REDEEMING THE BETRAYER: ELGAR’S PORTRAYAL OF JUDAS IN THE APOSTLES

Ryan Taycher

UNIVERSITY OF NORTH TEXAS

December 2013

Thesis Prepared for the Degree of

MASTER OF ARTS

APPROVED:

Timothy L. Jackson, Major Professor
Stephen Slottow, Committee Member
Daniel J. Arthurs, Committee Member
Frank Heidlberger, Chair of the Department of
   Music History, Theory, and
   Ethnomusicology
James C. Scott, Dean of the College of Music
Mark Wardell, Dean of the Toulouse Graduate
   School

Despite its generally agreed importance, very little has been written about *The Apostles.* Even among the extant publications that address *The Apostles,* scholars have focused on its history and development, its reception, or analytical descriptions of its surface themes. The aim of this study will therefore be to provide neither a biography of Elgar, nor an account of the genesis of the work, but to analyze *The Apostles* in a manner that will achieve a deeper understanding of the oratorio. Chapter 1 explores the complexities that surround Judas and the different ways in which he was perceived throughout history. Then, through my analysis of the surface motives in Chapter 2 and their significance in relation to the large-scale harmonic structure in Chapter 3, I will suggest that Elgar does not denigrate Judas as the betrayer of Christ in *The Apostles,* but rather depicts him as a tragic yet crucial figure in achieving the redemption of mankind, and through this Judas himself is redeemed.
ACKNOWLEDGMENTS

I would first like to thank my committee members, Stephen Slottow and Danny Arthurs, for their beneficial comments and suggestions in editing my thesis. Jason Patterson and Ben Graf, my friends and fellow graduate students, provided many helpful thoughts during the process of analyzing and writing. I also had several enlightening conversations with Aran Walter regarding the theological aspects of this study.

I want to especially thank my parents, who provided me with a musical upbringing and have supported me throughout my academic pursuits. To Kristen Bigham, without whose love and constant encouragement (as well as invaluable feedback and editing) this and many other projects would not have been possible, I wish to extend my sincere appreciation. Finally, I would like to express my deepest gratitude to Timothy Jackson, who introduced me to the world of Schenkerian theory and has selflessly taught me for the past five years. I hope that my work may attest to the profound impact he has had upon me as a teacher and a mentor.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iii</td>
</tr>
<tr>
<td>LIST OF EXAMPLES</td>
<td>v</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>viii</td>
</tr>
<tr>
<td>CHAPTER 1. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER 2. HISTORICAL PERSPECTIVES OF JUDAS</td>
<td>4</td>
</tr>
<tr>
<td>The Traditional View of Judas</td>
<td>4</td>
</tr>
<tr>
<td>The Protestant View of Judas</td>
<td>10</td>
</tr>
<tr>
<td>The Gospel of Judas</td>
<td>18</td>
</tr>
<tr>
<td>CHAPTER 3. ELGAR’S PORTRAYAL OF JUDAS</td>
<td>22</td>
</tr>
<tr>
<td>CHAPTER 4. <em>PARSIFAL, KUNSTRELIGION</em>, AND JUDAS’S REDEMPTION</td>
<td>40</td>
</tr>
<tr>
<td>APPENDIX: ANNOTATED LIBRETTO</td>
<td>68</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>86</td>
</tr>
</tbody>
</table>
LIST OF EXAMPLES

Example 3.1. Various Forms of the ‘Judas’ Motive in Elgar, *The Apostles*

a) ‘Judas’ Motive (Jaeger 1903, 23) ................................................................. 27
b) Extended Judas Motive (Jaeger 1903, 23) ......................................................... 27
c) Complete Judas Motive (Jaeger 1903, 48) ....................................................... 27

Example 3.2. Elgar, *The Apostles*, “II. By the Wayside,” mm. 53-56: Tritones and Judas......28

Example 3.3. Tritones in J. S. Bach, *St. Matthew Passion* (BWV 244)

a) No. 7, “Da ging hin der Zwölfen einer mit Namen Judas Ischarioth,” mm. 4-6 ...... 29
b) No. 11, “Er antwortete und sprach,” mm. 3-4 ..................................................... 29
c) No. 11, “Er antwortete und sprach,” mm. 12-14................................................. 29
d) No. 26, “Und er kam und fand sie aber schlafend,” m. 17 ................................. 29
e) No. 26, “Und er kam und fand sie aber schlafend,” mm. 22-23......................... 30
f) No. 41a, “Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat,” mm. 7-10.................................................................................. 30
g) No. 41a, “Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat,” mm. 14-16.................................................................................. 30

