



Benjamin D. Rivera,  
Director

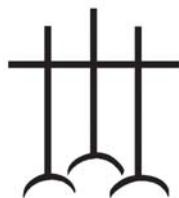
# Choralpassion

Saturday, June 11, 2005 8:00 PM  
Immanuel Lutheran Church  
1500 West Elmdale Avenue, Chicago

Sunday, June 12, 2005 3:00 PM  
Luther Memorial Church  
2500 West Wilson Avenue, Chicago

## Program

O vos omnes ..... Pablo Casals (1876-1973)



Choralpassion, opus 7 ..... Hugo Distler (1908-1942)

Matthew Schlesinger, Evangelist

Bruce Tammen, Jesus

David Štech, Pilatus

with

Brian Stroom, Judas; Steve Rogne, Hoherpriester;

Tim Quistorff and Natalie Warden, Falsche Zeugen; Eric Miranda, Schächer

Choral: Jesu deine Passion (Chorale: Jesus, your Passion)

I. Der Einzug (The entry into Jerusalem)

II. Judas (Judas and the Pharisees, High Priests, and Scribes)

III. Das Abendmahl (The Last Supper)

IV. Gethsemane (Gethsemane: Jesus on the Mount of Olives)

V. Kaiphas (Caiaphas: Jesus is taken)

VI. Pilatus (Pilate: The crowd clamors for death)

VII. Golgatha (Golgatha: They take Jesus and lead him to that place)

## Cantate

Steve Andrews

Alan Barney

Terry Booth

Ann Marie Boyle

Virginia Brown

Joan Daugherty

Carol Donovan

Robert Fox

Jessica Hockaday

Daniel Ia Spata

Chris Lopez-Cepero

Laura Lynch

Eric Miranda

Ellen Pullin

Timothy Quistorff

Natalie Rivera

Steve Rogne

David Štech

Brian Stroom

Laura Sucher

Liz Vasiljevic

Dirk Walvoord

Natalie Warden

Visit Cantate on the web at [www.cantate.ws](http://www.cantate.ws)

Thanks to Luther Memorial Church and Immanuel Lutheran Church for hosting our concerts and rehearsals.

## TEXTS AND TRANSLATIONS

O vos omnes (O all you people)..... Pablo Casals

O vos omnes, qui transitis per viam, attendite  
et videte: si est dolor similis, sicut dolor meus.

O all you people who pass by on your way, behold  
and see if there is any sorrow like my sorrow.

Lamentations 1:12

Choralpassion ..... Hugo Distler

### JESU, DEINE PASSION (CHORAL)

Choral: Jesu, deine Passion  
will ich jetzt bedenken:  
wollest mir vom Himmelsthron  
Geist und Andacht schenken.  
In dem Bilde jetzt erschein,  
Jesu, meinem Herzen,  
wie du, unser Heil zu sein,  
littest alle Schmerzen.

### JESUS, YOUR PASSION (CHORALE)

Jesus, I will reflect  
on your passion:  
from your heavenly throne  
grant me spirit and devotion.  
May your image  
appear in my heart,  
as you, for our salvation,  
suffered such pain.

### DER PASSION ERSTER TEIL: DER EINZUG

Evangelist: Viel Volks, das auf das Passahfest gen Jerusalem  
kommen war, da es hörte, daß Jesus kommt,  
liefen sie hinaus, ihm entgegen. Jesus aber  
überkam ein Eselein und ritt darauf.  
Viele breiteten ihre Kleider auf den Weg, etliche  
hieben Maien von den Bäumen und streueten sie  
auf seinen Weg. Und die vorne vorgingen,  
und die hernach folgten, riefen allesamt:

### PART I – THE ENTRY

The people who had come to Jerusalem  
for the Passover heard that Jesus was coming  
and ran out to meet him. However, Jesus  
came upon a small donkey and rode on it.  
Many spread their garments on the path.  
Others cut branches from the trees  
and scattered them. And those in front  
and they who followed all cried out together:

Chor: „Gelobet sei, der da kommt im Namen  
des Herren! Siehe, ein König vor Israel“

“Hosanna! Blessed is he who comes in the name  
of the Lord! See, a king of Israel!”

