

Johann Sebastian Bach

ST. JOHN PASSION

Johannespassion

VALPARAISO UNIVERSITY CHORALE
VALPARAISO UNIVERSITY BACH CHOIR

Marin Jacobson, conductor

LEIPZIG BAROQUE ORCHESTRA

Konstanze Beyer, concertmaster

FEATURED SOLOISTS

Corey Shotwell, tenor, Evangelist

Seth Hobi, Jesus

Daniel Eifert, bass

Sophia Duray, soprano

Sarah Ponder, mezzo soprano

SATURDAY, APRIL 12 | 5:00 p.m.

*Chapel of the Resurrection
Valparaiso University*

SUNDAY, APRIL 13 | 4:00 p.m.

*St. Luke's Lutheran Church
Park Ridge, IL*



AT VALPARAISO UNIVERSITY

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Saturday, April 12, 2025
5:00 p.m.
Chapel of the Resurrection

and

Sunday, April 13, 2025
4:00 PM
St. Luke's Lutheran Church, Park Ridge, Illinois

Program Note

When the congregation gathered at St. Nicolas Church in Leipzig, Germany, on April 7, 1724, for Good Friday worship, they heard J.S. Bach's St. John Passion for the first time. Good Friday was considered the culmination of the liturgical year, since the redeeming death of Jesus stood as the cornerstone of Lutheran teaching. While it was customary to hear a passion on Good Friday, Bach's music was more complex and sophisticated on every level than similar works by contemporaries. In the first seconds, listeners experienced the persistent repetition of the pitch 'g' in the bass, a continuous sigh figure in the violas, a circling motion in the violins, and suspenseful dissonances sounding from the oboes and flutes. Bach had chosen the traditional key for lamentation, G minor, to begin his first passion. As the orchestra set the scene with dramatic music one would have expected to hear in baroque opera overtures rather than in houses of worship, the choir was poised to declaim an atypical text for a passion: "O Lord, our Lord, how majestic is your name in all the earth" from Psalm 8. In this opening movement, Bach effectively juxtaposed a text praising Christ's majesty and holiness with the evil of the world emanating from the music. The irony and power of this opening chorus sets the tone for a highly-dramatic presentation of St. John's account of Jesus' passion.

J.S. Bach returned to his St. John Passion several times during his tenure in Leipzig, making revisions for each occasion. The following spring, Good Friday congregants at the St. Thomas Church heard Bach lead the second performance. Another performance in 1732 is likely, and the final performance under Bach's direction was heard in 1749, a year before his death. Bach also began creating a definitive version in 1739, but completed only the first ten movements; a copyist finished the score ten years later, including the remaining movements from the original first version. The loss of some performing materials, changes among the versions, and an incomplete definitive version have challenged scholars and editors who sought to present Bach's final intent as they developed functional performing editions. Today, we will perform the first ten movements from Bach's 1739 definitive version, and the remaining movements from the 1749 edition.

An *oratorio passion*, Bach's St. John Passion reflects traditions that originated in the early church, such as assigning several individuals to chant the parts of the Evangelist, Jesus, Pilate, Peter and other characters. Polyphonic *turba* ('crowd') choruses, hymns, and then modern poetry were eventually added to oratorio passions. Bach utilized all of the oratorio passion possibilities, assigning soloists *recitative* passages drawn from John 18 and 19 that advanced the story, or *arias* in which poetic texts enabled emotional reflection on events just presented. The chorus engages in three distinct types of music: large choruses (movements 1 and 39), *turba* ('crowd') choruses, and chorales (German hymns). In the *turba* choruses, the crowd responds to dialogue with highly-charged, dramatic music. The chorales contrast with the antagonism of the *turba* choruses and adopt the perspective of we the listeners, inviting us to reflect on the unfolding passion of Jesus, and to see ourselves in moments like Peter's denial. The chorales invite repentance, living justly, and praising Christ for redeeming sinful humans through his death.

In its original context, a sermon would have been preached between parts 1 and 2 of the St. John Passion. In today's performance, there will be a brief pause between the two chorales that preceded and followed the sermon (numbers 14 and 15). We choose to perform this work without an intermission so as to enable you to experience the unfolding drama without interruption.

It is a special joy to welcome the Leipzig Baroque Orchestra again to Valparaíso University. We are grateful for the warm relationship we enjoy with the Leipzig Baroque Orchestra and their concertmaster Konstanze Beyer. The orchestra and choirs have shared collaborative performances in the United States and Germany during the past two decades. Please enjoy reading more about the orchestra and Ms. Beyer later in this program.

You may notice that the baroque period instruments played by the Leipzig Baroque Orchestra have a different sound than modern instruments, and the orchestra's members have developed specialized skills for performance on period

instruments. The differences in sound are due in part to gut strings, differences in bow construction, and woodwind instruments that do not have keys to assist with chromatic passages. The orchestra will tune to A=415, one half-step lower than standard modern tuning in keeping with performance practice when Bach conducted this work.

The professional soloists, orchestra members, and choirs are blessed by the collaborative vision of Dr. Christopher Cock and Phyllis and Richard Duesenberg and the Duesenberg's generosity in establishing the Bach Institute at Valparaiso University. With ongoing support from patrons like you, the Bach Institute continues to support the deep engagement of Valparaiso University students and musical partners with the music of J.S. Bach, his predecessors, and those influenced by him. Through the support of the Bach Institute, the Valparaiso University Chorale and the Bach Choir perform one of J.S. Bach's major works every three years, and regularly perform shorter works. I am grateful each day as I see inspiring opportunities to learn and grow unfold through the study and performance of musical masterpieces like the St. John Passion here at Valparaiso University. We are all fortunate to be here today to experience Bach's brilliant work and the expertise of our professional collaborators. Thank you for joining us today. We hope that this performance will be meaningful for you.

Marin Jacobson, DMA

Director of the Bach Institute

Phyllis and Richard Duesenberg Chair in Lutheran Music

Director of Choral and Vocal Activities

J.S. Bach, St. John Passion (BWV 245)

J.S. Bach, St. John Passion, BWV 245, Version IV of 1749; movements 1–10, 1739.

PART ONE

1 CHORUS

Herr, unser Herrscher, dessen Ruhm
in allen Landen herrlich ist!
Zeig uns durch deine Passion,
daß du, der wahre Gottessohn,
zu aller Zeit,
auch in der größten Niedrigkeit,
verherrlicht worden bist!

