THE
BOISE JUNIOR COLLEGE CHOIR
G. Griffith Bratt, Conductor
Presents
THE PASSION ACCORDING TO ST. JOHN
By J. S. Bach

Twin Falls        April 17, 1962
Good Friday       April 20, 1962
BJC Auditorium    8:15 p.m.
PROGRAM

THE PASSION ACCORDING TO ST. JOHN
by J. S. Bach

Vocal Soloists

St. John, The Evangelist . . . . Ralph McFarlane, Tenor
Jesus . . . . . . . . . . . . . . . David Streetman, Baritone
Peter, Servant, Pilate . . . . . . Rich Hill, Tenor
Maid . . . . . . . . . . . . . . . . DeNice Jensen, Soprano

PART I

1. Chorus Lord, Thou Our Master
2. Recitative (Evan. and Jesus) Jesus went with His Disciples
3. Chorus Jesus of Nazareth
4. Recit. (Evan. and Jesus) Jesus saith to them
5. Chorus Jesus of Nazareth
6. Recit. (Evan. and Jesus) Jesus answered and said
7. Chorale O wondrous love
8. Recit. (Evan. and Jesus) So that the word
9. Chorale Thy will, O lord our God, be done
10. Recit. (Evan.) The body of soldiers
11. Aria (Soprano) I follow Thee
12. Recit. (Evan., Maid, Peter, Jesus) That other disciple
13. Chorale Who was it dared to smite Thee
14. Recit. (Evan.) Now Annas ordered Jesus
15. Chorus Art thou not one of his disciples?
16. Recit. (Evan., Peter and Servant) But Peter denied it
17. Aria (Tenor) O my soul
18. Chorale Peter, while his conscience slept

PART II

19. Chorale Christ, through whom we all are blest
20. Recit. (Evan. and Pilate) Away then led they Jesus
21. Chorus If this man were not a malefactor
22. Recit. (Evan. and Pilate) Then Pilate said to them
23. Chorus For us all killing is unlawful
24. Recit. (Evan., Pilate and Jesus) That thus might be fulfilled
25. Chorale O mighty King
26. Recit. (Evan., Pilate and Jesus) Then Pilate said unto him
27. Chorus Not this man, no, not him
28. Recit. (Evan.) Barabbas he set free, a robber
29. Arioso (Bass) Behold them
30. Aria (Tenor) Beshink thee, O my soul
31. Recit. (Evan.) The soldiers plaited them
32. Chorus Lo, we hail thee, dearest King of Jewry
33. Recit. (Evan. and Pilate) And then with their hands
34. Chorus Crucify, off with Him
35. Recit. (Evan. and Pilate) And Pilate thus made answer
36. Chorus We have a sacred law
37. Recit. (Evan., Pilate and Jesus) Now when Pilate heard this clamoring
38. Chorale Our Freedom, Son of God arose
39. Recit. (Evan.) But the Jews cried out
40. Chorus If thou let this man go
41. Recit. (Evan. and Pilate) Now when Pilate heard
42. Chorus Away with Him, away
43. Recit. (Evan. and Pilate) Pilate saith unto them
44. Chorus We have no king by Caesar
45. Recit. (Evan.) Then Pilate delivered Him
46. Aria (Bass) and Chorus - Run, ye souls
47. Recit. (Evan.) And there crucified they Him
48. Chorus Write thou not, the King of Jewry
49. Recit. (Evan. and Pilate) But Pilate replied to them
50. Chorale In my heart's inmost kernel
51. Recit. (Evan.) And then the four soldiers
52. Chorus Let us then not cut or tear it
53. Recit. (Evan. and Jesus) That the scripture
54. Chorale He of everything took heed
55. Recit. (Evan. and Jesus) And from then on
56. Aria (Alto) It is fulfilled
57. Recit. (Evan.) And bowed down his head
58. Aria (Bass and Chorus) O Thou my Saviour, give me answer
59. Recit. (Evan.) And then behold
60. Arioso (Tenor) My heart! See
61. Aria (Soprano) Release, O my spirit
62. Recit. (Evan.) The Chief Priests therefore
63. Chorale Help, O Jesus, God's own Son
64. Recit. (Evan.) There came unto Pilate
65. Chorus Rest well, Beloved
66. Chorale O Lord, Thy little angel send
RALPH MCFARLANE is a graduate of BJC and Oberlin. Graduate study has been at New England Conservatory of Music. He is living in Cleveland where he is actively engaged in teaching and as soloist for synagogue and church. His first love is oratorio and it is a pleasure to welcome him back to BJC where he last sang the tenor solo role, when a student, in Mendelssohn's "St Paul." Many may remember him as the national winner of the Morrissey Kiet. vocal scholarship which he won the year he graduated from BJC. He was a student of Lucille T. Forter at that time.