Choral: Du zeuchst als ein König ein,  
wirst gar saur empfangen!  
Harte Bande warten dein,  
dich damit zu fangen.  
Statt der Ehren Hohn und Spott  
wird man dir, Herr, geben,  
bis du durch des Kreuzes Tod  
enden wirst dein Leben.

You enter as a king,  
but you get a shameful reception!  
Strong chains await you,  
to capture you.  
Instead of honor you are given  
scorn and derision,  
until you end your life  
on the cross.

### DER PASSION ZWEITER TEIL: JUDAS UND DER PHARISAER RAT

### PART II – JUDAS AND THE PHARISEES, HIGH PRIESTS, AND SCRIBES

Evangelist: Die Hohenpriester und Schriftgelehrten  
trachteten, wie sie Jesum töteten.  
Sie fürchteten sich aber vor dem Volk  
und sprachen untereinander:

And the chief priests and the scribes  
were seeking how to kill Jesus,  
but they were afraid of the people  
and said among themselves:

Chor: „Ja nicht auf das Fest,  
auf daß nicht ein Aufruhr werde im Volk!“

“Not during the feast,  
lest there be a tumult of the people.”

Evangelist: Es war aber Satanas gefahren in den Judas Ischariot, der war aus der Zahl der Zwölfe, ging hin zu den Hohenpriestern und sprach:

Judas: „Ich will ihn euch verraten!  
Was wollt ihr mir geben?“

Evangelist: Und sie boten ihm dreißig Silberlinge. Und von da an suchte er Gelegenheit, daß er Jesum verriete.

Choral: O hilf, Christe, Gottes Sohn,  
durch dein bitter Leiden,  
daß wir dir stets untertan,  
all Untugend meiden  
deinen Tod und sein Ursach  
immerdar bedenken,  
dafür, wenn auch arm und schwach,  
unsern Dank dir schenken.

### DER PASSION DRITTER TEIL: DAS ABENDMAHL

Evangelist: Am ersten Tag der süßen Brot traten die Jünger zu Jesu und sprachen:

Chor: „Wo willst du, daß wir dir bereiten,  
das Osterlamm zu essen?“

Evangelist: Er sprach:

Jesus: „Gehst hin in die Stadt zu Einem und sprechet zu ihm: Der Meister läßt dir sagen: Meine Zeit ist kommen. Ich will bei dir die Ostern halten mit meinen Jüngern.“

Evangelist: Und sie taten, wie Jesus ihnen befohlen hatte, und bereiteten das Osterlamm. Am Abend kam er mit den Zwölfen, und, als sie bei Tische saßen, sprach er:

Jesus: „Mich hat herzlich verlanget, das Osterlamm mit euch zu essen, eh daß ich leide. Wahrlich, wahrlich, ich sage euch: Einer unter euch wird mich verraten!“

Evangelist: Und sie wurden sehr betrübt und hoben an, ein jeglicher unter ihnen, und sprachen:

Chor: „Bin ich's, Herr?“

Evangelist: Er antwortete und sprach:

Jesus: „Der mit der Hand mit mir in die Schüssel tauchet, der, der wird mich verraten.“

Evangelist: Da antwortete Judas, der ihn verriet, und sprach:

Judas: „Herr, Herr, bin ich's, Herr?“

Evangelist: Sprach Jesu:

Jesus: „Du sagst es.“

Then Satan entered into Judas called Iscariot, one of the twelve, and Judas went to the high priests and said:

“I will deliver him to you!  
What will you give me?”

And they paid him thirty pieces of silver. And from that moment he sought an opportunity to betray him.

Oh help, Christ, Son of God,  
that through your bitter suffering,  
we shall always be  
true to you and shun evil,  
remembering your death  
and its cause,  
and, though poor and weak,  
give you thanks.

### PART III – THE LAST SUPPER

Now on the first day of unleavened bread the disciples came to Jesus, saying,

“Where will you have us prepare for you to eat the Passover lamb?”

He said:

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

And the disciples did as Jesus had directed them, and they prepared the Passover lamb. When it was evening, he sat at table with the twelve disciples saying:

“I long to eat the Passover lamb with you, before I suffer. Truly, I say to you, one of you will betray me.”

And they were very sorrowful, and began to say to him one after another,

“Is it I, Lord?”

He answered and said:

“He who has dipped his hand in the dish with me, will betray me.”

Judas, who betrayed him, said,

“Is it I, Lord?”