Example 3.4. Elgar, *The Apostles*, “II. By the Wayside,” mm. 17-18: Tritones and Judas....31


Example 3.7. Elgar, *The Apostles*, “IV. The Betrayal,” mm. 175-78: Tritones and Judas.....32


Example 3.11. ‘Earthly Kingdom’ Motive (Jaeger 1903, 18).................................................. 35
Example 4.1. Wagner, *Parsifal*, Act I, mm. 1-5: D♯ Accidental............................................... 43
Example 4.5. Elgar, *The Apostles*, “Prologue” ......................................................................... 46
Example 4.6. ‘Christ, The Man of Sorrows’ Motive (Jaeger 1903, 5)....................................... 46
Example 4.10. Elgar, *The Apostles*, “II. By the Wayside” ......................................................... 50
Example 4.11. Elgar, *The Apostles*, “III. By the Sea of Galilee,” mm. 1-177.......................... 50
Example 4.15. Elgar, *The Apostles*, “III. By the Sea of Galilee,” mm. 444-46 ....................... 52
Example 4.18. Elgar, *The Apostles*, “V. Golgotha,” “VI. At the Sepulchre,” and “VII. The Ascension” ........................................................................................................................................ 55


# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>Giotto, <em>The Kiss of Judas</em> (1304-6), detail of fresco in Scrovegni Chapel, Padua, Italy</td>
<td>5</td>
</tr>
<tr>
<td>2.2</td>
<td>Fra Angelico, <em>The Capture of Christ</em> (c. 1440), fresco in the Friary of San Marco, Florence, Italy</td>
<td>6</td>
</tr>
</tbody>
</table>
CHAPTER 1
INTRODUCTION

In his later years, Elgar recalled the words of his schoolmaster: “The Apostles were poor men, young men at the time of their calling; perhaps before the descent of the Holy Ghost not cleverer than some of you here” (Buckley 1904, 8). Since that time, he had been thinking of ideas for an oratorio based on the story of the apostles and selecting words for the libretto.\(^1\) Following the success of *The Dream of Gerontius* at the Birmingham Triennial Music Festival in 1900, he was commissioned to compose another work for the 1903 festival, giving him an opportunity to finally bring his oratorio to fruition (McVeagh 2007, 97).\(^2\) *The Apostles* was premiered 14 October 1903 to a sold-out audience (Moore 1984, 415). According to Charles McGuire, “his oratorios provided the international middle-class with just enough Handel for them to feel comfortable, and just enough Wagner to feel tantalized” (2002, vi). In the year following the premiere, Robert J. Buckley wrote, “I have no doubt that in the end Elgar’s first installment of his projected trilogy of ‘The Apostles’ will be esteemed an advance on ‘Gerontius,’ not only in point of technique but also in loftiness of conception, in general nobility of thought, and even in originality of invention” (1905, 79).

Despite its generally agreed importance, very little has been written about *The Apostles*. McGuire commented that “until recently, Elgar studies have fallen into two categories: biographies that encompass his life and works, and testimonials about the composer’s character. As such, little space is devoted to the analysis of individual compositions” (2002, xi). Even

---

\(^1\) The appendix to this thesis contains the complete libretto with biblical references, a beneficial resource which to my knowledge has not yet been made available.

\(^2\) See also Hunt 1999, 77-80.
among the extant publications that address *The Apostles*, scholars have focused on its history and development, its reception, or analytical descriptions of its surface themes. The aim of this study will therefore be to provide neither a biography of Elgar (which has been extensively published), nor an account of the genesis of the work, but to analyze *The Apostles* in a manner that will achieve a deeper understanding of the oratorio. As Elgar’s close friend and publishing representative A. J. Jaeger stated, “[*The Apostles*] deserves quite exceptional attention—nay more, its rare subjectivity seems to demand that it shall be approached with that love and enthusiasm without which the mysterious depths in the creations of genius must remain unrevealed” (1903, 3). In order to bring these matters to light, it is necessary to recognize the various motivic themes used throughout the work and their relation to the narrative plot. Yet, whereas other analyses have finished at this point, understanding these motives within the context of the large-scale harmonic structure will reveal added significance in their application.