Lord, our ruler, whose praise
is glorious in all lands!
Show us through your Passion
That you, the true son of God,
throughout all time,
even in the greatest abjection,
have been glorified!

2a EVANGELIST

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

Jesus went [out from Jerusalem] with his disciples across the
brook Kidron, [to a place] where there was a garden, where Jesus
and his disciples went in. Judas, however, who betrayed him, also
knew the spot, for Jesus often gathered in that place with his
disciples. Now when Judas had engaged the band [of Roman
soldiers], and attendants of the chief priests and of the Pharisees,
he comes there with torches, lanterns, and with weapons. Now as
Jesus knew everything that should happen to him [according to
scriptural prophecy], he went out and declared to them:

JESUS

Wen suchet ihr?

Whom are you seeking ?

EVANGELIST

Sie antworteten ihm:

They answered him:

2b. CHORUS

Jesus von Nazareth

Jesus of Nazareth

2c. EVANGELIST

Jesus spricht zu ihnen:

Jesus declares to them:

JESUS

Ich bin's.

That, 'I am.'

EVANGELIST

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

Judas, however, who betrayed him, also stood among them. Now
as Jesus declared to them, "That, 'I am,'" they drew back and fell
to the ground. Then he asked them once more:

JESUS

Wen suchet ihr?

Whom are you seeking?

EVANGELIST

Sie aber sprachen:

They again declared:

2d. CHORUS

Jesum von Nazareth.

Jesus of Nazareth.

2e. EVANGELIST

Jesus antwortete:

Jesus answered:

JESUS

Ich hab's euch gesagt, daß ich's sei, suchet ihr denn mich, so lasset diese gehen!

I have said this to you—"that, "I am""; if you are seeking me, then let these [others] go.

3. CHORALE

O große Lieb', o Lieb' ohn' alle Maße,
die dich gebracht auf diese Marterstraße!
Ich lebte mit der Welt in Lust und Freuden,
und du mußt leiden.

O great love, o love beyond all measure,
that has brought you on this path of torment!
I [have] lived with the world in delight and joy,
and you must suffer.

4. EVANGELIST

Auf daß das Wort erfüllet würde, welches er sagte:
Ich habe der keine verloren, die du mir gegeben hast.
Da hatte Simon Petrus ein Schwert und zog es aus und schlug
nach des Hohenpriesters Knecht und hieb ihm
sein recht Ohr ab; und der Knecht heiß Malchus.
Da sprach Jesus zu Petro.

So that what he [had] said, the Word, would be fulfilled:
"I have not lost one [follower] of those whom you [God the father]
have given me." Then Simon Peter, having a sword, drew it out and
struck at the high priest's servant and cut his
right ear off; and the servant's name was Malchus.
Then Jesus declared to Peter: "

JESUS

Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht
trinken, den mir mein Vater gegeben hat?

Put your sword into its scabbard. Shall I not drink the cup that my
father has given me?

5. CHORALE

Dein Will gescheh, Herr Gott, zugleich
auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
gehorsam sein in Lieb und Leid;
wehr und steur allem Fleisch und Blut,
das wider deinen Willen tut!

May your will be done, Lord God, alike
On earth as [it is] in the kingdom of heaven.
Give us patience in time of suffering,
To be obedient in love and woe;
Restrain and hold in check all flesh and blood
That acts against your will.

6. EVANGELIST

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

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

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 unbind me
from the snares of my sins,
my salvation [Jesus] is bound.
To heal me fully
of all vice-boils,
he lets himself be wounded.

8. EVANGELIST

Simon Petrus aber folgte Jesu nach und ein
ander Jünger.

Simon Peter, however, followed Jesus and [so did]
another disciple.

9. ARIA

Ich folge dir gleichfalls mit freudigen Schritten,
und lasse dich nicht,
mein Heiland, mein Licht.
Befördre den Lauf
und höre nicht auf
selbst an mir zu ziehen, zu schieben, zu bitten.

I will follow you likewise with joyful steps,
and will not let you go,
my Savior, my light.
Promote the course [of my life of faith]
And do not cease
Drawing, pushing, imploring me yourself.

10. EVANGELIST

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

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

MAID

Bist du nicht dieses Menschen Jünger einer?

Are you not one of this person's disciples?

EVANGELIST

Er sprach:

He declared:

PETER

Ich bin's nicht.

That, I am not.

EVANGELIST

Es stunden aber die Knechte und Diener
und hatten ein Kohlfu'r gemacht (denn es war kalt), und
wärmten sich. Petrus aber stand bei ihnen und
wärmte sich. Aber der Hohepriester fragte Jesum
um seine Jünger und um seine Lehre.
Jesus antwortete ihm:

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

JESUS

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

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

EVANGELIST

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

But as he spoke such things, one of the attendants standing
nearby gave Jesus a blow to the cheek and declared:

ATTENDANT

Solltest du dem Hohenpriester also antworten?

Should you answer the high priest like that?

EVANGELIST

Jesus aber antwortete:

But Jesus answered:

JESUS

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

If I have spoken badly, then prove that it be evil;
but if I have spoken rightly, why do you strike me?

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 battered you so badly,
with wound-marks?
You are indeed not a sinner,
as we and our children [are];
you do not have experience of [committing] misdeeds.

Ich, ich und meine Sünden,
Die sich wir 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 little grains
of sand on the seashore,
they have caused you
the sorrow, that strikes you,
and the grievous host of torments .

12a. EVANGELIST

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

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

12b. CHORUS

Bist du nicht seiner Jünger einer?

Are you not one of his disciples?

12c. EVANGELIST

Er leugnete aber und sprach:

He denied [it] again and declared :

PETER

Ich bin's nicht.

That, I am not.

EVANGELIST

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

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

ATTENDANT

Sahe ich dich nicht im Garten bei ihm?

Did I not see you in the garden with him?

EVANGELIST

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

Then Peter disavowed [Jesus] once more, and immediately the
cock crowed. Then Peter remembered the words of Jesus and
went out and wept bitterly.

13. ARIA

Ach, mein Sinn,
who willst du endlich hin,
wo soll ich mich erquicken?

O, my sin,
where, in the end, do you want to go;
where shall I restore myself?