DAVID STREETMAN came to Boise in September 1961 as a member of the BJC Music Department staff where he is teaching voice and related subjects. He came from Texas Christian University where he was choral director. He has studied in Vienna and is a graduate of Baylor U. (Mus. Bac.), North Texas State (M.M.), and where he has completed considerable resident work toward his PhD in Musicology.

DENICE JENSEN, whose home is in Meridian, is a sophomore music major at BJC and is well known for her many local performances. She was state winner last year in the Student Auditions of the NFMC.
RICHARD HILL came to BJC from Burley. Rich is also a music major and a sophomore. He sang the male lead in the Choir's presentation of "The Mikado" last year and was also a science student in Kansas City when the choir sang there for the NFMC convention last April.

BOISE JUNIOR COLLEGE A CAPELLA CHOIR, which tonight is dropping its a capella flavor, is the only nationally recognized junior college choir in the country. This recognition has come about chiefly through its performances at the National Federation of Music Clubs national biennial conventions in San Diego (1959) and in Kansas City (1961). The Choir has already received inquiries about singing at the next biennial convention in Pittsburgh in 1963 and plans to use any profit from tonight's performance toward that end. The BJC Music Department has been federated for a good many years and in 1961 received a citation from the State Federated Music Clubs, a rarely given citation in recognition of its work.
J. S. Bach's "The Passion According to St. John" was first performed on Good Friday 1723 (or 1724) in Leipzig. It was ancient custom to sing the Passion Story with one voice chanting the Gospel narrative and one or more other voices representing the protagonists of the drama. The practice of using a choir for words of groups was centuries old. Bach built mightily on this ancient tradition and St. John's Passion (and some years later, the St. Matthew Passion) represents the musical and artistic culmination of this practice. No creative artist, before or since Bach's day, has challenged the unique position which his Passion settings hold in the realm of religious art.

In Bach's settings of the Passion Story the singers represent three categories:

(1) The Evangelist (John or Matthew) who relates the story and connects and explains the dialogue of the protagonists;

(2) The characters in the drama, represented by recitatives for individuals and choral pieces for groups; and

(3) The congregation of believers, voicing their reactions as they listen to the story and lessons that should be taken to heart.
The functions for the pieces in the third category (arias, chorales, and choral prologues and epilogues) is to freeze the action for a time and sustain the mood, and to give the listeners interludes of sustained rhythms and melodies as a relief from too constant musical recitation. But of even more importance was Bach's aim to teach a lesson; to bring home immediately to his hearers a moral to be drawn from each turn of the story, and to be applied to their own lives.

All recitations and some of the choruses are taken directly from the St. John's Gospel. The arias, chorals, and other choruses are composed commentaries on the implications of the Gospel story.

*****

Because of the nature of the music and because the performance tonight is intended as a religious experience, it is requested that there be no applause.
The Choir and the Department of Music wishes to express their sincere appreciation to all members of the orchestra for the many hours of rehearsal which made tonight's presentation possible.