Furthermore, because his audience was familiar with the narrative of the Gospels, Elgar chose to focus instead on the apostles themselves, providing deep insight into the individual characters. This led some to criticize the work as having “little or no organic connection” (Newman 1922, 83) and, as McGuire noted, “merely episodic, … concentrat[ing] too much on the delineation of character … to the detriment of plot” (2000, 237). However, McGuire

---

3 Biographical publications include Buckley (1904), Kennedy (1968), McVeagh (1955 and 2007), Moore (1984a and 1984b); and Young (1955).
5 In his analysis prepared for the premiere of *The Apostles*, Jaeger wrote, “The composer has not attempted to set afresh the various momentous scenes in the story of Christ’s Passion. He takes them as known, and as having been musically illustrated by numberless composers great and small” (1903, 40).
6 Similarly, Diana McVeagh wrote, “[*The Apostles and The Kingdom*] are formally weak because Elgar tried to bind together things that would not cohere: by over-reliance on leitmotive he not only weakened the structure of independent sections but produced monotony instead of unity” (1955, 136).
counters that “such criticism misses the point: character itself provides the thrust of The Apostles,” and specifically through this focus on character, the oratorio “stands out as some of the most impressive music that Elgar ever composed” (2000, 237). Of all the figures in The Apostles, Elgar was most fascinated with the character of Judas and explored this individual more than any other. Through extensive reading and correspondence with Rev. Charles Gorton, Elgar’s Judas evolved into a theologically complex figure. However, before we can appreciate the rich nuances of Elgar’s musical and theological depiction of Judas, we must first explore the complexities that surround this infamous disciple and the different ways in which he was perceived throughout history. Then, through my analysis of the surface motives and their significance in relation to the large-scale harmonic structure, I will suggest that Elgar does not denigrate Judas as the betrayer of Christ in The Apostles, but rather depicts him as a tragic yet crucial figure in achieving the redemption of mankind, and through this Judas himself is redeemed.
CHAPTER 2
HISTORICAL PERSPECTIVES OF JUDAS

All religions are concerned with the clash between universal good and evil. In Christianity this conflict is resolved not by a picture of unremitting struggle, in which the good eventually wins, but by a story of the apparent sudden defeat of the good, which meekly surrenders to evil. But goodness thereby gains a greater victory, since this very abnegation and defeat is what was needed to nullify evil. In this story, there is need of a figure that somehow acts as intermediary between good and evil: someone who belongs to the party of good, but acts as an agent of evil, so that the temporary defeat can be achieved.

Hyam Maccoby (1992, 1)

The Traditional View of Judas

One of the central tenets of Christianity is the belief that Jesus, the Son of God and the Messiah, was crucified and died for the forgiveness of sins and the salvation of mankind. In the Gospel of Luke, Jesus says, “The Son of man must suffer many things, and be rejected of the elders and chief priests and scribes, and be slain, and be raised the third day” (Luke 9:22). However, Jesus informs his disciples that according to the prophecy, “He that eateth bread with me hath lifted up his heel against me” (John 13:18). During the Last Supper, he pronounces, “Verily, verily, I say unto you, that one of you shall betray me” (John 13:21). This refers to none other than Judas Iscariot, the infamous disciple who maliciously betrayed Jesus to be crucified in exchange for thirty pieces of silver.

---

7 For the sake of consistency, all quotations from the Bible used in this thesis are taken from the King James Version, which Elgar used in constructing the libretto.
8 See also Psalm 41:9.
9 For a more detailed summary of the traditional view of Judas, see Maccoby 1992, 2.
Through centuries of condemnation, an antagonistic and unforgiving view of Judas the betrayer was perpetuated, most notably in the derisive Passion Plays beginning in the thirteenth century and in Medieval and Renaissance art (Maccoby 1992, 107-14). For example, in Giotto’s painting *The Kiss of Judas* (Figure 2.1), Jesus and two of his disciples are depicted with

Figure 2.1. Giotto, *The Kiss of Judas* (1304-6), detail of fresco in Scrovegni Chapel, Padua, Italy