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.

Shall I stay here,
or do I wish
mountains and hills [to fall] upon my back?
With the world there is no counsel whatsoever,
and in my heart persist the agonies
of my misdeed:
For the servant has disavowed the Lord.

14. CHORALE

Petrus, der nicht denkt zurück,
seinen Gott verneinet,
der doch auf ein' ernsten Blick
bitterlichen weinet.
Jesu, blicke mich auch an,
wenn ich nicht will büßen;
wenn ich Böses hab getan,
rühre mein Gewissen!

Peter, who does not think back [to Jesus' Word],
disclaims his God;
at a penetrating glance, however,
he weeps bitterly.
Jesus, glance upon me as well,
whenever I do not want to atone;
whenever I have done something evil,
stir my conscience!

– BRIEF PAUSE –

PART TWO

15. CHORALE

Christus, der uns selig macht, kein Bös 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 [with salvation], has committed no
evil;
for us, in the night, he was seized like a thief,
led before godless people, and falsely accused,
mocked, scorned, and spat upon, just as the scripture says.

16a. EVANGELIST

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

Then they led Jesus from Caiaphas before the hall of judgment,
and it was early. And they did not go into the hall of judgment, so
that they would not be [ritually] impure, but might eat [of the]
Easter [lamb]. Then Pilate went out to them and declared:

PILATE

Was bringet ihr für Klage wider diesen Menschen?

What charge do you bring against this person?

EVANGELIST

Sie antworteten und sprachen zu ihm:

They answered, declaring to him:

16b. CHORUS

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht
übertantwortet.

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

16c. EVANGELIST

Da sprach Pilatus zu ihnen:

Then Pilate declared to them:

PILATE

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

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

EVANGELIST

Da sprachen die Jüden zu ihm:

Then the Jews declared to him:

16d. CHORUS

Wir dürfen niemand töten.

We are not permitted to put anyone to death.

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:

So that the Word of Jesus would be fulfilled—what he had said when he indicated what manner of death he would die. Pilate then went back into the hall of judgment and summoned Jesus and declared to him:

PILATE

Bist du der Juden König?

Are you the King of the Jews?

EVANGELIST

Jesus antwortete:

Jesus answered:

JESUS

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

Are you speaking for yourself [when you declare] this, or have others said it to you of me?

EVANGELIST

Pilatus antwortete:

Pilate answered:

PILATE

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

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

EVANGELIST

Jesus antwortete:

Jesus answered:

JESUS

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

My kingdom is not from this world; were my kingdom from this world, my attendants would fight on that account, [so] that I would not be handed over to the Jews; but now, my kingdom is not from here.

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 throughout all the ages,
how can I adequately enlarge upon this faithfulness?
Meanwhile, no human heart may conceive of
what [is fit] to give you.

Ich kann's mit meinen Sinnen nicht erreichen,
womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn diene Liebestaten
im Werk erstatten?

With my sins, I cannot arrive at
what indeed to compare your mercy with.
How can I, then, repay your acts of love
in [my pursuing] the work [of the Lord]?

18a. EVANGELIST

Da sprach Pilatus zu ihm:

Then Pilate declared to him:

PILATE

So bist du dennoch ein König?

So you are nonetheless a king?

EVANGELIST

Jesus antwortete:

JESUS

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

EVANGELIST

Spricht Pilatus zu ihm:

PILATE

Was ist Wahrheit?

EVANGELIST

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

PILATE

Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Jüden König losgebe?

EVANGELIST

Da schrieen sie wieder allesamt und sprachen:

18b. CHORUS

Nicht diesen, sondern Barrabam!

18c. EVANGELIST

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

19. ARIOSO

Betrachte, meine Seel, mit ängstlichem Vergnügen,
mit bittre Lust und halb beklemmtem Herzen
dein höchstes Gut in Jesu Schmerzen,
Sieh hier auf Ruten, die ihn drängen,
vor deine Schuld den Isop blühen
und Jesu Blut auf dich zur Reinigung versprengen,
drum sieh ohn Unterlaß auf ihn!

20. ARIA

Mein Jesu, ach! dein schmerzhaft bitter Leiden
bringt tausend Freuden,
es tilgt der Sünden Not.
Ich sehe zwar mit vielen Schrecken
Den heiligen Leib mit Blute decken;
doch muß mir dies auch Lust erwecken,
er macht mich frei von Höll und Tod.

21a. EVANGELIST

Jesus answered:

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

Pilate declares to him:

What is truth?

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

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

Then they shouted back, all together, declaring:

Not this one, but Barabbas!

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

Ponder, my soul, with anxious pleasure,
with bitter delight and half-uneasy heart,
in Jesus' agonies your highest good;
look here at the rods that crush him,
[and at] the hyssop blossoming for [the healing of] your guilt,
And sprinkling Jesus' blood on you for purification;
for this, look on him without ceasing!

My Jesus, oh! Your agonizing, bitter suffering
Brings [me] thousandfold joys;
It blots out the anguish of sin.
Although I see with great horror
The holy body covered with blood,
yet this must arouse in me also delight;
He sets me free from hell and death.

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

21b. CHORUS

Sei begrüßet, lieber Judenkönig!

21c. EVANGELIST

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

PILATE

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

EVANGELIST

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

PILATE

Sehet, welch ein Mensch!

EVANGELIST

Da ihn die Hohenpriester und die Dienersahen, schrieen sie und sprachen:

21d. CHORUS

Kreuzige, kreuzige!

21e. EVANGELIST

Pilatus sprach zu ihnen:

PILATE

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

EVANGELIST

Die Juden antworteten ihm:

21f. CHORUS

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben, denn er hat sich selbst zu Gottes Sohn gemacht.

21g. EVANGELIST

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

PILATE

Von wannen bist du?

And the soldiers braided a crown of thorns and set it upon his head and laid a purple robe on him, declaring:

Greetings, dear king of the Jews!

And gave him blows to the cheek. Then Pilate went back out and declared to them [the Jews]:

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

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

Look, what a man!

When the chief priests and the attendants looked at him, they shouted, declaring :

Crucify, crucify!

Pilate declared to them:

Take him away and crucify him, for I find no fault in him.

The Jews answered him:

We have a law, and according to that law he ought to die: for he has made himself the Son of God.