He said to him,

“You have said so.”

Evangelist: Nahm Jesus das Brot, dankete und sprach:

Jesus: „Nehmet! Esset! Das ist mein Leib!“

Evangelist: Und er nahm den Kelch und sprach:

Jesus: „Trinket! Trinket alle daraus!  
Das ist mein Blut des neuen Testaments,  
welches für euch vergossen wird zur  
Vergebung der Sünden. Solches tut,  
so oft ihr's trinket, zu meinem Gedächtnis!“

Choral: „Wer folgt seiner Straßen nach?“  
„Seht sein harte Plagen!“  
„Was ist Ursach seiner Schmach?“  
„All eu'r Missetaten!“  
„Warum sinket hin sein Leib?“  
„Will für euch zerbrechen!“  
„Was verbleicht sein rotes Blut?“  
„Möcht für euch fürsprechen!“

#### DER PASSION VIERTER TEIL: GETHSEMANE

Evangelist: Jesus ging hinaus an den Ölberg,  
und es folgten ihm seine Jünger nach.  
Als er dahin kam, sprach er zu ihnen:

Jesus: „Betet! Betet! Betet, auf daß ihr nicht  
in Anfechtung fallet!“

Evangelist: Und er riß sich von ihnen bei einem Steinwurf  
und kniete nieder und betete:

Jesus: „Vater! Willst du, so nimm diesen Kelch  
von mir! Doch nicht mein,  
sondern dein Wille geschehe!“

Evangelist: Und es kam, daß er mit dem Tode rang,  
und betete heftiger. Es war aber sein Schweiß  
wie Blutstropfen, die fielen auf die Erden.  
Er stund auf, kam zu seinen Jüngern  
und fand sie schlafen. Da sprach er zu ihnen:

Jesus: „Was schlafet ihr? Betet! Betet! Betet,  
auf daß ihr nicht in Anfechtung fallet!“

Evangelist: Judas aber wußte den Ort auch, da Jesus hinaus  
ging nach seiner Gewohnheit, da er zu sich  
genommen hatte die Schar und der  
Hohenpriester und Pharisäer Diener, kommt er  
dahin mit Fackeln, Lampen und mit Waffen. Und  
sie legten ihre Hände an Jesum und griffen ihn.

Choral: Meine Augen sehen mach,  
deine Angst und Bande,  
deine Schläge, deine Schmach,  
deine Kreuzesschande,  
deine Geißel, deine Dornenkron,  
Speer- und Nägelwunden,  
deinen Tod, dein harte Fron:  
alle für unser Sünden!

Jesus took the bread, gave thanks and said:

“Take, eat; this is my body.”

And he took the cup and said:

“Drink of it, all of you;  
for this is my blood of the new covenant,  
which is poured out for you for the  
forgiveness of sins. Do this  
as often as you drink it, in remembrance of me.”

“Who follows his path?”

“See his terrible troubles!”

“What is the cause of his humiliation?”

“All your evil deeds!”

“Why does his body collapse?”

“For your sake it breaks.”

“What makes his red blood run pale?”

“To intercede for you.”

#### PART IV – GETHSEMANE

Jesus went to the Mount of Olives;  
and the disciples followed him.  
And when he came to the place he said to them,

“Pray that you may not  
fall into temptation.”

And he withdrew from them about a stone's throw,  
and knelt down and prayed,

“Father, if thou art willing, remove this cup  
from me; nevertheless not my will,  
but thine, be done.”

And it came to pass that he wrestled with death  
and prayed more earnestly. His sweat,  
like drops of blood, fell to the earth.  
And when he rose from prayer, he came to the disciples  
and found them sleeping, and he said to them,

“Why do you sleep? Pray,  
that you may not fall into temptation.”

But Judas knew the place  
where Jesus used to go,  
and led an assembled group of  
high priests and Pharisees who came  
with torches, lamps, and weapons.  
And they put their hands on Jesus and seized him.

My eyes see  
your fear and chains,  
your beatings, your humiliation,  
your disgrace on the cross,  
your lashing, your crown of thorns,  
spear- and nail wounds,  
your death, your dreadful suffering:  
All for our sins!

