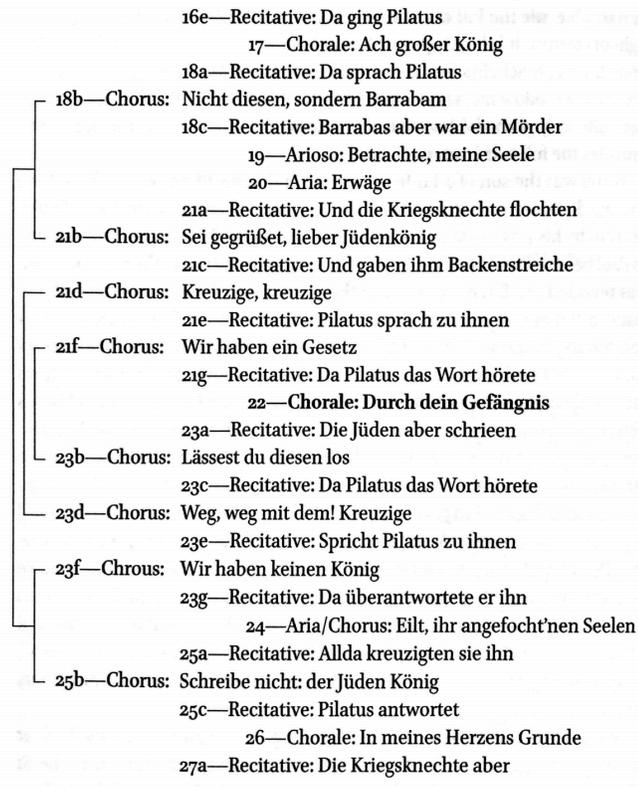


Figure 48: Smend's design

22. Chorale

*Durch dein Gefängnis, Gottes Sohn,
 Muß uns die Freiheit kommen;
 Dein Kerker ist der Gnadenthron,
 Die Freistatt aller Frommen;
 Denn gingst du nicht die Knechtschaft ein,
 Müßt unsre Knechtschaft ewig sein*

*Through Your imprisonment, Son of God,
 must freedom come to us;
 Your cell is the throne of grace,
 the sanctuary of all the righteous;
 for if you had not undergone servitude,
 our slavery would have been eternal.*

Figure 49: Text of #22 Chorale

⁶⁸ Smend (1926).

⁶⁹ Ibid., 120: ‘Dieser Choral erweist sich als Mittelpunkt des ganzen Werkes, als sein Höhepunkt. Bis zu ihm steigt die Handlung an, von nun an fällt sie.’

22. Choral (5)

Soprano
Flauto traverso I, II
Oboe I, II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo
col Bassono grosso

Durch dein Ge-fäng-nis, Got-tes Sohn, muß uns die Frei-heit kom-men;
Dein Ker-ker ist der Gna-den-thron, die Frei-statt al-ler From-men;

Durch dein Ge-fäng-nis, Got-tes Sohn, muß uns die Frei-heit kom-men;
Dein Ker-ker ist der Gna-den-thron, die Frei-statt al-ler From-men;

Durch dein Ge-fäng-nis, Got-tes Sohn, muß uns die Frei-heit kom-men;
Dein Ker-ker ist der Gna-den-thron, die Frei-statt al-ler From-men;

Durch dein Ge-fäng-nis, Got-tes Sohn, muß uns die Frei-heit kom-men;
Dein Ker-ker ist der Gna-den-thron, die Frei-statt al-ler From-men;

9

Viol. II

Viol. II

denn gingst du nicht die Knecht-schaft ein, müßt uns-re Knecht-schaft e-wig sein.
denn gingst du nicht die Knecht-schaft ein, müßt uns-re Knecht-schaft e-wig sein.
denn gingst du nicht die Knecht-schaft ein, müßt uns-re Knecht-schaft e-wig sein.
denn gingst du nicht die Knecht-schaft ein, müßt uns-re Knecht-schaft e-wig sein.

This chorale provides perspective on the essential point that the Passion does not single out a specific group such as the Romans or the Jews for blame. In fact, Bach uses the chorales to direct the focus back to the person who is listening to the piece right at that moment—‘It is us, you and I, that crucified Jesus. Through his imprisonment we are free.’ To portray this antithesis—through your *imprisonment...freedom* has to come to us—the outer voices move in contrary motion:

(5)

Durch dein Ge - fäng - nis, Got - tes Sohn, muß uns die Frei - heit kom - men;
 Dein Ker - ker ist der Gna - den - thron, die Frei - statt al - ler From - men;

Durch dein Ge - fäng - nis, Got - tes Sohn, muß uns die Frei - heit kom - men;
 Dein Ker - ker ist der Gna - den - thron, die Frei - statt al - ler From - men;

Durch dein Ge - fäng - nis, Got - tes Sohn, muß uns die Frei - heit kom - men;
 Dein Ker - ker ist der Gna - den - thron, die Frei - statt al - ler From - men;

Durch dein Ge - fäng - nis, Got - tes Sohn, muß uns die Frei - heit kom - men;
 Dein Ker - ker ist der Gna - den - thron, die Frei - statt al - ler From - men;

The descending line of the upper three voices shows Christ's coming down to the earth to demonstrate his 'Knechtschaft' (servitude):

9

denn gingst du nicht die Knecht - schaft ein;

denn gingst du nicht die Knecht - schaft ein;

denn gingst du nicht die Knecht - schaft ein;

denn gingst du nicht die Knecht - schaft ein;

In contrast to Jesus' diatonic descent, 'unsre Knechtschaft' (our servitude) is painted with an ascending chromatic line:

müßt uns - re Knecht-schaft e - wig sein.
 müßt uns - re Knecht-schaft e - wig sein.
 müßt uns - re Knecht-schaft e - wig sein.
 müßt uns - re Knecht-schaft e - wig sein.
 müßt uns - re Knecht-schaft e - wig sein.

chromatic line

The last measure contains a cross-motive in the lower three voices to magnify the *theologia crucis* (theology of the cross):

müßt uns - re Knecht-schaft e - wig sein.
 müßt uns - re Knecht-schaft e - wig sein.
 müßt uns - re Knecht-schaft e - wig sein.
 müßt uns - re Knecht-schaft e - wig sein.

cross-motive

cross-motive

cross-motive

Based on the analysis above, a performance edition of this chorale with suggestions is given:

Through your imprisonment, Son of God, freedom has to come to us;
 Your dungeon is the Throne of Grace, the refuge of all the devout;
 for had you not entered into servitude, our servitude would have had to be eternal.

♩ = 63

Soprano
 Flauto traverso I, II
 Oboe I, II
 Violino I

(5)

1. *mp* Durch. dein Ge-fäng-nis, Got - tes Sohn, muß uns die Frei - heit kom - men;
 Dein Ker-ker ist der Gna - den - thron, die Frei-statt al - ler From - men;
 2. *p* *non cresc. e dim.*

Alto
 Violino II

Tenor
 Viola

Basso

Continuo

col Bassono grosso

9

rit.

mf denn gingst du nicht die Knecht-schaft ein, müßt uns-re Knecht-schaft e-wig sein.
p

mf denn gingst du nicht die Knecht-schaft ein, müßt uns-re Knecht-schaft e-wig sein.
p

mf denn gingst du nicht die Knecht-schaft ein, müßt uns-re Knecht-schaft e-wig sein.
p

mp denn gingst du nicht die Knecht-schaft ein, müßt uns-re Knecht-schaft e-wig sein.
mf p

5 5 9 8 7 6 5 5 6 6 6 7 5 6 7 5 9 8 4 3

The sound of the 'F' consonants in 'Gefängnis' (m. 1) and 'Freiheit' should differ from one another. The 'F' of 'Gefängnis' (imprisonment) should be softer and darker than the 'F' of 'Freiheit' (freedom), which should be loud, bright, and explosive. At the repeat of the first four measures, the dynamic should remain soft and the articulation should be more *legato* using the 'GN' consonant on 'Gnadenthron' (Throne of Grace) and 'MM' consonant on 'Frommen' (devout). The contrary motion between the upper three voices and the bass voice in measures 9-10 can be amplified by using contrasting direction of dynamics. The last two measures are suggested to be sung at a softer dynamic with much *ritardando* and observing the fermata on the final note to highlight 'ewig' (eternal).

It is evident from the structure of Episode VI how carefully Bach prepared the text.