When Pilate heard this statement, he was more afraid yet, and went back into the hall of judgment and declares to Jesus:

Where do you come from?

EVANGELIST

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

PILATE

Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu Kreuzigen, und Macht habe, dich loszugeben?

EVANGELIST

Jesus antwortete:

JESUS

Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größ're Sünde.

EVANGELIST

Von dem an trachtete Pilatus, wie er ihn losließe.

22. CHORALE

Durch Dein Gefängnis, Gottes Sohn,
ist 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.

23a. EVANGELIST

Die Juden aber schrieen und sprachen:

23b. CHORUS

Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser.

23c. EVANGELIST

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

PILATE

Sehet, das ist euer König!

EVANGELIST

Sie schrieen aber:

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

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

Jesus answered:

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

Upon this, Pilate sought how he might release him.

[It is] through your imprisonment, Son of God,
[that] freedom [from sin] must come to us;
your dungeon is the throne of grace,
the refuge of all the devout;
for had you not assumed [temporal] servitude,
our servitude [to sin] would have had to be eternal.

But the Jews shouted, declaring:

If you release this one, then you are not the emperor's friend;
for whoever makes himself king is
against the emperor.

When Pilate heard this statement, he led Jesus out and set himself on the judgment seat, at the place that is called "High Pavement," but "Gabbatha" in Hebrew. It was, however, the preparation day in [Jewish] Easter, at the sixth hour, and he [Pilate] declares to the Jews:

Look, this is your king!

But they shouted out:

23d. CHORUS

Weg, weg mit dem, kreuzige ihn!

Away, away with him; crucify him!

23e. EVANGELIST

Spricht Pilatus zu ihnen:

Pilate declares to them:

PILATE

Soll ich euren König kreuzigen?

Shall I crucify your king?

EVANGELIST

Die Hohenpriester antworteten:

The chief priests answered:

23f. CHORUS

Wir haben keinen König denn den Kaiser.

We have no king but the emperor.

23g. EVANGELIST

Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha.

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

24. ARIA with CHORUS

Eilt, ihr angefochtenen Seelen,
geht aus euren Marterhöhlen,
eilt – Wohin? – nach Golgatha!
Nehmet am des Glaubens Flügel,
fliehet – Wohin? – zum Kreuzeshügel, fliehet
eure Wohlfahrt blüht allda!

Hurry, you besieged souls,
leave your dens of [spiritual] torment,
hurry – where to? – to Golgotha!
Accept faith's wings;
fly – where to? – to the cross's hilltop;
your welfare blossoms in that very place!

25a. EVANGELIST

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Jüden König." Diese Überschrift lasen viel Jüden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Jüden zu Pilato:

In that very place they crucified him, and with him two others, one on either side, but Jesus in the middle. But Pilate wrote [on a board the text for] a superscription and set it on the cross, and [it] was written, "Jesus of Nazareth, the King of the Jews." Many Jews read this superscription, for the place where Jesus was crucified was near the city. And it was written in [the] Hebrew, Greek, and Latin language[s]. Then the chief priests of the Jews declared to Pilate: :

25b. CHORUS

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

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

25c. EVANGELIST

Pilatus antwortet:

Pilate answers:

PILATE

Was ich geschrieben habe, das habe ich geschrieben.

What I have written, that I have written.

26. CHORALE

In meines Herzens Grunde,
dein Nam und Kreuz allein
funkelt all Zeit und Stunde,
drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
zu Trost in meiner Not,
wie du, Herr Christ, so milde
dich hast geblut zu Tod!

27a. EVANGELIST

Die Kriegsknechte aber, da sie Jesum gekreuziget
hatten, nahmen seine Kleider und machten vier Teile,
einem jeglichen Kriegesknechte sein Teil, dazu auch
den Rock. Der Rock aber war ungenähet,
von oben an gewürket durch und durch.
Da sprachen sie untereinander:

27b. CHORUS

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

27c. EVANGELIST

Auf daß erfüllet würde die Schrift, die da saget:
"Sie haben meine Kleider unter sich geteilet
und haben über meinen Rock das Los geworfen."
Solches taten die Kriegesknechte. Es stund aber bei dem
Kreuze Jesu seine Mutter und seiner Mutter Schwester,
Maria, Kleophas Weib, und Maria Magdalena.
Da nun Jesus seine Mutter sahe und den Jünger dabei
stehen, den er lieb hatte, spricht er zu seiner Mutter:

JESUS

Weib, siehe, da ist dein Sohn!

EVANGELIST

Darnach spricht er zu dem Jünger:

JESUS

Siehe, das ist deine Mutter!

28. CHORALE

Er nahm alles wohl in acht
in der letzten Stunde,
seine Mutter noch bedacht,
setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
stirb darauf ohn' alles Leid,
und dich nicht betrübe!

29. EVANGELIST

Und von Stund an nahm sie der Jünger zu sich.
Darnach, als Jesus wußte, daß schon alles vollbracht

At the bottom of my heart,
your name and cross alone
blazes forth all times and seasons,
for which I can be joyous.
Appear to me in the image—
for consolation in my distress—
Of how you, Lord Christ, so copiously/generously
have [for my salvation] bled yourself to death!

The soldiers, however, when they [themselves] had crucified
Jesus,
took his clothes and made four parts,
to each soldier his part, with these also the robe.
But the robe was unseamed,
woven from the top through and through.
Then they declared to one another:

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

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

Woman, look, this is your son!

After that he declares to the disciple:

Look, this is your mother!

He took good heed of everything
in the final hour;
considerate yet of his mother,
[he] sets her a guardian.
O humankind, put things straight,
love God and humanity,
die after that beyond all woe,
and do not sadden yourself!

And from [that] hour on, the disciple took her to his own.
After this, since Jesus knew that everything

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 hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:

JESUS

Es ist vollbracht!

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!

31. EVANGELIST

Und neiget das Haupt und verschied.

32. ARIA and CHORALE

Mein teurer Heiland, laß dich fragen,
Jesu, der du warest tot,
da du nun mehr ans Kreuz geschlagen
und selbst gesaget: Es ist vollbracht,
lebest nun ohn' Ende,
bin ich vom Sterben frei gemacht?
in der letzten Todesnot,
nirgend mich hinwende
kann ich durch deine Pein und Sterben
das Himmelreich ererben?
Ist aller Welt Erlösung da?
als zu dir, der mich versühnt,
O du lieber Herre!
Du kannst vor Schmerzen zwar nichts sagen,
gib mir nur, was du verdient,
doch neigest du das Haupt
und sprichst stillschweigend: ja.
mehr ich nicht begehre!