[^10]: For a description of the passion plays, see Paffenroth 2001, 26-30 and 39-43.
gold halos, symbols frequently used to indicate holy or sacred figures. However, Judas is portrayed without a halo, implying that because of his betrayal he is no longer worthy of apostleship. In addition, Jesus is enshrouded in yellow by Judas’s cloak—a color which “in
medieval symbolism, stood for treachery and ignominy” (Maccoby 1992, 114)—as if he has become engulfed in betrayal. In another painting, *The Capture of Christ* by Fra Angelico (Figure 2.2), the same scene is similarly portrayed. Here, Jesus is featured with a gold halo and a red cross, indicating him as the Messiah. To the right, Peter again has a gold halo, as does a second apostle behind him. Judas is depicted with a halo, but rather than gold like those of the other apostles, his is black, symbolizing the epitome of evil and wickedness. These artistic depictions, as well as the gruesome and derisive treatment in the passion plays, demonstrate the animosity held against the disciple. Indeed, even Dante condemned Judas to the innermost circle of hell to suffer the most intolerable fate of all souls (1867, 213).

Despite these long-held convictions of Judas’s guilt, several problematic aspects regarding the traditional view of Judas and his betrayal emerge upon closer investigation of what is told in the Bible. In his *Lectures on the Characters of Our Lord’s Apostles*, a book that greatly influenced Elgar during the composition of *The Apostles*, the nineteenth-century English theologian Richard Whately stated,

> There seems … no good ground for these suppositions. We are told nothing in the Scripture-history, of his motives and intentions. We only read of what he actually did. As to his designs and expectations, we are left to form our own conjectures, from a consideration of what may seem most probable. And nothing, certainly, can be less probable than the suppositions which so commonly pass current as matter of history (1859, 101).

Not only does Judas lack a convincing motive for his betrayal, but one must question why he was needed to identify Jesus in the first place. Both the Gospels of Matthew and Mark

---

11 McGuire notes, “During this period Elgar assembled a small but select theological library that included many of the Protestant theologians mentioned above [i.e., Whitby (1706), Latham (1899), Whately (1839 and 1859), and De Quincey (1897)]. The library contained a great deal of character theory about the Apostles, and many of the studies presented sympathetic views of Judas” (2000, 253). See also Anderson 1990, 57.
emphasize the traitorous kiss of Judas, yet according to Maccoby, “Surely Jesus was well enough known after preaching in the Temple before enthusiastic crowds” (1992, 37), rendering such an identifying action superfluous. There is also a clear contradiction in terms of Judas’s demise. In the Gospel of Matthew, after realizing he had condemned Jesus to death, Judas is said to have repented and returned the thirty pieces of silver to the priests, then departed from the temple and hanged himself (Matthew 27:3-5). However, the Book of Acts describes an unrepentant Judas who used the thirty pieces of silver to purchase a field in which “falling headlong, he burst asunder in the midst, and all his bowels gushed out” (Acts 1:18). These inconsistencies therefore begin to cast doubt upon the reliability of Judas’s portrayal in the Bible.

Another problem arises when examining the Epistles of Paul, which were written nearly ten years before the Gospels. Maccoby asserts that in these writings, “Paul does not seem to have heard of the role of Judas in bringing about the death of Jesus” (1992, 24). Strengthening this assertion is the fact that in I Corinthians 15:5, Paul wrote that Jesus was seen after his resurrection by “the twelve.” Judas must have been included in this instance, as he was not...

12 Matthew 26:48-49 and Mark 14:44-45
13 Maccoby suggests that “the two stories of the death of Judas, irreconcilable as they are on the logical level, form a kind of psychological unity, for together they explore the range of mythical possibilities in answer to the question, ‘What happens to the Betrayer?’ The worshippers whose hopes of salvation depend on the sacrifice of Jesus nevertheless wish to absolve themselves from all participation in bringing about his death. They need, therefore, to load the figure of Judas with all possible guilt” (1992, 57). In addition, “a harmonizing version arose in which Judas did indeed attempt to hang himself, but was cut down in time to save his life. This enabled him to survive long enough to suffer the gruesome death allotted to him in Acts” (Maccoby 1992, 83). This echoes the explanation given by Theophylact (see Klassen 1996, 173), but it seems to be more of a contrived attempt to reconcile the two stories rather than a plausible explanation of Judas’s fate.
14 The Epistles of Paul (the earliest documents in the New Testament) date to 50-60 CE, while Matthew was written about 80 CE, Luke about 85 CE, John about 100 CE, and Acts about 90 CE (Maccoby 1992, 22-23).
15 In addition, the non-canonical Gospel of Peter says, “But we, the twelve disciples of the Lord, wept and were grieved” (Maccoby 1992, 88).
replaced by Matthias until after the Ascension (Acts 1:20-26). This differs from the later Gospels of Matthew, Mark, and Luke, which deliberately refer to “the eleven,” and the Book of Acts even goes so far as to list the eleven disciples.\(^{16}\) Therefore, as Maccoby states, “The careful insistence of the Synoptic Gospels (i.e. Mark, Matthew, and Luke) that the resurrected Jesus appeared to only eleven disciples suggests that a contrary tradition existed that needed to be undermined. This is the earlier tradition which Paul received and handed on. Our conclusion must be, therefore, that no tradition of the betrayal and defection of Judas existed before 60 CE” (1992, 25).