<i>Episode VI</i>		
John 18:37-19:22 The Crucifixion		
	18a	Recitative
	18b	Chorus
	18c	Recitative
	19/20	Arioso/Aria
	21a	Recitative
	21b	Chorus
	21c	Recitative
	21d	Chorus
	21e	Recitative
	21f	Chorus
	21g	Recitative
+	22	Chorale
	23a	Recitative
	23b	Chorus
	23c	Recitative
	23d	Chorus
	23e	Recitative
	23f	Chorus
	23g	Recitative
	24	Aria with Chorus
	25a	Recitative
	25b	Chorus
	25c	Recitative
	26	Chorale

Figure 50: Leaver's analysis of Episode VI

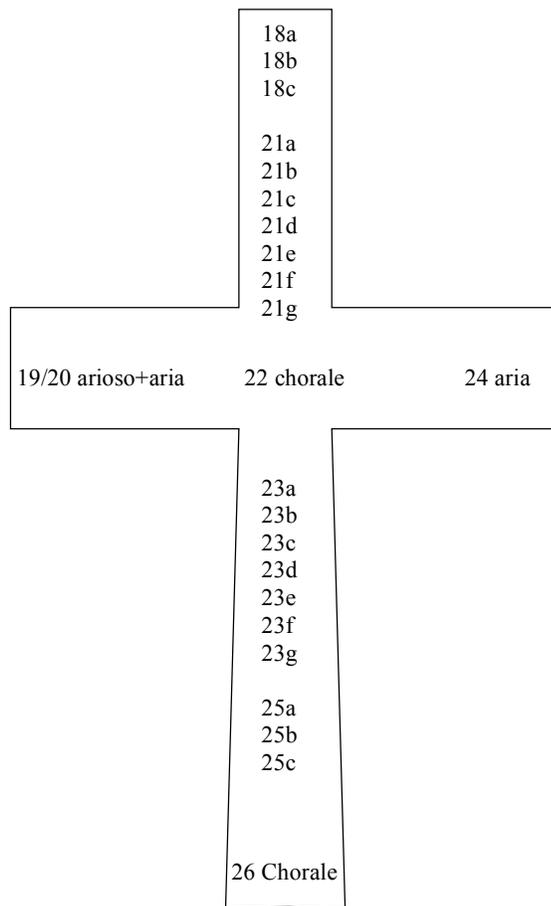


Figure 51: Chiasmatic drawing of Episode VI

Although the tempo, dynamic, and articulation markings are not always consistently provided by Bach, by understanding the multiple layers of the meaning of the John Passion text and the sound of that text, the conductor can be more specific about the musical choices. The meaning of the text has to come alive in the performance. The sound of the text is what brings life to the meaning of the text. Specific consonant sounds can inform the articulation for the instrumentalists. The deeper the understanding of the text on the part of both the singers and instrumentalists, the greater the dramatic effect will be in the music.

Chapter 6: Es ist vollbracht—It is finished!

When he had received the drink, Jesus said, "It is finished." With that, he bowed his head and gave up his spirit.
-John 19:30 (NIV)

The movement 'Es ist vollbracht' comes from what Leaver refers to as Episode VIII, the final episode that narrates the death and burial of Jesus.⁷⁰ Leaver sees this episode as another symmetrical structure with the meditative movement 34 Arioso and movement 35 Aria as the centerpiece. Along with the paired movements 34 and 35, this chapter focuses mainly on the analysis and interpretation of movement 30 'Es ist vollbracht.' The recitatives and chorale movements that surround these arioso/aria movements will also be examined (movements 29, 31, 32, 33, 36, and 37).

<i>Episode VIII</i>		
John 19:27b-30, Matthew 27:51-52		
John 19:31-42 The Death and Burial of Jesus		
	29	Recitative
	30	Aria
	31	Recitative
	32	Chorale (with Bass aria)
	33	Recitative
+	34/35	Arioso/Aria
	36	Recitative
	37	Chorale
	38	Recitative
	39	Chorus
	40	Chorale

⁷⁰ Leaver (2017), Lecture notes.

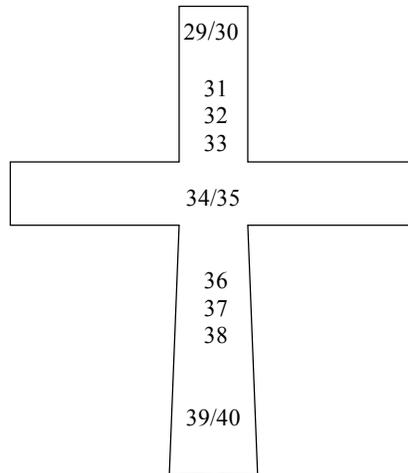


Figure 52: Chiastic drawing of Episode VIII

Movement 29 Recitative

Jesus is now on the cross. Bach opens movement 29 with another cross-motive painting the words ‘Und von Stund an’ (and from that hour):



29. Evangelist

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

Jesus

Mich dürstet!

Evangelist

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

Jesus

Es ist vollbracht!

29. Evangelist

And from that hour the disciple took her to himself. Afterwards, when Jesus knew that everything was already accomplished, so that the Scripture might be fulfilled, He said:

Jesus

I thirst!

Evangelist

There was a vessel full of vinegar. They filled a sponge with vinegar and placed it on a hyssop, and held it directly to His mouth. Now when Jesus had taken the vinegar, He said:

Jesus

It is finished!

Before Jesus' final phrase 'Es ist vollbracht' (it is finished), his penultimate phrase 'Mich dürstet' (I thirst) fulfills the Scripture. The Scripture reference is from Psalm 42:2⁷¹ and Job 15:16.⁷² Instead of granting Jesus' request, the soldiers offered a sponge with vinegar atop hyssop, and put it directly to His mouth.⁷³ Regarding this passage, Olearius provides a reference from Psalm 22:15—"My mouth is dried up like a potsherd, and my tongue sticks to the roof of my mouth; you lay me in the dust of death."⁷⁴

Luther comments:

Also included in this mockery is that they gave Him vinegar to drink in His great thirst, just as Scripture had prophesied long before [Ps. 69:21⁷⁵]. They had brought out a jar of vinegar on His account, in order to make Him drink it. To the other robbers, they gave good wine to drink, but to Christ they give vinegar to drink, and, moreover, they mock Him sarcastically: "Oh ho! He is thirsty, so give Him something to drink!" For here it comes to pass that there is no one on earth as wicked as Christ; He must be the worst. No one sees the robbers anymore; rather, all eyes and every venomous dart are directed to Christ. The devil forgets everyone else, he is so eager to do violence to Christ, for he wants to have revenge on Him. That is why he takes everything He has from Him: possessions, honor, clothing, body, and life. That is suffering—to say nothing of the torment of the soul, about which we know nothing. In short, everything that Christ encounters in His suffering is sheer diabolical hatred and spite. Whatever He does is pure poison and gall to the devil's servants. If He opens His mouth, He is mocked. If He wants to drink, they give Him vinegar.⁷⁶

It is no accident that Bach paints the continuo line with descending chromatic lines

⁷¹ Psalm 42:2a— "My soul thirsts for God, for the living God." (NIV)

⁷² Job 15:16— "How much less mortals, who are vile and corrupt, who drink up evil like water!" (NIV)

⁷³ Exodus 12:22 displays the imagery of the paschal lamb— "Take a bunch of hyssop, dip it into the blood in the basin and put some of the blood on the top and on both sides of the doorframe. None of you shall go out of the door of your house until morning." (NIV)

⁷⁴ Johann Olearius, *Biblische Erklärung...Haupt Schlüssel der gantzen Heiligen Schrift*, 3 volumes in 5 parts (Leipzig: Tarnoven, 1678-1780). Volume 5, 788.

⁷⁵ Psalm 69:21 — "They put gall in my food and gave me vinegar for my thirst." (NIV)

⁷⁶ Luther (1955), 263-264.

followed by an ascent of a tritone. Notice that Bach uses vertical and horizontal sonorities of tritones to paint the word ‘Essig’ (vinegar). This passage might be an example where the continuo line could be sustained rather than *secco* for listeners to hear the dissonance on ‘Essig’ (vinegar).

The image shows a musical score for the 'Es ist vollbracht' movement. It features three systems of music. The first system is for the Evangelist (top staff) and Jesus (middle staff), with a basso continuo line below. The Evangelist's lyrics are: 'er: Da stund ein Ge fä-Be voll Es-sigs. Sie fül-le-ten a-ber ei-nen Schwamm mit'. The Jesus lyrics are: 'Mich dür-stet!'. The basso continuo line has a tritone interval highlighted between the notes G# and C. The second system (measures 9-10) shows the Evangelist singing 'Es - sig und leg - ten ihn um ei - nen I - so - pen, und hiel - ten es ihm dar zum'. The basso continuo line has tritone intervals highlighted between G# and C in both vertical and horizontal directions. The third system (measures 11-12) shows the Evangelist singing 'Mun - de. Da nun Je - sus den Es - sig ge - nom - men hat - te,'. The basso continuo line has a tritone interval highlighted between G# and C. The word 'Essig' is highlighted in the original image, and the tritone intervals are labeled 'Tritone'.