## DER PASSION FÜNFTER TEIL: KAIPHAS

Evangelist: Die Jesum gegriffen hatten,  
brachten ihn zu dem Hohenpriester Kaiphas,  
dahin die Schriftgelehrten und die Ältesten sich  
versammelt hatten, und führten ihn hinauf vor  
ihren Rat. Die Hohenpriester aber und die  
Ältesten und der ganze Rat suchten falsch  
Zeugnis wider Jesum, auf daß sie ihn töteten,  
und fanden keins. Zuletzt traten herzu zween  
falsche Zeugen und sprachen:

Zwei falsche Zeugen:

„Er hat gesagt: ich kann den  
Tempel Gottes abbrechen, und in  
dreien Tagen denselbigen wieder bauen!“

Evangelist: Der Hohepriester sprach zu ihm:

Hohepriester: „Antwortest du nicht zu dem,  
was diese wider dich zeugen?“

Evangelist: Aber Jesus schwieg stille.  
Da sprachen die Schriftgelehrten:

Chor: „Bist du Christus, sage es uns!“

Evangelist: Er sprach zu ihnen:

Jesus: „Sage ich es euch, so glaubt ihr mir's nicht!“

Evangelist: Da schrien sie noch mehr und sprachen:

Chor: „Bist du Christus, sage es uns!“

Evangelist: Jesus:

Jesus: „Ihr sagst es.“

Chor: „Er hat Gott gelästert!  
Was bedürfen wir weiter Zeugnis!  
Er ist des Todes schuldig!“

Evangelist: Da speisten sie in sein Angesicht,  
und schlugen ihn mit Fäusten und riefen:

Chor: „Weissage uns, Christe:  
Wer ist es, der dich schlug?“

Choral: Jesus wußt von keiner Schuld,  
trug er auch die Strafen;  
litt all Marter mit Geduld,  
ging sein harte Straßen.  
Nahm sich unser mächtig an,  
tät die Sünd uns tragen,  
als hätt er sie selber tan:  
es kost't ihm das Leben.

## PART V – CAIAPHAS

Then those who had seized Jesus  
led him to Caiaphas the high priest,  
where the scribes and the elders  
had gathered.  
Now the chief priests  
and the whole council sought testimony  
against Jesus to put him to death;  
but they found none. At last two  
came forward and said:

“We heard him say, ‘I can destroy  
the temple of God and in  
three days rebuild this same temple.’”

The high priest asked Jesus,

“Have you no answer to make  
about that which these men testify against you?”

But Jesus was silent.  
Then the scribe said:

“Are you the Christ? Tell us!”

But he said to them:

“If I tell you, you will not believe!”

They clamored all the more and said

“Are you the Christ? Tell us!”

Jesus said:

“You say that I am.”

“He has uttered blasphemy.  
Why do we still need witnesses?  
He is guilty and deserving of death.”

Then they spat in his face,  
and struck him with their fists saying,

“Prophecy to us, you Christ!  
Who is it that struck you?”

Jesus knew of no guilt,  
but bore the punishment;  
suffered all torture patiently,  
walked his terrible path,  
cared for us,  
carried our guilt,  
as if it were his:  
and gave his life.

## DER PASSION SECHSTER TEIL: PILATUS

Evangelist: Und der ganze Haufe stand auf,  
und fñhreten ihn zu dem Landpfleger  
und fingen an, ihn zu verklagen:

Chor: „Er hat das Volk erreget und er verbietet,  
den Schoß dem Kaiser zu geben!“

Evangelist: Da ging Pilatus heraus zu den Juden und sprach:

Pilatus: „Was bringst ihr für Klage  
wider diesen Menschen?“

Evangelist: Sie riefen:

Chor: „Wäre dieser nicht ein Übeltäter,  
wir hätten dir ihn nicht überantwortet!“

Evangelist: Pilatus:

Pilatus: „So richtet ihn nach eurem Gesetz!“

Evangelist: Da sprachen die Juden zu ihm:

Chor: „Wir dürfen niemand töten!“

Evangelist: Ging Pilatus wieder hinein in das Richthaus  
und rief Jesum.