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.

had already been accomplished, [and, so] that the scripture would be fulfilled, he declares:

I thirst!

A vessel full of vinegar was standing there. But they filled a sponge with [the] vinegar, laid it upon a hyssop branch, and held it up to his mouth. Now when Jesus had taken the vinegar, he declared:

It is accomplished!

It is accomplished!
O comfort for the debilitated souls!
The night of mourning
now lets its final hour be counted.
The hero out of [the lineage of] Judah triumphs with power
and brings the battle to a close.
It is accomplished!

And bowed his head and departed [earthly] life.

My precious Savior, let [me] ask you:
Jesus, you who were dead,
now that you were nailed to the Cross
and [have] said yourself, "It is accomplished,"
Now [you] live without end;
have I been made free from death?
in the final throes of death,
[may I] turn myself nowhere
Can I, through your pain and death,
inherit the kingdom of heaven?
Is redemption of all the world [to be found] here?
but to you, who reconciles me [with God, the Father],
O you dear Lord!
You can, in agonies [of pain and death], it is true, say nothing;
Give me only what you have earned [for us];
but you bow your head
and declare silently, "Yes".
more I do not ask for!

And look, there: the veil in the Temple split apart wholly and utterly into two pieces, from top to bottom. And the earth quaked, and the rocks split apart, and the graves opened, and many bodies of the saints arose.

34. ARIOSIO

Mein Herz, in dem die ganze Welt
bei Jesu Leiden gleichfalls leidet,
die Sonne sich in Trauer kleidet,
der Vorhang reißt, der Fels zerfällt,
die Erde bebt, die Gräber spalten,
weil sie den Schöpfer sehn erkalten,
was willst du deines Ortes tun?

My heart, while the entire world
with Jesus's suffering likewise suffers:
the sun clothes itself in mourning,
the veil tears apart, the rock crumbles,
the earth quakes, the graves break asunder,
because they see the creator [Jesus] grow cold,
what will you [my heart] do for your part?

35. ARIA

Zerfließe, mein Herze, in Fluten der Zähren
dem Höchsten zu Ehren!
Erzähle der Welt und dem Himmel die Not:
dein Jesus ist tot!

Dissolve, my heart, into floods of tears
to honor the Most High!
Report to the world and to heaven the distress:
your Jesus is dead!

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 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.

But the Jews, because it was the preparation day, that the
corpses might not remain on the cross
during the Sabbath (for that same Sabbath was highly solemn),
asked Pilate that their legs would be
broken, and that they would be taken down. Then the soldiers
came and broke the legs of the first and of the other
who had been crucified with him. But when they came to Jesus,
because they saw that he was already dead,
they did not break his legs; rather, one of
the soldiers opened his side with a
spear, and immediately blood and water went out [of the side of
Jesus's dead body].

Und der das gesehen hat, der hat es bezeuget, und
sein Zeugnis ist wahr, und derselbige weis,
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 he who has seen this has given witness to it,
and his witness is true, and this same one knows
that he says the truth, so that you all may believe.
For such a thing has taken place so that the scripture
would be fulfilled: "You all shall break apart no bone in it [the
Easter lamb]. And again another scripture declares: "They
will look on whom they have pierced."

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 suffering,
that we, ever submissive to you,
may shun all iniquity,
[and may] consider your death and the reason
for it fruitfully;
In return, though [we be] poor and weak,
[may we] give you thank-offerings!

38. EVANGELIST

Darnach bat Pilatum Joseph von Arimathia, der ein
Jünger Jesu war (doch heimlich, aus Furcht vor den
Jüden), daß ermöchte abnehmen den Leichnam Jesu.
Und Pilatus erlaubete es. Derowegen kam er und
nahm den Leichnam Jesu herab. Es kam aber auch
Nikodemus, der vormals bei der Nacht zu Jesu
kommen war, und brachte Myrrhen und Aloen
untereinander, bei hundert Pfunden. Da nahmen sie
den Leichnam Jesu und bunden ihn in leinen Tücher
mit Spezereien, wie die Jüden pflegen zu begraben.

After that, Joseph of Arimathea, who was a disciple
of Jesus (but secretly, for fear of the Jews),
asked of Pilate that he might take down Jesus's corpse.
And Pilate allowed it. Therefore he came and
took down Jesus's corpse. But there came also
Nicodemus, who formerly had come to Jesus by night,
and brought a mixture of myrrh and aloes,
about a hundred pounds. Then they took
Jesus corpse and bound it in linen cloths
with spices, the way the Jews are accustomed to burying.

Es war aber an der Stätte, da er gekreuziget ward,
ein Garte, und im Garten ein neu Grab, in welches
niemand je geleget war. Dasselbst hin legten sie Jesum,
um des Rüsttags willen der Juden, dieweil das
Grab nahe war.

39. CHORUS

Ruht wohl, ihr heiligen Gebeine,
die ich nun weiter nicht beweine;
runt wohl und bringt auch mich zur Ruh!
Das Grab, so euch bestimmt ist
und ferner keine Not umschließt,
macht mir den Himmel auf und schließt die Hölle zu.

40. CHORALE

Ach Herr, laß dein lieb Engelein
am letzten End die Seele mein
in Abrahams Schoß tragen,
den Leib in seim Schlafkämmerlein
gar sanft, ohn einge Qual und Pein
ruhn bis am jüngsten Tage!

Alsdenn vom Tod erwecke mich,
daß meine Augen sehen dich
in aller Freud, O Gottes Sohn,
mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

But there was by the place where he was crucified
a garden, and in the garden a new grave, into which
nobody had ever been laid. In that place they laid Jesus,
for the sake of the preparation day of the Jews, because the
grave was nearby.

Rest well, you saintly bones,
which I will no longer bewail;
Rest well and bring also me unto rest.
The grave—which is appointed to you
and from now on will enclose no distress—
opens heaven unto me and closes hell.

Ah Lord, let your dear little angels
at the very end carry my soul
into Abraham's bosom [to heaven],
my body resting in its little sleeping chamber [the grave],
Altogether peaceably, without any sorrow and pain,
until the last day!