Movement 30 Aria

The ‘Es ist vollbracht’ movement is at the core of the entire Passion because it represents the completion of the redemptive work of Christ. This movement deserves much attention for the careful text preparation, the thoughtful structural design, the detailed markings in tempo and articulation, the interesting harmonic landscape, and the new sonorities of instrumentation.

Bach's careful examination of the scriptural reference to 'Es ist vollbracht' is evident in his copy of the Calov Bible. The following example comes from Howard Cox's "The Calov Bible of J.S. Bach" which shows Bach's annotation using (“ ”) symbols and underlining of specific phrases:

947 **Evangelium S. Johannis.** 948

„ her worden / und machen ein grösser leiden
 „ draus / denn aus seiner leiblichen Marter;
 „ Denn sie ziehen heretn / alle lästerung und
 „ Schmach / daß die / so fürüber gangen sind /
 „ ihn gelästert haben / und ihre Köpffe ge-
 „ schüttelt / und gesagt: Bist du Gottes Son/
 „ so steig herab vom Creuze. Die hohen-
 „ Priester / Schrifftgelehrten und Eresien/
 „ haben ihn verspottet / und gesagt: Andern hat
 „ er geholffen / und kan ihm selber nicht helffen.
 „ Auch die Mörder / die mit ihm sind gecreuzigt
 „ get worden / haben ihn geschmähet. Es ist
 „ dem lieben HErrn Christo in seinem leiden
 „ gangen / wie das gemeine Sprüchwort lau-
 „ ret: Wer den Schaden hat / darff für das
 „ Gespötte nicht sorgen. Alles / was Christus
 „ hat / redet und thut / muß her halten / auch
 „ sein Gebet / da er ruffet: Eli / Eli / lama Sa-
 „ bathan / mein Gott / mein Gott / warum
 „ hastu mich verlassen? kan nicht bleiben un-
 „ verhönet / und unverkehret. Zu solcher Ver-
 „ spottung gehört auch / daß sie ihm Eßig zu
 „ trincken geben in seinem grossen Durst / wie
 „ die Schrifft lang zuvor geweissaget hat. Sie
 „ hatten ein Gefäß mit Eßig umb seinen wil-
 „ len hinaus getragen / auf daß sie ihn draus
 „ tränckten; Den andern Schemern haben sie
 „ guten Wein zu trincken gegeben / Christum
 „ aber träncken sie mit Eßig / und spotten sein
 „ dazu höhnisch / ja es dürstet ihn / gebet ihm doch
 „ zu trincken. Denn hie gehets also zu / daß
 „ niemand auf Erden so böse ist / als Christus /
 „ er muß der ärgeste seyn: Die siehet man kei-
 „ nen Schemer mehr / sondern aller Augen und
 „ gifftige Pfeile gehen auf Christum. Daß
 „ aber der HErr verscheidet mit dem Wort /
 „ es ist vollbracht / damit deutet er / daß alle
 „ Schrifft erfüllet sey / als wolt er sagen:
 „ Welt / Teuffel / haben an mir gethan / so viel
 „ sie vermocht haben / so hab ich auch gelitten/
 „ so viel zur Erlösung der Menschen von-
 „ nöthen / und in der Schrifft durch die Pro-
 „ pheten geweissaget und verkündiget ist. Dar-
 „ umb ist alles erfüllet und vollbracht Solches
 „ sollen wir wol mercken / daß Christus leiden
 „ der Schrifft Erfüllung / und der Erlösung
 „ des Menschlichen Geschlechtes Vollbringung
 „ ist. Es ist vollbracht / Gottes Lamm ist für
 „ der Welt Sünde geschlachtet und ge-
 „ opffert. Der rechte HohePriester hat sein
 „ Opffer vollendet / Gottes Son hat sein Leib
 „ und leben zur Bezahlung für die Sünde / da-
 „ hin gegeben und aufgeopffert / die Sünde ist
 „ getilget / Gottes Zorn versühnet / der Tod
 „ überwunden / das Himmelreich erworben /
 „ und der Himmel aufgeschlossen. Es ist alles
 „ erfüllet und vollendet / und darff niemand
 „ disputiren / als sen noch etwas dahinden zu
 „ erfüllen und zu vollbringen.)

Der Dritte Theil.

**Wie den Schemern / nicht aber
 Jesu die Bein gebrochen / sondern die
 Seite eröffnet sey / daraus Blut
 und Wasser geflossen / und von
 seinem Begräbniß.**

v. 31. Die Jüden aber / diereil es
der Rüsttag war / daß nicht die Leich-
nam am Creuze blieben / den Sab-
bath über / (den desselbigen Sabbath-
Tag war groß /) baten sie Pilatum /
daß ihre Sebeine gebrochen / und sie
abgenommen würden.

v. 32. Da kamen die Kriegs-Knechte
und brachen dem ersten die Beine /
und dem andern / der mit ihm gecreu-
ziget war. (Auf Christi Tod folget des Ver-
hangs des Tempels Zerreißung / Matth. XXVII.
51. Marc. XV. 38. Luc. XXIII. 45. Ein Erdbeten.
Matth. XXVII. 52. Eröffnung der Gräber / v. 53.
und Ausgehung eillicher / die begraben waren
v. 53. Befehung des Hauptmanns unterm
Creuz / v. 54. Marc. XV. 39. Luc. XXIII. 47.
anderer / die an die Brust geschlagen / Luc. XXIII.
48. Die Weiber von ferne gestanden / Luc. XXIII.
49. Herr Luth. Bey den Jüden war die Weiß-
und Gewonheit / ja nicht allein Gewonheit /
sondern auch Gottes Gebot / daß der gecreu-
zigten oder gehenckten todte Leichnam am
Creuze nicht hengen / noch unbegraben blei-
ben / bis zu Niedergang der Sonnen / auf daß
die Erde nicht verunreiniget noch verflucht
würde. Denn also siehet geschrieben im Ge-
ses Mosi / 5. Mos. am XXI. Wenn jemand eine
Sünde gethan hat / die des Todes würdig ist /
und wird also getödt / daß man ihn an ein Holz
henger / so sol sein Leichnam nicht über Nacht
an dem Holz bleiben / sondern solt ihn dessel-
bigen Tags begraben. Denn ein gehäncker
ist verflucht bey Gott / auf daß du dein Land
nicht verunreinigst / das dir der HERR dein
Gott giebt zum Erbe. Über das war auch
vonnöthen / daß die Leichnam der gecreuzig-
ten oder Gehänckten / vom Creuz abgenom-
men würden für dem hohen Sabbath / auf
daß sie nicht unbegraben blieben / denn der
Sabbath übertraff alle andere Feste / weil er
in den Zehen Geboten geboten war / darumb
eilten die Jüden / daß sie die Leichnam von
Creuzen abnehmen möchten / ehe denn der
große hohe Sabbath anfieng / welcher dar-
umb

Ellis Finger provides a translation of places where Bach made special annotation. The section in between these symbols ▼ ▲ translates as:

With the fact that the Lord departs with the phrase, “It is finished,” He indicates that the entire Scripture is fulfilled, as if He wished to say: world, devil have done to me what they could and I have suffered what was necessary to bring salvation to mankind, as was prophesied and proclaimed by the prophets. Thus is everything fulfilled and perfected. This we should note well, that Christ’s suffering is the fulfillment of the Scripture and the accomplishment of salvation of humankind. It is finished, the Lamb of God is slaughtered and sacrificed for the sin of the world....⁷⁷

Bach uses a da-capo aria design A-B-A’ to paint the aria’s text.

30. Aria

Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
Läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
Und schließt den Kampf.
Es ist vollbracht!

It is finished!
O comfort for the ailing soul!
The night of sorrow
now measures out its last hour.
The hero out of Judah conquers with might
and concludes the battle.
It is finished!