An attempt to reconcile this problem, Maccoby suggests, was the development of multiple Judases—one who betrayed Jesus and one who remained loyal (1992, 51-52). Matthew 10:2-4 and Mark 3:16-19 contain parallel lists of the twelve disciples, but those in Luke 6:14-16 and Acts 1:13-14 replace Thaddeus with Judas Son of James. This is echoed in John 14:22, which refers to “Judas … not Iscariot” (emphasis added). Because the account of Judas’s betrayal in the later Gospels was inconsistent with the earlier Epistles, “a second Judas … was a necessary by-product of the growth of the fictitious Judas-legend” (Maccoby 1992, 52).

Furthermore, certain clues in the narrative of the Last Supper indicate that Judas was not a disloyal outsider, but actually Jesus’s closest disciple. Following Roman practice, the banquet of the Last Supper took place at a *triclinium*, an arrangement of three flat couches placed around a table in a “U” shape with the fourth side left free to allow servants access to the table. The diners reclined upon the couches with their heads toward the table and leaned on their left arms,

leaving their right arms free to reach the table.\textsuperscript{17} According to custom, the guests were arranged hierarchically in various positions of honor.\textsuperscript{18} To the right of Jesus at the Last Supper was the ‘disciple whom Jesus loved,’\textsuperscript{19} but it was Judas who was in the place of honor; according to Alfred Edersheim, “There is, we believe, ample evidence that [Judas] not only claimed, but actually obtained, the chief seat at the table next to the Lord. This … was not, as is generally believed, at the right, but at the left of Christ, not below, but above Him, on the couches or pillows on which they reclined” (1993, 815). In order for Jesus to share a bowl with Judas (Matthew 26:23) or to hand him the piece of bread (John 13: 26), he must have reclined next to Jesus. Judas’s placement in the position of honor at the Last Supper indicates that Jesus held him in high regard, a significant point that gives credence to the possibility that Judas was his most trusted apostle and, consequently, that there are alternate interpretations of this disciple’s actions.

The Protestant View of Judas

In light of these inconsistencies and contradictions contained within even the canonic Bible, it becomes increasingly difficult to view Judas simply as a malicious betrayer with no plausible motive. In the nineteenth century, several Protestant theologians began to consider that perhaps he had alternative intentions and expectations when he betrayed Jesus. According to Whately,

\textsuperscript{17} Visser 1991, 154-5 and McRay 1991, 79. See also Matthew 26: 20, Mark 14:18, and Luke 22:14. Although the King James Version says they “sat,” the translation of the New International Version (as well as several others) indicates that they “reclined.”

\textsuperscript{18} Although there is disagreement as to the exact order and placement of the positions of honor around the \textit{triclinium}, there is general consensus of the importance of this hierarchy. See Clarke 2003, 224-25; Faas 1994, 57-60; Klein 2012, 332-33; Osiek 2002, 90; and Prat 1950, 269 n. 11. In addition, Luke 22:24 indicates “a strife among [the Apostles], which of them should be accounted the greatest,” corroborating this hierarchy.