Raise me thereafter from the dead,
so that my eyes will look on you
in all joy, O Son of God,
my Savior and Throne of Grace!
Lord Jesus Christ, do hear me [in these petitions];
I want to praise you eternally!

(trans. Michael Marissen and Daniel R. Melamed)

About the Conductor



Marin Jacobson is delighted to serve the Valparaíso University community as the Phyllis and Richard Duesenberg Chair in Lutheran Music, Director of the Bach Institute, and Director of Choral and Vocal Activities. She previously served as Director of Choral Activities, Department Chair and Voice Area Coordinator at Malone University and as Music Department Chair, Director of Music Education, and Associate Director of Choral and Vocal Activities at Concordia University Irvine. Choirs under her direction have toured throughout the United States and abroad. Dr. Jacobson brings a wealth of experience in collegiate, church, community, school, and studio settings.

Beyond the university, she is a frequent clinician and has led choral festivals for students of all ages. Her professional activities include scholarship, performance, and composition. Her compositions are published by MorningStar Music, and Valparaíso University ensembles have premiered her setting of “Songs of Thankfulness and Praise” (March 2025 Bach Institute Outreach Tour program), the hymn tune VINE (March 2024 Bach Institute Outreach Tour program), and the Gospel processional (2023 Christmas at Valpo). Her article “Through the Church

the Song Goes On” was published in Luther Seminary’s *Word and World* (spring 2024), and “Text and Musical Gesture in the Choral Music of Rebecca Clarke” was featured in the ACDA *Choral Journal*. Dr. Jacobson recently served as guest conductor of the Summit Choral Society’s Metropolitan Chorus (Ohio) in a performance of Mozart’s *Vesperae solennes de confessore*, KV 339. Jacobson previously conducted the Ames Chamber Artists (Iowa) and was founding director of the Mankato Children’s Chorus (Minnesota). While living in California, Jacobson sang with the Pacific Chorale and premiered several of her compositions with the Concordia University choirs.

Jacobson employs choral methods in rehearsal that foster growth in musicianship and expressive communication. Her thematic choral programming inspires audiences with well-crafted historical and contemporary compositions by diverse composers.

Jacobson earned the DMA in Choral Conducting and Pedagogy from The University of Iowa, a MM in Vocal Performance from the University of Minnesota, and a BA in Vocal Music Education from St. Olaf College. She is an active member of the American Choral Directors Association (ACDA), the National Association of Teachers of Singing (NATS), the National Association for Music Education (NAfME), and the Indiana Music Educators Association (IMEA).

About the Ensembles

Valparaiso University Chorale

Soprano

Nayeli Cuevas | Psychology | Crown Point, IN
Chris DeGard | Music Education | Knox, IN
Isabel Gauss | Elementary Education | Yorkville, IL
Justine Olson | Psychology | Crown Point, IN
Sarah Roeglin | Nursing | Delafield, WI
Victoria Tiller | Music | Mishawaka, IN
Lynne Thissen | Meteorology and Geography |
Evansville, IN

Alto

Anna Anderson | Nursing | Naperville, IL
Giselle Rivera | Psychology | Munster, IN
Becca Schatte | Music Education |
Jefferson City, MO
Maggie Schepmann | Biology | Maineville, OH
Kayla Sleeper | Theology | Westmont, IL
Gabby Unzicker | Biology, Environmental Science |
Valparaiso, IN

Tenor

Francisco Cruz | Music Education | East Chicago, IN
Robbie Garza | Music Therapy and University Studies |
Valparaiso, IN
*Joshua Klabunde | Integrated Business and Engineering |
Logansport, IN
Ethan Mohr | Music, Computer Science | Beecher, IL
*Hayden Mohr | Engineering | Beecher, IL

Bass

Aidan Andrade | Music | Burbank, IL
Mason Burns | Civil Engineering | Richmond, IN
Andrew DeMik | Mechanical Engineering | New Lenox, IL
Michael Petersen | Mechanical Engineering | Elkhart, IN
Isaac Steinke | Mechanical Engineering | Lake Elmo, MN
Timothy Ueltzen | Biology | Chicago, IL

* Servus soloist

Valparaiso University Bach Choir

Soprano

Anne Marie Bice
Leanne Blind-Doskocil
Gwyneth Hoeksema '21
Lisa Jennings

Alto

Mandy Brobst-Renaud
Laura Floyd
Bethany Luke '13
Elena Lutze '15
Beth McQueen

Tenor

Logan Albright '24
Kevin Goebbert '03
Jeffrey Helmers
John Lee
Luke McGinnis '20

Bass

Christopher Ebert
Bruce Foster
Adam Gibson-Even '00
Tom Luekens '64
Paul Nord '91, '17 M.S.
Cody Wilson '19
Matthew Byerly

About the Concertmaster



Konstanze Beyer studied violin and violin pedagogy at the Leipziger Musikhochschule with Gerhard Bosse and Klaus Hertel. During her studies, she became a member of the Capella Fidinia under Hans Größ, and through this experience she discovered her passion for baroque violin and historical performance practice.

In the mid-1980s, the early music scene was still a niche emerging around the University of Leipzig's Museum of Musical Instruments. As one of the first of a younger generation, Beyer played period instruments and quickly made a name for herself in various chamber music groups in and around Leipzig.

In the 1990s, Konstanze Beyer served as concertmaster with the Saxon Baroque Orchestra and the Pauliner Baroque Ensemble. In 1995, the Leipzig Baroque Orchestra was founded and Beyer assumed the role of artistic director in 1998. Under her leadership, the orchestra has actively shaped the musical landscape of Central Germany and Leipzig, in particular. Beyer designs programs, conducts the majority of concerts as concertmaster, and

performs as a soloist. Concert tours have taken her and the orchestra to numerous Eastern European countries, as well as to Gran Canaria, France, Great Britain, Japan, Canada, the USA, and Switzerland.

Invitations from other ensembles such as the Cappella Coloniensis, the Akademie für Alte Musik Berlin, the Dresden and Chemnitz Baroque Orchestras, the Handel Festival Orchestra Halle and the Stefan Poetzsch Ensemble Erlangen complement her busy concert schedule. Konstanze Beyer has participated in numerous CD and radio productions for WDR, BR and MDR.