A section

Bach introduces a new sonority to express Jesus’ last words ‘Es ist vollbracht.’ Bach chooses the viola da gamba as an obbligato instrument. The unique sound of the viola da gamba immediately captures the listener’s attention. Regarding the viola da gamba in this aria, Mellers writes:

...the obbligato instrument is a viola da gamba, a darker brother to the love-violis that had woven the halo in the central aria. The gamba was the last survivor of the viol family, and even in Bach’s day composers—including himself— still wrote for it music of noble spirituality. With its top string tuned a fourth higher than the cello, it had wider range if slighter volume; it sang-spoke with infinite subtlety of nuance, at once humane and ethereal. Its tone is

⁷⁷ Howard Cox, editor. *The Calov Bible of J.S. Bach*. Ann Arbor, Mich., UMI Research Press, 1985. Translation is provided by Ellis Finger from Howard Cox’s “The Calov Bible of J.S. Bach.”

heroic yet melancholy, rich yet purged; nothing could be more appropriate to the drooping phrases of this aria.⁷⁸

Chafe remarks that “the viola da gamba melody is a decorated ‘commentary,’ an interpretation that intermingles the positive message that Jesus’s death is beneficial for the faithful with an unmistakable sense of sorrow over the physical event.”⁷⁹

The image displays a musical score for the 30th Aria, marked 'Molt' adagio'. The score includes staves for Violino I, Violino II, Viola, Viola da gamba sola, Alto, and Continuo. The Viola da gamba part features a prominent melodic line with a box highlighting a specific phrase. The Continuo part provides a harmonic accompaniment with figured bass notation. The Alto part includes the lyrics: 'Es ist voll-bracht, es ist voll - bracht! O Trost vor für'. The score is marked 'senza Bassono grosso' and includes various performance markings such as '4 Va. da g.', 'tr', and 'p'.

Figure 53: 'Es ist vollbracht' motive

In comparison to the other movements, there are many more detailed markings given by Bach in this movement. A tempo marking is given; the slurred notation is given; many ornamentations are written in. At this slow *Molt' adagio*, the tempo can be quite flexible because the viola da gamba is accompanied by the continuo only, rather

⁷⁸ Mellers (1980), 137.

⁷⁹ Chafe (2016), 301.

than a large ensemble. Bach further specifies the continuo to be played without the *Bassono grosso*. The descending melodic contour of the viola da gamba line depicts the falling tears and sweat of Jesus. The tempo has to be very slow to capture the heavy weight of each note. My tempo interpretation is at eighth note = 44 with much tempo *rubato*. Each note deserves a weighted *tenuto* articulation with special attention on the appoggiaturas.

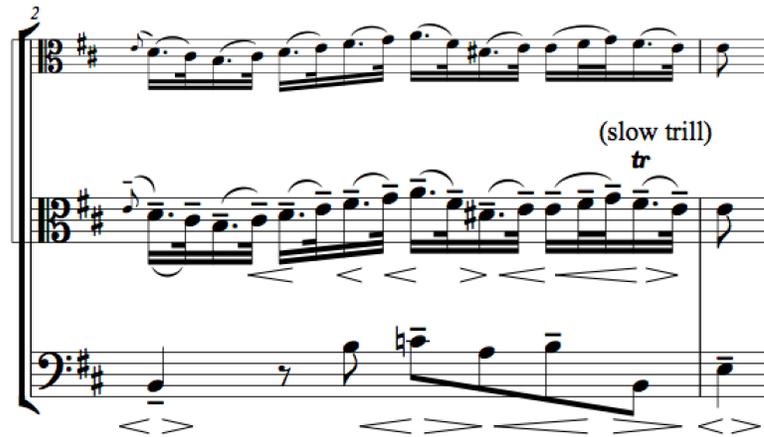
The image shows a comparison between the original and interpreted musical notation for a passage. The original notation is marked "Molt' adagio" and features a descending melodic line in the alto and viola da gamba parts. The interpreted version is marked "Very slow (♩ = 44)" and includes tenuto marks and appoggiatura symbols (< >) under the notes to emphasize their weight and articulation.

This descending gesture of the alto and viola da gamba, embellished in the manner of a French musical *tombeau*,⁸⁰ first appears in the last two measures of the previous recitative:

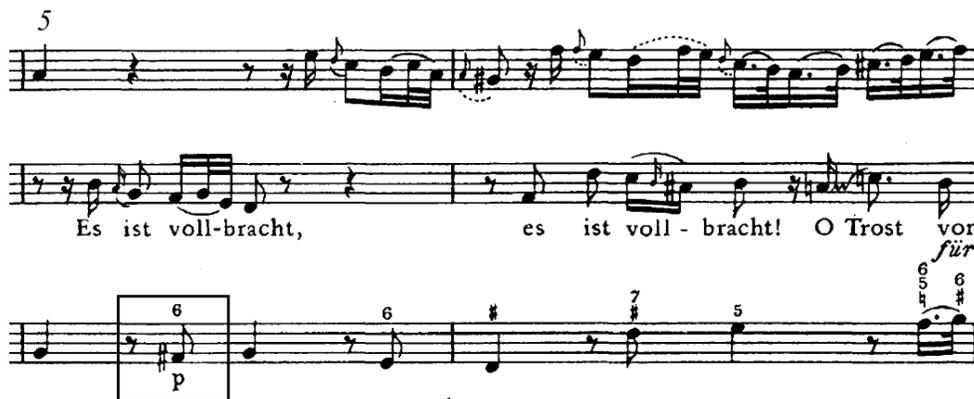
The image shows a snippet of a recitative passage with lyrics: "hat - te, sprach er: Jesus Es ist voll - bracht!". The music is written in a single system with a vocal line and a basso continuo line. The tempo is indicated as 7/5.

⁸⁰ Arie Albertus Clement, *Studies in Baroque: Festschrift Ton Koopman*. (Dr. J. Butz, 2014), 201. Christoff Wolff appropriately labels this musical gesture as a *tombeau* style. *Tombeau* signifies musical tombstone (French *le tombeau* = tomb). Of surviving musical *tombeaux*, many were composed for the lute or viola da gamba.

The dotted rhythm in measure 2 at this slow tempo sharpens the physical pain of Jesus. These dotted rhythms also need to be articulated heavily. The dynamic should follow the contour of the melody:



The *piano* dynamic that Bach assigns in measure 5 informs us that the opening ritornello's dynamic can be brought out in both the obbligato and continuo part.



The alto soloist should take tempo *rubato* and employ the same *legato* and *tenuto* articulation that the viola gamba introduced. To illustrate the prayer journey of comforting the afflicted souls ('O Trost vor die gekränkten Seelen'), Bach travels through different keys to E minor (m. 7), D major (m. 10), and G major (m. 12)

7

die ge-kränk-ten See-len, o Trost, o Trost, es ist voll-bracht! O Trost vor die ge-kränk-ten See -

V-i in e minor

10

len! Die Trau-er - nacht,

V-i in D major

V-I in G major

and finally arrives in the new extended section in D major (m. 19), which he foreshadowed in the authentic cadence of measure 10.

19

Viol. I vivace

Viol. II

Va.

Va. da g. ossia col Continuo sino al %

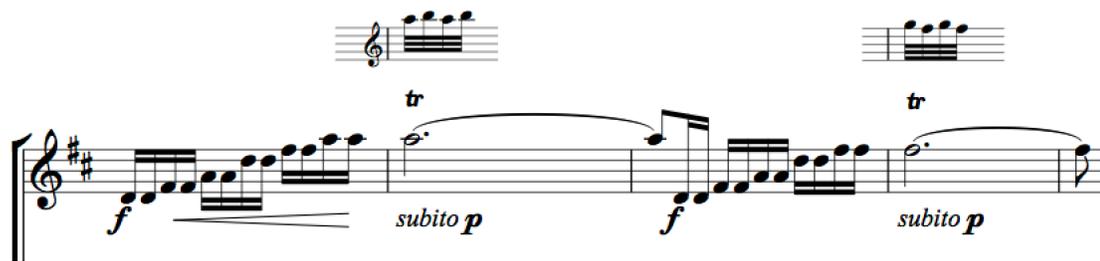
Alto

Cont. 6 7 6/4 5

Der Held aus Ju-da siegt mit Macht,

V-I in D major

The articulation for the alto, strings and bassoon should be short and marked. The dynamic in measure 21 is marked *forte* and drops to a *subito piano* in the next measure. To enhance the dualistic theme of the Passion, the ornaments also can be executed in different directions. The trills in the violin part in measures 22 and 24 can be executed in the following ways:



Bach shows musically that Jesus’s physical suffering, in truth, represents spiritual victory. Wolff explains, “By way of this explosive gesture the dead Jesus is brought back to life in the guise of the allegorical figure of the Lion/Hero of Judah and claims victory over death. Bach underscores the unreal juxtaposition of death and triumph by reversing the nature of the traditional ABA structure where the B section is normally reduced in terms of dynamics. Yet in no. 30, the B section is designed as to overpower the framing A sections in order to underscore the image of Christ the victorious king.”⁸¹ Chafe writes, “In major, accompanied by full strings, and in an entirely contrasted, rapid, and triumphant *concitato* style, it brings out the foremost meaning of John’s Greek expression: that Jesus’s death is to be viewed as a victory over death, as the perspective of Easter in the midst of the Passion.”⁸²

⁸¹ Ibid., 218.