Pilatus: „Bist du der Juden König?“

Evangelist: Aber Jesus gab ihm keine Antwort.  
Sprach Pilatus zu ihm:

Pilatus: „Redest du nicht mit mir?“

Evangelist: Da sprach Jesus:

Jesus: „Ich bin ein König,  
aber mein Reich ist nicht von dieser Welt.“

Evangelist: Da ging Pilatus wieder hinaus zu den Juden  
und sprach zu ihnen:

Pilatus: „Ich finde keine Schuld an ihm!“

Evangelist: Er pflegte ihnen aber auf das Osterfest einen  
Gefangenen loszugeben, welchen sie beehrten.  
Und Pilatus spricht zu ihnen:

Pilatus: „Wollt ihr, daß ich euch  
den König der Juden losgebe?“

Evangelist: Da schrien sie allesamt:

Chor: „Nicht diesen, sondern Barabbam!“

Evangelist: Barabbas war ein Mörder,  
aber die Hohenpriester reizten das Volk,  
daß er ihn losgebe. Pilatus:

Pilatus: „Ich finde keine Schuld an ihm!  
Ich will ihn aber züchtigen  
und ihn loslassen!“

## PART VI – PILATE

Then the whole company of them arose,  
and brought him before Pilate.  
And they began to accuse him, saying,

“He has provoked the people,  
and forbids us to give tribute to Caesar.”

Pilate went out again, and said to them,

“What accusation  
do you bring against this man?”

They cried out:

“If this man were not an evildoer,  
we would not have handed him over.”

Pilate said to them:

“Then judge him by your own law.”

The Jews said to him:

“It is not lawful for us to put any man to death.”

Pilate entered the praetorium again and  
called Jesus, and said to him,

“Are you the King of the Jews?”

But Jesus gave no answer.

Pilate therefore said to him:

“Will you not speak to me?”

Then Jesus said:

“I am a king,  
but my kingdom is not of this world.”

Pilate went out to the Jews again,  
and told them,

“I find no fault in him.”

Now at Passover he used to release for them one  
prisoner whom they desired.

And Pilate said to them:

“Do you want me to release for you  
the King of the Jews?”

They cried out altogether:

“Not this man, but Barabbas!”

Now Barabbas was a murderer,  
but the high priest appealed to the people  
to ask for his release. Pilate replied:

“I find no fault in him.  
I will chastise him  
and release him.”

Evangelist: Da nahm Pilatus Jesum und geißelte ihn,  
und die Kriegerknechte flochten eine Dornenkrone  
und setzten sie auf sein Haupt, und legten ihm  
ein Purpurkleid an, und riefen:

Chor: „Sei begrüßet, lieber Judenkönig!“

Evangelist: Und gaben ihm Backenstreiche. Ging Pilatus  
zum dritten Mal heraus und sprach zu ihnen:

Pilatus: „Ich führe ihn heraus zu euch.  
Sehet! Sehet! Sehet, welch ein Mensch!“

Evangelist: Da sie Jesum sahen, schrien sie:

Chor: „Kreuzige ihn!“

Evangelist: Die Hohenpriester sprechen:

Chor: „Nach dem Gesetz soll er sterben! Denn er  
hat sich selbst zu Gottes Sohn gemacht!“

Evangelist: Der Haufe aber schrie noch mehr.

Chor: „Lässest du diesen los,  
so bist du des Kaisers Freund nicht,  
denn wer sich zum Königs machet,  
ist wider den Kaiser!“

Pilatus: „Soll ich euren König kreuzigen?“

Evangelist: Die Hohenpriester antworteten:

Chor: „Wir haben keinen König, denn den Kaiser!“

Evangelist: Da aber Pilatus sahe, daß er nicht schaffte,  
sondern daß viel ein größer Getümmel ward,  
nahm er Wasser, wusch er die Hände  
vor allem Volk und sprach:

Pilatus: „Ich bin unschuldig an dem Blut dieses  
Gerechten. Sehet ihr zu!“

Evangelist: Da schrie das ganze Volk:

Chor: „Sein Blut komme über uns  
und unsre Kinder!“

Choral: Lehr mich, Jesu, daß ich gern  
dir das Kreuz nachtrage,  
daß ich Demut von dir lern  
und Geduld in Plage,  
daß ich dir geb Lieb um Lieb,  
wie du mir gegeben,  
bis auch ich, der Erden müd,  
scheiden werd vom Leben.

Then Pilate took Jesus and scourged him.  
And the soldiers plaited a crown of thorns,  
and put it on his head, and arrayed him in a  
purple robe; they came up to him, saying,

“Hail, King of the Jews!”