Leipzig Baroque Orchestra

Violin

Konstanze Beyer, concertmaster
Irene von Harnack-Hilpert
Eva Salonen
Almut Schlicker
Saskia Klapper
Ian Carlos Herrera
Diego Piedra*

Viola

Ulrike Wildenhof
Cosima Taubert

Cello

Kathrin Sutor

Bass

Michelle Wenderlich

Oboe

Annelie Matthes
Beata Polonkai

Flute

Mathias Kiesling
Ulrike Wolf

Bassoon

Axel Andrae

Harpsichord

Mechthild Winter

Organ

Szu-Ping Chang Wong^

* Valparaiso University music faculty

^ Valparaiso University staff

Leipzig Baroque Orchestra 30th Anniversary ~

Founded in 1995, the Leipzig Baroque Orchestra has become an excellent ensemble for the historically-informed performance practice of 17th- and 18th-century music. The Leipzig Baroque Orchestra exclusively performs with historical instruments or faithful modern replicas. The orchestra's musical style has been described as "eloquent and elegant" as well as "bouncy and cheerful" (*Mitteldeutsche Zeitung*). Concert tours have taken the orchestra to France, Gran Canaria, Japan, Switzerland, and to the USA and Canada.

In addition to CD recordings, radio broadcasts, the LBO actively shapes Leipzig's musical life through performances of Bach's cantatas in the St. Thomas Church or through the New Year's concerts in the Great Courtroom of the Federal Administrative Court, which have taken place under the direction of Konstanze Beyer since 2004. The Leipzig Baroque Orchestra enjoys a close artistic collaboration with Leipzig's famous Thomanerchor and its retired choirmaster Georg Christoph Biller, the Josquin des Prez Chamber Choir, the Leipzig Vocal Ensemble, the MDR Children's Choir, and since 2007, an especially close collaboration with the Valparaíso University Chorale. From 2013 to 2016, the Leipzig Baroque Orchestra was the ensemble in residence of the Bach Archive.

The orchestra is particularly committed to supporting outstanding young soloists and prizewinners: since 2000, the Leipzig Baroque Orchestra has awarded a special prize to finalists of the International Bach Competition and has included them in concerts.

About the Soloists



Corey Shotwell is a tenor specializing in the performance of music from the 14th through the 18th centuries with a particular passion for the music of the 17th and 18th centuries. Known for his frequent performances of Bach, his St. John Passion Evangelist has received high acclaim, being described as sung with “dramatic involvement and seeming ease” and whose “involvement in the text and its declamation was total” (*ClevelandClassical.com*). Recent season highlights include performances with the Oregon Bach Festival, San Diego Bach Collegium, Bach Akademie Charlotte, Apollo’s Fire Baroque Orchestra, Carmel Bach Festival, The Newberry Consort, and Alkemie Medieval Music Ensemble. Corey recently earned his M.M.A. in Early Music, Oratorio, and Chamber Ensemble from the Institute of Sacred Music at Yale University. He also holds degrees from Western Michigan University and the Cleveland Institute of Music. Originally from West Michigan, Corey now resides in New Haven, Connecticut. www.coreyshotwell.com.



Seth Hobi, Baritone, has appeared as a soloist and ensemble singer throughout North America and Europe and has a special interest in Early Music, Oratorio, and Concert Performance. Mr. Hobi is currently a Young Artist Fellow with Apollo’s Fire Baroque Orchestra and Singers, and has recently performed with the JSB Ensemble at the Internationales Bachfest in Stuttgart, Germany. He will appear as a Young Artist at the 2025 Boston Early Music Festival where he will be performing the role of Palante in George Frideric Handel’s *Agrippina* and understudying the role of Seneca in Reinhard Keiser’s *Octavia*. Mr. Hobi earned a bachelor’s degree in Vocal Performance from Cleveland State University where he studied voice with Amanda Powell and Tyler Young. He is currently a student in the Sacred Music Program at the University of Notre Dame where he studies voice with Dr. Stephen Lancaster.



Daniel Eifert is a former member of the Chicago Symphony Chorus and the Grant Park Music Festival Chorus, where he also made appearances as a soloist. He has been featured with the Fort Wayne Philharmonic, the Symphony of Oak Park and River Forest, the Civic Orchestra of Chicago, the Apollo Chorus of Chicago, Elmhurst Symphony Orchestra, Northwest Indiana Symphony Orchestra, Elgin Choral Union, Elmhurst Choral Union, and the San Luis Obispo Master Chorale of California. Daniel enjoys a continuing collaboration with the Bach Institute of Valparaiso University, where he has appeared in performances of Bach’s St. John Passion, St. Matthew Passion, Mass in B Minor, and the Christmas Oratorio. In October 2017, Daniel joined the Valparaiso University Chorale with the Leipzig Baroque Orchestra for a celebration of the 500th Anniversary of the Lutheran Reformation in Germany. He earned degrees from Valparaiso University and the University of Minnesota. Daniel currently resides in Wisconsin with his wife and three children.



Sophia Duray, soprano, specializes in solo and chamber music from the Medieval to Classical eras. She recently earned a Bachelor of Music degree in vocal performance from Valparaiso University and is currently pursuing a Master's in Historical Performance Practice at Case Western Reserve University under the guidance of Julie Andrijeski and Tyler Duncan. She recently participated in the Baroque Opera Workshop at Queens College, where she performed in operas by Francesco Cavalli and Henry Purcell, and soloed in Dietrich Buxtehude's oratorio, *Das Jüngste Gericht*, BxWV 3, with Alchymy Viols and Incantare.



Sarah Ponder Hailed as "Deeply expressive" (Chicago Sun Times) and a "first-class soloist" (Chicago Classical Review), Sarah Ponder enjoys a busy career as a soloist and ensemble singer in genres from classical to contemporary to a cappella. Some of Sarah's favorite performances include featured solo appearances with the Grant Park Music Festival, playing Julia Child in performances of Lee Hoiby's one-woman opera, *Bon Appetit!* and a rousing trio rendition of "Row, Row Your Boat" with Yo-Yo Ma at Children's Memorial Hospital as part of her work with the Citizen Musician Initiative. Upcoming performances include opera and oratorio performances in Chicago and around the nation.