⁸² Chafe (2016), 301.

Dürr points out that Bach places an emphasis on the word ‘Kampf’ (battle) through a melisma and that the motive is similar to the motive from the opening-chorus ‘Herrscher’ (Lord).⁸³



The opening movement’s ‘Herrscher’ theme, which I labeled as the ‘streams-motive’ in Chapter 1, is musically and theologically tied to this word ‘Kampf’ (battle). The ‘streams of water’ signify the triumph in the battle (‘Kampf’). Olearius writes ‘Die Schlacht ist vollbracht; der Sieg ist erlangt’ (The battle is won; the victory has been gained).⁸⁴ This is the overarching theme of the St. John Passion—through the streams of water the battle is won. The streams of water are both pure water and red water (the blood of Jesus).⁸⁵ The narrative of movement 36 speaks of this miracle of blood and water flowing from Jesus’ side.

36. Evangelist

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem

36. Evangelist

The Jews however, since it was the Sabbath day, so that the corpses would not remain on their crosses over the Sabbath (for this particular Sabbath day was very great), asked Pilate for their bones to be broken and that they be taken away. So the soldiers came

⁸³ Dürr (2000), 87.

⁸⁴ Olearius (1678-1780), Vol. 5, 789.

⁸⁵ See Chapter 3 (p. 40) for the reference of blood (red water) shown through the imagery of the Red Sea.

ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern **der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus.** Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

and broke the bones of the first and the other one, who had been crucified with Him. But when they came to Jesus, and they saw that He was already dead, they did not break His bones; instead **one of the soldiers opened His side with a spear, and immediately blood and water came out.** And he that saw this, bore witness to it, and his testimony is true, and this same knows that he speaks the truth so that you believe. For all this has happened in order that the Scripture might be fulfilled: "You shall break none of His bones." And in addition another Scripture says: "They will behold what they have pierced."

Luther writes,

...when blood and water flow from Christ's pierced side, St. John indicates that it is a miracle. It is natural that when a man is wounded and killed, blood comes forth, especially while the body is still fresh. But that blood and water flow together from Christ's side as soon as it is opened is a sign and a miracle. Just as the rending of the temple curtain in two, the earth shaking, the rocks splitting, the tombs opening, and many of the dead rising and coming forth from the tombs are signs, so this likewise is a sign and a miracle. That is also why St. John solemnly affirms it with so many words, as if to say, "In Christ's body there were blood and water. They were ready to issue forth and waited only for the thrust to open the body so that they could flow out." And in the fifth chapter of his first Epistle [1 John 5:6-8], he again gives a report of this and says, "this is He who comes with water and blood, Jesus Christ; not with water only but with water and blood. And the Spirit is the one who testifies that the Spirit is the truth. For there are three that testify: the Spirit and the water and the blood; and these three are united together...." The blood that flows out of Christ's side is the forgiveness of sins and our redemption....The water is the Holy Spirit who daily washes and purifies us through the Word....Through the blood we are redeemed. Through the water we are daily washed, cleansed, and purified. The blood accomplishes forgiveness of sins and redemption from all evil. The water accomplishes the cleansing of the remaining sins and evil lusts until we become entirely pure....Therefore, St. Paul puts the two together, grace and gift, in Romans 5:15,17]: "If many died through one man's sin, much more have the grace of God and His gift extended to many through Jesus Christ, who alone of all men was in grace." And again: "If, because of one man's sin, death reigned through that one, much more will those who receive the abundance of grace and gifts unto righteousness reign in life through the one man Jesus Christ." Through grace we are justified. For God takes us wholly and entirely into His favor for the sake of Christ's blood, so that He will not regard nor judge our sin. Through

the gift we are preserved. For God gives us the Holy Spirit who sanctifies and keeps us in the true faith until sin is put to death. St. John calls the grace “blood”; he calls the gift “water,” that is, the Holy Spirit who cleanses and purifies our sinful flesh. And he puts these two parts together in order to show and testify what Christ has poured out into the world to redeem us from sins.”⁸⁶

A' section

The music arrives on an abrupt cadence of an A-sharp diminished 7th chord.

The image shows a musical score for the A' section. It consists of six staves. The top three staves are for the upper strings (Violins I, Violins II, and Violas), and the bottom three are for the lower strings (Violoncello, Contrabasso, and Double Bass). The score is in 4/4 time and the key signature has two sharps (D major or B minor). The tempo is marked 'adagio'. The score begins with a measure marked '39' and a dynamic marking 'f'. The music then moves to a cadence on an A-sharp diminished 7th chord, marked 'A#dim 7'. The lyrics are: 'und schließt den Kampf. Es ist voll-bracht, senza Bassono grosso'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'p'.

Conductors will want to consider how long or how short they want to execute the *staccato* articulation in the upper strings. The *staccato* can be marked with a *tenuto staccato* (♯) to allow the dissonant harmony to ring. The alto should give enough time for the harmony to clear the air for the listeners to mediate on Jesus’ final words ‘Es ist vollbracht.’ The music returns to the four measures of the initial ritornello. The tonal center is back to the lamenting key of B minor, the tempo returns to *adagio*, and the meter goes back to the quadruple meter. The music reenters to the physical world

⁸⁶ Luther (1955), 268-269.

that are translated as “death”—*nekros* (νεκρός) and *thanatos* (Θάνατος). It is important to distinguish between these two kinds of “death.” The “*nekros* death” in the Scripture is used to describe the physical death of the flesh, whereas the “*thanatos* death” in John’s gospel extends the meaning of the spiritual journey of death leading to eternity. The “*thanatos* death” is used to describe the spiritual victory—the union with Jesus Christ in death— which one goes through in order to receive life. For example, in John 5:24—“Very truly I tell you, whoever hears my word and believes him who sent me has eternal life and will not be judged but has crossed over from **death** to life.”— “death” is translated from *thanatos*.

This Greek word *thanatos* is a direct translation of the Hebrew word *muth* from the *LXX* (Septuagint) also known as the Greek Old Testament. Hebrew is a picture language. Each letter is a pictograph that is associated with a meaning, and the combination of the letters form a word. The meaning of the word is informed by the meaning of each letter. Most of the drawings and the explanation below come from the Ancient Hebrew scholar, Jeff A. Benner and his Ancient Hebrew Research Center.⁸⁷

Muth (מוֹת) is made up with three characters מ (mem) + ו (vav) + ת (tav) (Hebrew is read from right to left).

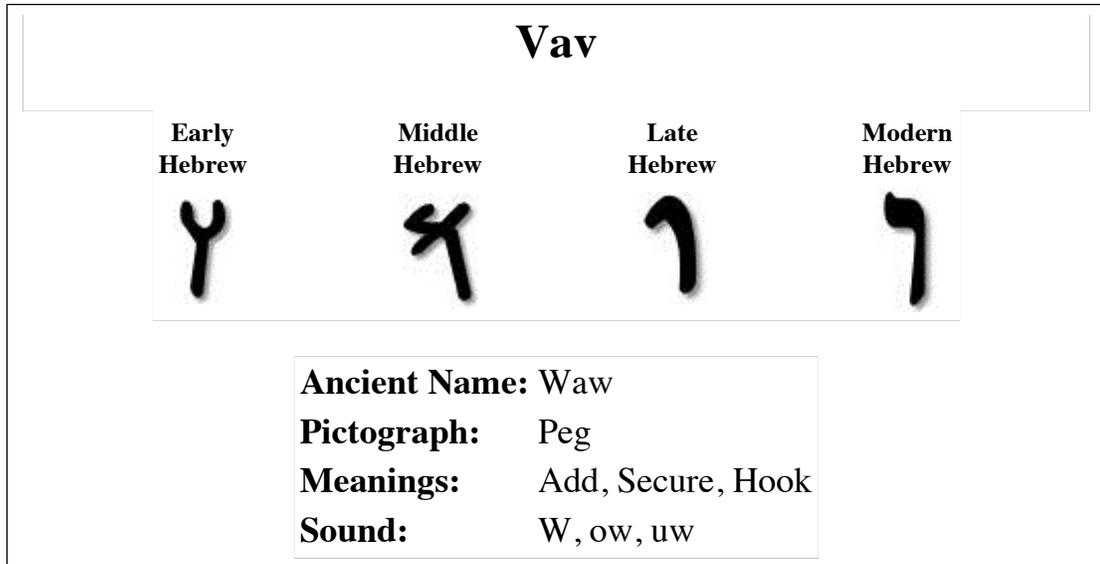
⁸⁷ Ancient Hebrew Research Center. www.ancient-hebrew.org. (accessed January 25, 2018).