And struck him with their hands.  
Pilate went out for the third time, and said to them,

“See, I am bringing him out to you.  
Behold the man!”

When they saw him, they cried out,

“Crucify him!”

The high priests said:

“By the law he ought to die, because  
he has made himself the Son of God.”

The crowd cried all the more:

“If you release this man,  
you are not Caesar’s friend;  
every one who makes himself a king  
sets himself against Caesar.”

“Shall I crucify your king?”

The chief priests answered,

“We have no king but Caesar.”

So when Pilate saw that he was gaining nothing,  
rather that a riot was beginning,  
he took water and washed his hands  
before the crowd, saying,

“I am innocent of this man’s blood;  
see to it yourselves.”

And all the people cried,

“His blood be on us  
and on our children!”

Jesus, teach me to gladly  
follow you with the cross,  
that I learn from you  
humility and patience in trials,  
that I give you love  
as you loved me,  
until even I, tired of earth,  
part from life.

## DER PASSION LETZTER TEIL: GOLGATHA

Evangelist: Und sie banden Jesum und führeten ihn dahin,  
und er trug sein Kreuz, hinaus zur Stätte, die da  
heißet Golgatha. Allda kreuzigten sie ihn und mit  
ihm zween Mörder. Pilatus aber schrieb eine  
Überschrift und setzte sie auf das Kreuz:  
Jesus von Nazareth, der Juden König.  
Und die vorübergingen schalten ihn. Auch der  
Übeltäter einer, die da gehenkt waren, lästerte  
ihn und sprach:

Schächer: „Andern hat er geholfen  
und kann sich selber nicht helfen!  
Bist du Christus, so hilf dir selber und uns!“

Evangelist: Desgleichen auch die Hohenpriester spotteten  
seiner samt den Schriftgelehrten und Ältesten:

Chor: „Er hat Gott vertrauet: der erlöse ihn nun!  
So steige er nur vom Kreuz,  
ist er der König von Israel!“

Evangelist: Es standen aber bei dem Kreuze Jesu seine  
Mutter und seiner Mutter Schwester, Maria, des  
Kleophas Weib, und Maria Magdalena.  
Da nun Jesus seine Mutter sehe und den Jünger  
dabei stehen, den er lieb hatte,  
spricht er, zu seiner Mutter:

Jesus: „Weib, siehe, siehe, das ist dein Sohn!“

Evangelist: Und zu dem Jünger:

Jesus: „Siehe, das ist deine Mutter!“

Evangelist: Und in der neunten Stunde schrie Jesus laut:

Jesus: „Mein Gott, mein Gott, warum, warum,  
warum hast du mich verlassen?“

Evangelist: Darnach, als Jesus wußte,  
daß schon alles vollbracht war,  
daß die Schrift erfüllet sei, spricht er:

Jesus: „Mich dürstet.“

Evangelist: Und sie fülleten einen Schwamm mit Essig.  
Da ihn Jesus genommen hatte, schrie er abermal  
laut, und neigte sein Haupt und verschied.

Choral: Jesu, dir sei ewig Lob,  
der du uns erlöset,  
durch dein bitterm Kreuzestod  
Gott uns hast versöhnet!  
All dein Lieb, dein göttlich Kraft,  
ließ uns nicht verderben,  
trug fürwahr ein schwere Last:  
für sein Feind zu sterben!

## LAST PART – GOLGOTHA

So they took Jesus, and he went out,  
bearing his own cross, to the place called the place of a skull,  
which is called in Hebrew Golgotha. There they crucified  
him, and with him two murderers. Pilate also wrote a  
title and put it on the cross; it read:  
‘Jesus of Nazareth, the King of the Jews.’  
One of the criminals  
who were hanged  
railed at him, saying,

“He helped others,  
but cannot help himself!  
Are you the Christ? Help yourself and us!”

So also the chief priests,  
with the scribes and elders, mocked him, saying,

“He trusted in God - may He deliver him now!  
Let him simply come down from the cross  
if he is the King of Israel.”

But standing by the cross of Jesus were his  
mother, and his mother’s sister, Mary the wife of  
Cleopas, and Mary Magdalene.  
When Jesus saw his mother, and the disciple  
whom he loved standing near,  
he said to his mother,

“Woman, behold, this is your son!”