A dedicated teacher and mentor, Sarah holds positions at Loyola University and University of Illinois Chicago and has helped to establish innovative programs with the Negaunee Music Institute such as Notes for Peace and Chicago's branch of Lullaby Project (Carnegie Hall). As part of this work, Sarah has also "beguilingly" (Chicago Tribune) performed several solo concerts with famed Maestro Riccardo Muti at the piano. Sarah is featured as a technique model in the award-winning pedagogy book, *Vocal Technique: A Guide for Conductors, Teachers, and Singers*. In her free time, Sarah loves cooking, reading, and rowing with the breast cancer survivor's team, Recovery on Water.

The Bach Institute at Valparaíso University

was established to ensure the legacy of the music and theological perspective of Johann Sebastian Bach for future generations. The vision of Dr. Christopher M. Cock and of Phyllis and Richard Duesenberg, whose generosity endowed and sustains the work of the Bach Institute, came to fruition in 2004 with the official formation of the Bach Institute. Now in its twenty-first year, the Institute continues to explore the life and music of Johann Sebastian Bach in its proper historic, musical and theological context through faithful and artistic performances, seminars and other academic activities.

One of the goals of the Bach Institute is to perform the major works of Johann Sebastian Bach on a triennial basis, in events that bring to campus some of the world's pre-eminent Bach experts as performers and conductors. Central to the mission of Bach Institute is the student experience. University students engage deeply with the music of Bach through the Institute's offerings, and outreach events introduce pre-college students to Bach's rich musical legacy,

The Bach Institute has hosted performances by guest ensembles such as the Bach Collegium Japan, the Dresden Kreuzchor, the Thomanerchor (Leipzig), the Leipzig Baroque Orchestra, The Gesualdo Six, and VOCES8.

Since its inception, the Bach Institute has hosted a number of pre-eminent guest scholars. Symposia by guest scholars have included:

- Bach in Arnstadt and Mühlhausen: Understanding the Genesis of Bach's Compositional Style (Daniel Melamed)
- Bach in Weimar: 1714 – The Making of a Composer (Russell Stinson)
- Bach in Cöthen (James A. Brokaw)
- Bach and the St. John Passion. Special symposium on Performance Practice and the History of the SJP (Christoph Wolff)
- Bach and the St. Thomas Church (Stephen Crist)

The Bach Institute also serves as a touchpoint for Valparaíso University's unique relationship with St. Thomas Church, in Leipzig, Germany, where Bach served as cantor for 27 years. Beginning in 2004, the Valparaíso University Chorale has made five tours to Germany and the St. Thomas Church. In June 2012, the Chorale attended the annual Leipzig Bach Festival celebration to commemorate the 800th anniversary of the St. Thomas Church. The Chorale visited for a fifth time in 2017 as part of the 500th anniversary of the Reformation, making them the only American choir to be part of the official civic commemoration of that historic event.

The Bach Institute has shared a particularly long standing and rich relationship with the Leipzig Baroque Orchestra, both in Germany and in America. This performance of the St. John Passion marks the third collaboration on the Valparaíso University campus. Both the Valparaíso University Chorale and the Leipzig Baroque Orchestra can be heard on their joint recording "O My Soul," released by Valpo Arts Media in 2010.

Bach Institute Triennial Performances:

2004: Inaugural Performance: "Mass in B minor" (Helmuth Rilling, guest conductor)

2007: "St. John Passion" (Craig Jessop, guest conductor)

2010: "St. Matthew Passion" (Hermann Max, guest conductor)

2013: "Mass in B minor" (Christopher M. Cock, conductor)

2016: "St. John Passion" (Christopher M. Cock, conductor)

2019: "St. Matthew Passion" (Christopher M. Cock, conductor)

2022: "Mass in B minor" (Christopher M. Cock, conductor)

2025: "St. John Passion" (Marin Jacobson, conductor)

For information about contributing to future programming for the Bach Institute, please visit our website at valpo.edu/bach or scan the QR code to donate today:



Your Support Makes it Possible

Phyllis Buehner '54 and Richard Duesenberg '51, '53 J.D. have distinguished themselves by their remarkable generosity to Valparaiso University. They have made an enduring impact through the establishment of endowed chairs; significant capital projects, including the Duesenberg Welcome Center; and the establishment of the Bach Institute in 2004.

As co-founders of the Bach Institute at Valparaiso University, their support ensures that world-class performances, meaningful symposia and integral programming will keep the music of J.S. Bach at the center of the life of Valparaiso University.

The continuo organ used by the Bach Institute was designed by the firm of Gerrit and Henk Klop of the Netherlands. It was a gift to the Bach Institute by Phyllis and Richard Duesenberg.

The Bach Institute at Valparaiso University thanks the following recent donors for their generous support:

Jeanne and John Austgen

Bruce and Linda Berner

Joseph and Jennifer Bognar

Gerald and Diana Carter

Jenet and Daniel Gensch

Terry and Kathryn Hartz

Marin and Marty Jacobson

John and Susan Jaeckel

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Luke McGinnis and Gwyneth Hoeksema

Jordan Milne and Stephanie Sepiol Milne

Daniel and Doris Palisch

Brooke and Andrew Robinson

John and Gloria Ruff

Roger Ruff

James and Nancy Spitzack

Scott and Debra Sprandel

Hildred and Edward Tornberg



2024 Outreach tour



2025 Outreach Tour Home Concert



Chorale performing with VOCES8

SEASON SCHEDULE

February 28, 2025, 7 p.m.
Bach Institute Outreach Tour Home Concert

April 9, 2025, 7:30 p.m.
Leipzig Baroque Orchestra Concert

April 12, 2025, 5:00 p.m.
J.S. Bach's St. John Passion
at Valparaiso University

April 13, 2025, 4:00 p.m.
J.S. Bach's St. John Passion
at St. Luke's Lutheran Church, Park Ridge, IL

The Chapel of the Resurrection is built on the traditional homelands of several indigenous peoples, most notably the Potawatomi (Bodéwadmik) Nation. The land was ceded by Potawatomi leaders to the U.S. federal authorities on October 26, 1832, as part of the Treaty of Tippecanoe. We meet in this place indebted to this forced generosity.

Some of the indigenous population successfully resisted removal. Members of the Pokagon Band of Potawatomi (Pokégnek Bodéwadmik) established a sovereign government in Dowagiac, Michigan, and continue to live, work, and worship as our neighbors.