1. Mem (מ)

Mem			
Early Hebrew	Middle Hebrew	Late Hebrew	Modern Hebrew
			
Ancient Name: Mem?, Mayim?, Mah?			
Pictograph: Water			
Meanings: Chaos, Mighty, Blood			
Sound: M			

The Early Semitic pictograph for this letter *mem* is a picture of waves of water, which gives the meaning water or blood.

2. Vav (ו)



The original pictograph of *vav* used in the Early Semitic script is a picture of a tent peg. This letter represents a peg or hook, which is used for securing something. The meaning of this letter is to add or secure. This letter is frequently used as a prefix to words to mean "and" in the sense of adding things together.

3. Tav (ת)

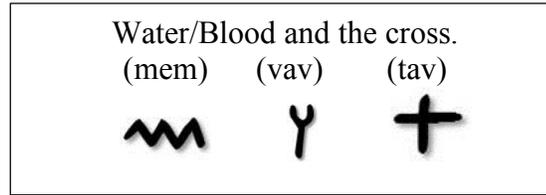
Tav							
Early Hebrew	Middle Hebrew	Late Hebrew	Modern Hebrew				
							
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">Ancient Name: Taw</td> </tr> <tr> <td style="padding: 5px;">Pictograph: Crossed Sticks</td> </tr> <tr> <td style="padding: 5px;">Meanings: Mark, Sign, Signal, Monument</td> </tr> <tr> <td style="padding: 5px;">Sound: T</td> </tr> </table>				Ancient Name: Taw	Pictograph: Crossed Sticks	Meanings: Mark, Sign, Signal, Monument	Sound: T
Ancient Name: Taw							
Pictograph: Crossed Sticks							
Meanings: Mark, Sign, Signal, Monument							
Sound: T							

The Ancient picture of *tav* is a shape of the cross, a type of "mark," probably of two sticks crossed to mark a place, similar to the Egyptian hieroglyph , a picture of two crossed sticks. This letter has the meanings of "mark," "sign" and "signature." It is also the last word of the Hebrew alphabet, so it possesses the meaning "completion" or "to complete."

If you put together these three pictographs that form the word "death," the meaning of 'Es ist vollbracht' can be explained through this representation:

Water/Blood secures completion.		
(mem)	(vav)	(tav)
		

It can also be translated as:



It is finished. The water and blood that flowed from Jesus' side on the cross completed everything. This is the kind of death— a life [a spiritual victory]— that John and Bach are portraying through the pictures of the words and the music of this passage. Through the Son of God's death, we are reconciled (the text of movement 32 Aria and Chorale).

Movement 31 Recitative/Movement 32 Aria with Chorale

Movement 31 consists of only two measures, which makes it the shortest movement of the work in terms of bar numbers. However, it is no less significant. The text narrates Jesus' departure from this life— 'Und neiget das Haupt und verschied' (And bowed his head and departed this life). It will be helpful for a conductor to point out important cross-motives to the evangelist to bring out the drama of the departure of Jesus.

31. Evangelista
Tenore Evangelista
Und nei - get das Haupt und ver - schied.
Cross-motive
Continuo
senza Bassono grosso

The evangelist should take a sufficient amount of time on each syllable of the text, especially on the word ‘Haupt’ (head). This word is not only the highest pitch, but also at the center of the ten pitches and the two cross-motives.

32. Aria with Chorale

*Mein teurer Heiland, laß dich fragen,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesagt: Es ist vollbracht,
Bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts sagen;
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.*

*My precious Savior, let me ask,
Now that you have been nailed to the Cross
and have said yourself: It is finished,
Am I made free from death?
Can I, through your pain and death
inherit the kingdom of heaven?
Has the redemption of the world arrived?
You cannot say a single thing
out of pain;
yet you bow Your head and say silently: yes.*

*Jesu, der du warest tot,
Lebest nun ohn Ende,
In der letzten Todesnot
Nirgend mich hinwende
Als zu dir, der mich versühnt,
O du lieber Herre!
Gib mir nur, was du verdient,
Mehr ich nicht begehre!*

*Jesus, You, who were dead,
live now unendingly,
in the last pangs of death
I will turn nowhere else
but to You, who reconciled me,
O beloved Lord!
Only give me what You earned,
more I do not desire!*

Bach sublimely paints the image of Christ’s head on the cross with ornaments in the continuo line:

136

32. Aria
Adagio

Soprano
Violino I
Alto
Violino II
Tenore
Viola
Basso
Basso solo
Continuo

spiccato
senza Bassono grosso
Mein teu-rer Hei-land, laß dich
p

The trill should be approached by an appoggiatura ‘D’ from above. This pitch ‘D’ is the same pitch that occurred on the word ‘Haupt’ (head) from the previous movement. The idea is to represent sonically that even in his death the Savior’s ‘Haupt’ silently responds ‘ja’ (yes) to the believer’s question— ‘[Ja] Yes, you will inherit the kingdom of God. The redemption of the whole world has arrived.’ This movement is a meditation that combines an aria with a chorale melody. Bach uses Paul Stockmann’s 34th [the last] verse of ‘Jesu Leiden, Pein und Tod,’ the tune that was also used in movements 14, 28, and 32.

Movement 33 Recitative

The text of this movement is borrowed from the Gospel of Matthew.

33. Evangelista

Tenore Evangelista

Und sic - he da, der Vor - hang im Tem - pel zer - riß in zwei Stück von

Continuo

senza Bassono grosso

3

o - ben an bis un - ten aus. Und die Er - de er - be - be - te, und die Fel - sen zer -

5

ris - sen, und die Grä - ber tä - ten sich auf, und stun - den auf viel Lei - ber der Hei - li - gen.

Figure 54: #33 Recitative of the St. John Passion

Bach uses similar musical gestures in the St. Matthew Passion.

63a. Evangelista

Tenore Evangelista I
Und sie-he da, der Vor-hang im Tem-pel zer-riß in zwei Stück
von o-ben-an bis un-ten-aus. Und die Er-de er-be-
be-te, und die Fel-sen zer-ris-sen, und die
Grä-ber tä-ten sich auf, und stun-den auf viel Lei-ber der

Continuo Organo

Figure 55: #63a Recitative of the St. Matthew Passion

33. Evangelist

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen.
(Matthew 27:51-52)

33. Evangelist

And behold, the curtain in the temple was torn in two pieces from top to bottom. And the earth shook, and the rocks rent, and the graves opened up, and many bodies of saints arose.

Marissen comments,

Bach's no. 33 is an interpolation of Matthew 27:51-52. A Bible owned by Bach comments here: "in order to indicate that Christ, the only high priest, by his own blood entered the Most Holy Place [*das Allerheiligste*, the temple's "holy of holies"] by this time, and earned for us an everlasting redemption. Hebrews 9:12. That even by Christ's death the path to the Throne of Grace indeed opens up. Hebrews 4:16, 10:19-20." In the first version of the St. John Passion only the opening sentence, *Und der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus*, had been set to music, minus the words *siehe da*, thus corresponding to Mark 15:38 rather than Matthew 27:51-52. The second sentence was added in the 1725 version.⁸⁸

⁸⁸ Marissen (2008), 124.

Movement 34 Arioso and Movement 35 Aria

The paired movements 34 and 35, the centerpiece of Episode V according to Leaver,⁸⁹ bring attention to the response of the believer. The arioso begins with the trembling of the heart depicted with repeated notes in the upper strings:

The musical score for Movement 34 Arioso features five staves: Violino I, Violino II, Viola, Tenore, and Continuo. The Violino I and II parts play a tremolo of eighth notes in the upper register. The Viola part also plays a tremolo of eighth notes. The Tenore part has the lyrics: "Mein Herz, in - dem die gan - ze Welt bei Je - su". The Continuo part has a long sustaining note with the instruction "senza Bassono grosso". The text "trembling of the heart" is written above the Violino II staff.

The long sustaining notes and the slow-moving half-step motion in the flutes and oboe da caccia help describe the meaning of the word 'Leiden' (suffering):

The musical score for Movement 35 Aria features two staves: Flute (Fl) and Oboe (Ob). The Flute part has a long sustaining note with a half-step motion. The Oboe part has a long sustaining note with a half-step motion. The Tenore part has the lyrics: "Lei - den gleich - falls lei - det, die Son - ne sich in". The Continuo part has a long sustaining note with figured bass notation: 9b, 2, 4, 8, 8b, 4, 6b, 4.

⁸⁹ Leaver (2017), Program notes.