Then he said to the disciple,

“Behold, this is your mother!”

And at the ninth hour Jesus cried with a loud voice:

“My God, my God,  
why hast thou forsaken me?”

After this Jesus,  
knowing that all was now finished,  
said (to fulfill the scripture),

“I thirst.”

And they filled a sponge with vinegar.  
After Jesus took it, he cried again with a loud voice,  
and bowed his head and died.

Jesus, be praised eternally,  
you who redeemed us.  
By your death on the cross,  
God has forgiven us!  
Your love and divine power  
did not let us perish,  
truly carried the heavy burden:  
to die for your enemy.



Thanks to Inge Kistler and Bill Pullin for help with the English translation. Also, thanks to Jeffrey Hamrick and David Štech, our rehearsal accompanists, and to Don Horisberger, our language coach.



## Hugo Distler, *Choralpassion* (Opus 7)

Hugo Distler is primarily known in this country to adventurous church choir directors and choral singers as the composer of extraordinary choral miniatures – his settings of traditional Christmas carols like *Es ist ein Ros entsprungen* are perhaps the best-known of these. What we've missed are his works for organ and chamber ensembles, and his larger works. Among the latter, perhaps the most extraordinary is the *a cappella Choralpassion* (Opus 7) composed in 1932 (though performed first in 1933). We can find no trace of any Chicago performance of this work, and indeed there is no record of any recent performance anywhere in this hemisphere.

While Distler specifically cites the Heinrich Schütz St. Matthew Passion (1664) as an inspiration, the *Choralpassion* draws on a wide variety of sources: Bach and others for the interposition of chorales (where the choir, representing the people, responds to the emotional/spiritual content of the biblical story); early Renaissance composers for rhythmic, harmonic and contrapuntal elements; and a searing modern sensibility that finds new depths in the narrative interjections of crowds, disciples, and Pharisees, and even the recitative of the evangelist and the characters. This is made more powerful by an extremely careful selection of words from all four gospels.

The eight chorales also break new ground – using older motet forms rather than the metrical harmonizations of hymn tunes of Bach, but infusing them with an adventurous harmonic and rhythmic language. All of the chorales are based on the same hymn tune, *Jesu, deine Passion*. Distler describes the form of the chorales as a group specifically as “Variations”; however, the chorale texts are drawn from separate hymns with texts as late as the late 17<sup>th</sup> century. This allows the composer to use the chorales to cover an exceptionally wide emotional range – there are moments of great inner peace, but also of restless self-awareness.

With all of this complexity, however, there is never the sense of a collage; everything is fully integrated, fully imagined in what becomes an entirely new form. Compared to the Bach models (and like the Schütz passions), the setting tells the whole story from the entry into Jerusalem to the Crucifixion itself with great efficiency – performance time is just over 45 minutes. The last scene, recounting the actual crucifixion, is relatively downplayed, perhaps deliberately anti-climatic; and it is followed by an extraordinarily meditative closing chorale.

Distler's understanding of the passion is almost the direct opposite of the one expressed in a certain recent movie – it is not Jesus' suffering that is highlighted but the chorus in all its roles: welcoming crowd, scheming Pharisees, plaintive disciples, taunting and angry mob, and contemporary spiritual respondent. The intense self-awareness of Chorale # 5, *Meine Augen sehen mach deine Angst und Bande*, where the chorus accepts its role in Jesus' suffering, is juxtaposed with – and closely related to – the complex and devastating moment (Chorus #19) when the chorus as crowd takes direct responsibility for his death.

## Hugo Distler, 1908 – 1942

Born in Nuremberg, Distler studied in Leipzig before taking the organist position at Jacobskirche in Lübeck in 1931. As a teacher, writer, composer and performer he sought to ground his work in a living history of renaissance and early baroque music. One whole strand of his music stemmed from his efforts to oversee the rehabilitation of a number of baroque organs, which in turn deepened his understanding of the overall problems and possibilities of sound in 17<sup>th</sup> century churches.