The pitches of A-flat and E-flat in the instrumental and vocal parts should be articulated with a heavier stress. The rapid strings continue to describe the phrases, ‘der Vorhang reißt’ (the veil tears), ‘der Fels zerfällt’ (the rock crumbles), ‘die Erde bebt’ (the earth quakes), ‘die Gräber spalten’ (the graves split open):

V1
V2

klei - det, der Vor-hang reißt, der Fels zer-fällt, die Er-de bebt, die Grä-ber

The phrases lead up to this question posed for the believer: ‘was willest du deines Ortes tun?’ — ‘what will you do for your part?’ The conductor should observe the written out *ritardando* that Bach shows through a delay of the cadence with retardations and a complex suspension in the wind parts:

adagio

suspension

retardation

kal-ten, was willst du dei - nes Or - tes tun?

This final aria of the Passion, “Zerfließe, mein Herze’ (Dissolve, my heart) is the response to the previous question from the last movement: ‘what will you do for your part?’ This aria provides an opportunity for the conductor to express their personal response using the musical indications that Bach provided. Here is my interpretation of this aria.

Bach sets up the introduction with three different motives in the first three measures:

35. Aria
Molt' adagio *x* *y*

Flauto traverso solo *)

Oboe da caccia solo **)

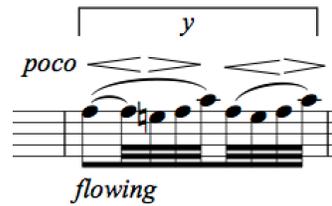
Soprano

Continuo

senza Bassono grosso

Motive-x describes the action of ‘dissolving’ (Zerfließe). The flutist and the oboeist can emulate the sound of the consonants ‘z’ and ‘fl’ of ‘Zerfließe’ to propel the anacrusis note ‘C’ to the next gesture of the rising line of ‘F-G-Ab’ with a substantial *crescendo* followed by a melting *diminuendo*. The idea is to imitate the image of the heart dissolving. Tempo *rubato* should also be taken.

Motive-y represents the ‘floods of tears’ (Fluten der Zähren):



This motive is reminiscent of the flowing streams-motive that Bach uses in the opening chorus:



Similar to the gesture of the repeated notes of the upper strings from the previous arioso movement, motive-z echoes the pounding of the ‘heart’ (Herze):



In measures 9-11, an additional motive is introduced in the flute and oboe da caccia parts that Dürr refers to as ‘teardrops,’⁹⁰ a description with which I agree:



⁹⁰ Dürr (2000), 90.

The aria is structured in a tripartite ABA' similar to a sonata-like form.

A section	F minor, the final phrase shifts to C minor	
B section	begins in c-minor, and explores various harmonic key areas of (E-flat major, A-flat major, F minor, B-flat minor)	
A' section	F minor, the final phrase is inverted and varied	
A (EXPOSITION)		
m. 1-16	introduction (16 bars)	F minor
m. 17-24	phrase a + ritornello	
m. 25-38	phrase a'	shifts to C minor
m. 41-50	phrase a''	C minor
B (DEVELOPMENT)		
m. 50-58	ritornello	various harmonic areas
m. 59-88	phrase development	
A' (RECAPITULATION)		
m. 89-96	ritornello (8 bars)	F minor
m. 97-102	phrase a + ritornello	F minor
m. 103-118	phrase a'	F minor
m. 119-127	phrase a'' (inverted/varied)	F minor

In the B section of this aria, the word 'tot' (dead) is decorated with many harmonic variations. Measures 69-73 are particularly striking harmonically, considering the text. After the *fermata* in measure 70, the phrase 'dein Jesus ist tot' (your Jesus is dead) ends in a bright A-flat major, not in a somber minor key.

69

Je - sus ist tot, dein Je - sus, dein Je - sus ist tot,

V-I cadence in a major key

6 5b

A few measures later in measures 80-82, he employs darker harmonies,

80

tot, tot, tot, dein

6^b/₄ 7^b 4

A-flat minor E diminished 7th F major-minor 7th

and eventually cadences in B-flat minor in measure 88:

85

tot, dein

6^b 5

V-i cadence in a minor key

Je - sus ist tot!
b 6 4

The way that Bach paints the word ‘tot’ in both major and minor keys makes the listeners ponder deeply about the dualistic idea of death. If one perceives this death as bitter *nekros* death, the meaning of the Passion becomes only a meditation on the dead body that evokes sorrowful feelings. If the listener and performer interpret this

death as sweet *thanatos* death, the meaning of the Passion brings responses of joy and thanksgiving rather than sorrow. Therefore, the conductor might encourage the soprano soloist to sing ‘dein Jesus, dein Jesus ist tot’ in measures 70-72 with a brighter tone that evokes a sound of hope rather than sorrow. This moment of A-flat major harmonic sonority reappears at the end of the final chorus movement 40 ‘Alsdenn vom Tod erwecke mich’ (then raise me from the dead)!

Movement 36 Recitative and Movement 37 Chorale

The longest recitative of the Passion relates that Jesus’ death occurred on the Preparation Day of the Sabbath. The Jews requested Pilate to have the corpse taken away from the cross to follow their law. The Old Testament passages below provide a context for this narrative.

If a man has committed a sin worthy of death and he is put to death, and you hang him on a tree, his corpse shall not hang all night on the tree, but you shall surely bury him on the same day (for he who is hanged is accursed of God), so that you do not defile your land which the LORD your God gives you as an inheritance.
-Deuteronomy 21:23-24 (NASB)

It [the Passover lamb] is to be eaten in a single house; you are not to bring forth any of the flesh outside of the house, nor are you to break any bone of it.
-Exodus 12:46 (NASB)

Many are the afflictions of the righteous, But the LORD delivers him out of them all. He keeps all his bones, not one of them is broken. -Psalm 34:19-20 (NASB)

And I will pour out on the house of David and the inhabitants of Jerusalem a spirit of grace and supplication. They will look on me, the one they have pierced, and they will mourn for him as one mourns for an only child, and grieve bitterly for him as one grieves for a firstborn son.
-Zechariah 12:10 (NASB)

Measures 4 and 6 are one of very few places in the entire Passion where Bach provides dynamic markings within a recitative texture.⁹¹ This is often overlooked.

Bach provides a *piano* marking for the Deuteronomy reference of the “great day”— ‘denn desselbigen Sabbats Tag war sehr groß’ (for that particular Sabbath was a very great day). He employs a *forte* marking for the following passage that describes the violent act of breaking the legs. Olearius suggests that the bones to be broken are ‘Schenkel’ (thigh-bones).⁹² The breaking of bones of the two who stood by Jesus is represented with a wide leap to the high-G on ‘gebrochen’ (broken) and a tritone on ‘die Beine’ (the bones). The evangelists should emphasize this moment of pain by singing the pitch at a louder dynamic with harsh ‘br’ and ‘ch’ consonants.

⁹¹ Movement 38 is the only other movement that Bach employs dynamic markings for this similar textual reason.

⁹² Olearius (1678-1780), Vol. 5, 790.

The next chorale is the same tune that Bach used to open the Part II of the Passion (movement 15). Movement 15 is the first verse of Michael Weisse's chorale 'Christus, der uns selig macht,' and movement 37 is the final verse of the same chorale. This final verse is written a half-step higher with three flats in the key signature, and the harmonization is different. It is worth comparing how the nature of the text affects the change of the harmonization in these two chorales.

15. Chorale

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

*Christ, who makes us blessed,
committed no evil deed,
for us He was taken in the night
like a thief,
led before godless people
and falsely accused,
scorned, shamed, and spat upon,
as the Scripture says.*

37. Chorale

*O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Daß wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken!*

*O help, Christ, Son of God,
through Your bitter Passion,
that we, being always obedient to You,
might shun all vice,
Your death and its cause
consider fruitfully,
so that, although poor and weak,
we might offer you thanksgiving!*

Movement 37 Chorale: O hilf, Christe, Gottes Sohn

$\text{b}^{\flat}\text{m}: \text{V} \text{V} \text{i} \text{v}^{\flat} \text{iv}^{\flat} \text{iv}^{\flat} \text{V} \text{i} \text{iv}^{\flat} \text{vii}^{\flat}/\text{iv} \text{V}^{\flat}/\text{iv} \text{iv} \text{i} \text{V} \text{i} \text{V}^{\flat} \text{i} \text{bVI}$
 $\text{V}^{\flat}/\text{iv} \text{iv} \text{I}^{\flat} \text{i} \text{iv}^{\flat} \text{vii}^{\flat}/\text{iv} \text{iv} \text{vii}^{\flat}/\text{V} \text{V} \text{i} \text{ivii}^{\flat} \text{i}^{\flat} \text{vii}^{\flat} \text{I}^{\flat} \text{vi}^{\flat} \text{IV} \text{I}^{\flat} \text{V} \text{I} \text{vi}$
 $\text{e}^{\flat}\text{m}: \text{I}^{\flat} \text{b}^{\flat}\text{m}: \text{I}^{\flat} \text{D}^{\flat}:$

$\text{ii}^{\flat} \text{vii}^{\flat} \text{V} \text{i}^{\flat} \text{V} \text{i} \text{bVI} \text{V}^{\flat} \text{i} \text{V}^{\flat} \text{i} \text{V} \text{I} \text{I}^{\flat} \text{V} \text{vi} \text{I}^{\flat} \text{iv}^{\flat} \text{I}^{\flat}$
 $\text{b}^{\flat}\text{m}: \text{e}^{\flat}\text{m}: \text{G}^{\flat}:\text{f}^{\flat}\text{m}:$

Notice how measure 3 differ in these two movements.

$\text{i} \text{vii}^{\flat} \text{vii}^{\flat}/\text{iv} \text{V}^{\flat}/\text{iv} \text{iv} \text{i} \text{V}$

Figure 56: #15 Chorale, m. 3

kein Bös hat begangen
(no evil has committed)

$\text{i} \text{iv}^{\flat} \text{vii}^{\flat}/\text{iv} \text{V}^{\flat}/\text{iv} \text{iv} \text{i} \text{V}$

Figure 57: #37 Chorale, m. 3

durch dein bitter Leiden
(through your bitter suffering)

In movement 15, on the word ‘Bös’ (evil) the ‘b’ consonant can be accented and the ‘ö’ vowel can be very bright. The descending tritone of the bass voice should come out of the texture. In movement 37, the half-step motion depicts the idea of ‘bitter Leiden’ (bitter suffering). All four voices include this motion of the minor 2nd interval and these notes should be carefully tuned and sung with bright vowels. Compare the bass lines in measure 11 of these two chorales:

und fälsch-lich ver -

iv^6 i^6 V_5^6/V v

gm:

Figure 58: #15 Chorale, m. 11

und fälschlich
(and falsely)

frucht-bar-lich be -

I^6 V I vi

Db:

Figure 59: #37 Chorale, m. 11

fruchtbarlich
(fruitfully)

In movement 15, the bass voice should sing the consonants and vowels of the half-step motion with a bright tone, whereas in movement 37, the bass voice should sing those words of the outline of Db major triad with a full and rich tone. Many of the consonants have to be emphasized with accented articulation and loud dynamic in measures 13-14 of movement 15

CONCLUSION: It is Finished

The last two movements of the St. John Passion, movement 39 Chorus ‘Ruht Wohl’ and movement 40 Chorale ‘Ach Herr, lass dein lieb Engelein’ offer comfort to the participants. Through his holy limbs (‘heiligen Gebeine’) we are brought into his throne of grace (‘Genadenthron’). Through his death, the eternal salvation has opened up. During the Vespers liturgy of Bach’s time, Jacob Handl’s motet *Ecce, quomodo moritur justus* would have followed the Part 2 of the Passion which would have given another opportunity for the participants to meditate on the Passion story:

*Ecce quomodo moritur justus
et nemo percipit corde:
et viri justi tolluntur
et nemo considerat.
A facie iniquitatis
sublatus est justus
In pace factus est locus ejus
et in Sion habitatio ejus.
et erit in pace memoria eius.*

*Behold how the just man dies,
and nobody takes it to heart;
and just men are taken away,
and nobody considers it.
The just man is taken away from the
face of iniquity,
His place is made in peace,
he resides in Sion.
and his memory shall be in peace.*

For Bach, the act of composing and performing a piece of sacred music offered a way of invoking the presence of the Divine.⁹³ The purpose of his compositions, according to his own words, is recorded in the autograph score of his *Orgel-Büchlein*, BWV 599-644 ‘Dem Höchsten Gott allein zur Ehren, dem Nechsten, draus sich zu belehren’ (to the glory of God most high alone, and for the edification and education of my neighbor). Many scholars, musicians, and theologians have dedicated extensive

⁹³ Carlos R. Messerli, ed. Et al., *Thine the Amen: Essays on Lutheran Church Music in Honor of Carl Schalk* (Minneapolis: Kirk House Publishers, 2005), 121.

energy and time in analyzing and interpreting this monumental piece, but there is still a great deal of work left to do. Every conductor who decides to perform the St. John Passion ought to examine the detailed nuances of musical structures, motives, text, and theology of this grand work.

Here also ends my dissertation. By no means do the few chapters above fulfill the task of wholly comprehending Bach's intention and every detail of this significant piece. However, by analyzing the composer's important word and text painting, this study revealed how Bach used compositional means and musical rhetoric to depict the full meaning of the texts in this Passion. The first step towards conveying the drama of the sound is recognizing what is in the score. This dissertation examined the underlying themes of the dualistic ideas of the Passion such as glorification/humiliation, light/darkness, loosing/binding, life/death, and how Bach musically depicts them. In the opening chorus, he uses contrary motions of the musical motives to paint the paradox of glorification/humiliation. In the paired arias of movements 7 and 9, he treats the imitative counterpoint in contrasting manners to show the two different types of discipleship—being freed in following the law of grace, or being bound in following the law of self-righteousness. In the aria 'Es ist vollbracht' Bach completely shifts the tempo, key, mood, rhythmic and melodic materials, and the entire *Affekt* in the two countering sections to portray the dichotomy of physical suffering and spiritual victory. He utilizes cross-motives throughout the work to represent the theology of the cross.

This dissertation also offered practical applications for realizing these musico-theological symbols into sound. The interpretations of the three conductors selected

here for their expertise in Baroque music and performances of Bach's oeuvre provided insights into the wide range of musical interpretations. The importance of communicating the meaning and the sound of the text to both singers and instrumentalists was stressed. Parsing the key Scriptural passages in their original languages helped reveal the multifaceted meanings of specific words in the Passion narrative, in order to enliven the drama of the sound. In keeping with the notion of a study guide, these ideas were presented to aid the reader to gain a deeper knowledge and develop their own approach to this work. It is hoped that through a deep study of the text and music of the St. John Passion, all of our eyes will better see, our ears will better hear, and that our hearts will widely open as we translate the meaning and drama of the musical pictures turned into sound.

To rephrase the last verse of John's gospel:⁹⁴ [Bach] did many other things as well. If every one of them were written down, I suppose that even the whole world would not have room for the books that would be composed.

⁹⁴ Rephrasing of John 21:25 (NIV)

APPENDIX

Leaver's breakdown of the structure of the St. John Passion in eight episodes:

PART ONE

Opening Chorus

<i>Episode I</i>		
John 18:1b-8 Jesus is betrayed and arrested.		
	2a	Recitative
	2b	Chorus
+	2c	Recitative
	2d	Chorus
	2e	Recitative
<hr/>		
	3	Chorale

<i>Episode II</i>		
John 18:9-11 Jesus accepts the will of His Father.		
	4	Recitative
<hr/>		
	5	Chorale

<i>Episode III</i>		
John 18:12-23 Jesus is judged.		
	6	Recitative
	7	Aria
+	8	Recitative
	9	Aria
	10	Recitative
<hr/>		
	11	Chorale

<i>Episode IV</i>		
John 18:24-27; Matthew 26.75c Peter's Denial		
	12a	Recitative
	12b	Chorus
+	12c	Recitative
	13	Aria
<hr/>		
	14	Chorale

PART TWO

Opening Chorale

<i>Episode V</i>		
John 18:28-36 Jesus before Pilate		
	16a	Recitative
	16b	Chorus
+	16c	Recitative
	16d	Chorus
	16e	Recitative
	17	Chorale

<i>Episode VI</i>		
John 18:37-19:22 The Crucifixion		
	18a	Recitative
	18b	Chorus
	18c	Recitative
	19/20	Arioso/Aria
	21a	Recitative
	21b	Chorus
	21c	Recitative
	21d	Chorus
	21e	Recitative
	21f	Chorus
	21g	Recitative
+	22	Chorale
	23a	Recitative
	23b	Chorus
	23c	Recitative
	23d	Chorus
	23e	Recitative
	23f	Chorus
	23g	Recitative
	24	Aria with Chorus
	25a	Recitative
	25b	Chorus
	25c	Recitative
	26	Chorale

<i>Episode VII</i>		
John 19:23-27a The end draws near.		
	27a	Recitative
+	27b	Chorus
	27c	Recitative
	28	Chorale

<i>Episode VIII</i>		
John 19:27b-30; Matthew 27:51-52; John 19:31-42 The Death and Burial of Jesus		
	29	Recitative
	30	Aria
	31	Recitative
	32	Aria with Chorale
	33	Recitative
+	34/35	Arioso/Aria
	36	Recitative
	37	Chorale
	38	Recitative
	39	Chorus
	40	Chorale

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