Distler was not an enthusiastic supporter of National Socialism, but did join the party in 1933 in order to continue in his teaching positions. The regime in turn was never comfortable with his work, which was listed several times in catalogs of “degenerate” art because of its protestant spirituality and the composer's unwillingness to celebrate the regime's doctrine or achievements. Nevertheless, in periods when the party needed the Church and was willing to let it function at least in part on its own terms, Distler found himself elevated to significant positions without church responsibilities (first in Stuttgart and then in Berlin). Finally, he learned of the likelihood that he would be conscripted, and took his own life, shortly before the delivery of a letter informing him that he would be permitted to continue his work.

– Steve Andrews

A note from the Cantate Board of Directors:

Hugo Distler's *Choralpassion* was written in Germany in 1932, during the rise of Nazism. The piece is in the tradition of medieval passion plays, and it is important to note that these works, though intended as expressions of faith, have often been used to justify and incite persecution of Jews. Clearly, this was neither the intent nor the result of Distler's opus. The Last Supper was a Passover Seder, the start of the Jewish holiday of liberation. We offer this piece in the spirit of liberation from all hatred, especially that which has stained historical relations between Christians and Jews.

## Matthew Schlesinger, Evangelist

Matthew Schlesinger, tenor, received his B.A. in Music Education from Western Illinois University where he studied with Mr. Lynn Thompson. Matthew has served as a member of numerous choruses in the area including the Chicago Symphony Chorus, Grant Park Chorus, Oriana Singers, Chicago Choral Artists, Lyric Opera of Chicago, Sounds of Chicago, DaCorneto, the Lutheran Choir of Chicago and *Cantate*. Currently, Matthew is the Choral Director at Plainfield High School, Central Campus where he is privileged to be a part of the outstanding choral traditions in the Plainfield district. Looking to the future, Matthew will be joining the Plainfield Area Community Chorus as Director beginning in September.

## Bruce Tammen, Jesus

Baritone Bruce Tammen holds degrees from Luther College, Northwestern University, and The University of Chicago; he also studied extensively in France with Dalton Baldwin and Gérard Souzay, and for several years with Max van Egmond at Oberlin's Baroque Performance Institute. He has performed several seasons under Helmut Rilling at the Oregon Bach Festival, and with the Robert Shaw Choral Institute, in Souillac, France, and is baritone soloist on the Telarc/Shaw compact disks *Appear and Inspire* and *Liebeslieder Waltzes*. Additionally, he has taught voice and directed choirs at Luther College, The University of Chicago, and The University of Virginia, and is the founding director of Chicago Chorale, a fifty-voice ensemble based in Hyde Park.

## J. David Štech, Pontius Pilate

J. David Štech holds a Master of Music degree in orchestral conducting from Northwestern University and a Bachelor of Arts degree in organ performance and choral conducting from California State University, Chico where he also studied Opera and Accompanying. An active performer, David has served as conductor for the North Shore Chamber Orchestra, the Sherwood Symphony Orchestra, *Bella Voce*, the *Schola Cantorum* of St. Peter the Apostle and is on the faculty at the Chicago College of Performing Arts at Roosevelt University. Currently, he is music director of American Opera Group, First Presbyterian Church of Lake Forest, Chicago Choral Artists and assistant director of choirs at Columbia College. An avid traveler and linguist, he is well-versed in Eastern European folk dances and songs.

## Benjamin D. Rivera, Director

Benjamin Rivera, now in his fifth concert season as conductor of *Cantate*, is known principally in the Chicago area as a singer. He is the bass section leader of the Chicago Symphony Chorus, and also performs with the Chicago Symphony Singers, the Grant Park Chorus and *Bella Voce*. With these and other area groups, he has shared the stage with many of today's foremost conductors. He has appeared as soloist numerous times throughout the Midwest, most recently in multiple performances of Jesus in Bach's *St. John Passion*. He is also the Worship Leader of Cross & Crown, a non-denominational church on the northwest side of Chicago. He holds the Master of Music degree in Music Theory from Roosevelt University.

## About Cantate

Founded in 1997, *Cantate* is a mixed chamber choir comprised of professional and avocational singers whose goal is to explore mainly *a cappella* music from all time periods, cultures, and lands. Previous appearances include services and concerts at various Chicago-area houses of worship. *Cantate* has been featured many times in public concerts at the Chicago Botanic Garden's "Celebrations" series and at Evanston's First Night. *Cantate* has also appeared at the Chicago Historical Society and the Chicago Cultural Center.

Visit Cantate on the web at **[www.cantate.ws](http://www.cantate.ws)**

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