\textsuperscript{19} Leaning on their left sides at the \textit{triclinium}, he would have had to be on the right side of Jesus in order to lean back on his bosom. See John 13:22-24.
There is no reason for concluding, as unreflecting readers often do, that he was influenced solely by the paltry bribe of thirty pieces of silver … to betray his Master, and to betray Him designedly to death. That Jesus possessed miraculous powers, Judas must have well known; and it is likely that, if he believed Him to be the promised Messiah, who was about to establish a splendid and powerful kingdom (an expectation which is plain was entertained by all the Apostles,) he must have expected that his Master, on being arrested and brought before the Jewish rulers, would be driven to assert his claim, by delivering Himself miraculously from the power of his enemies; and would at once accept the temporal kingdom which the people were already eager … to offer him. That if our Lord had done this, He would have been received with enthusiastic welcome, as the nation’s deliverer from Roman bondage, there can be no doubt; since he would thus have fulfilled the fondly-cherished hopes of the multitudes who had just before brought Him in triumphant procession into Jerusalem (1839, 313-15).

The first point in this sympathetic view is that Judas was well aware of Jesus’s miraculous powers. The disciples were present to witness many of Jesus’s miracles, which were so numerous the Gospel of John closes saying, “And there are also many other things which Jesus did, the which, if they should be written every one, I suppose that even the world itself could not contain the books that should be written” (John 21:25). Based on this, according to Whately, “All the apostles—Judas included—whom our Lord appointed, were, at the time, sincere believers in his divine mission, and zealous in the cause of the kingdom of Heaven” (1859, 116). Elgar even chose to depict the miracle of Jesus walking on the water rather than the transfiguration as “all the Apostles were present at the former.”20

Because Judas was undoubtedly familiar with Jesus’s divine powers and was not alone in his eagerness to institute the kingdom of heaven, he sought to betray him—not to death, but into a situation in which he would have to demonstrate his miraculous power. This, in Judas’s mind, would lead not only to the overthrow of the Roman Empire (Maccoby 1992, 3-4), but also to Jesus “being triumphantly seated on the throne of David as a great and powerful prince”

---

20 Elgar 1983, [iii]. This passage from the introduction to an unpublished edition of the libretto is quoted on the third page of the foreword to the Elgar Complete Edition of The Apostles, but there is no pagination for the front matter.
In the essay “Judas Iscariot,” another source Elgar read, Thomas De Quincey states;

It became important, therefore, according to the views adopted by Judas, that his master should be precipitated into action by a force from without, and thrown into the centre of some popular movement, such as, once beginning to revolve, could not afterwards be suspended or checked. Christ must be compromised before doubts could have time to form. It is by no means improbable that this may have been the theory of Judas. Nor is it at all necessary to seek for the justification of such a theory, considered as a matter of prudential policy, in Jewish fanaticism (De Quincey 1897, 179-80).

This notion of Jewish patriotism is supported in the Gospel of John (11:47-53) where the chief priests and Pharisees gather out of concern that allowing Jesus to continue preaching would cause the Romans to take away their temple and their nation.

The patriotic motivation may explain why Judas betrayed Christ, but as Elgar encountered in Henry Latham’s Pastor Pastorum, “perhaps he wanted to hasten the Divine scheme and help it forward in his own way” (1899, 246). If this was Judas’s true aspiration, it helps greatly in explaining why he betrayed Jesus for the ‘paltry bribe of thirty pieces of silver.’ Whately asserts, “If his objects were … to force his Master into a display of his miraculous

---

21 In I Chronicles 28:4-5, God chose David and his descendents “to sit upon the throne of the kingdom of the Lord over Israel.” However, in Ezekial 21:26-27, “Thus saith the Lord God; Remove the diadem, and take off the crown … I will overturn, overturn, overturn, it: and it shall be no more, until he come whose right it is; and I will give it to him.” This brings added significance to the genealogy of Jesus in Matthew 1:1-17 and Luke 3:21-38, which traces back to David—Jesus was considered by many to be the true heir to the throne of David.

22 In a letter to Thomas Dunhill from 1904, Elgar wrote, “de Quincey can be neglected, but Whately sums up the matter most adequately” (quoted in McGuire 2000, 249 n. 64). Perhaps this is not that he disagrees with De Quincey’s interpretation of Judas, but instead that Whately’s descriptions are more concise and direct. De Quincey goes into extensive detail on tangential issues (as far as Elgar ostensibly was concerned for his project), such as the details and semantics of Judas’s death, issues of translation, etc.

23 In the interest of self-preservation, Caiaphas said, “it is better for you that one man die for the people than that the whole nation perish” (John 11:50). But even this does not seem to be an entirely selfish act; the following verses state that “spake he not of himself: but being high priest that year, he prophesied that Jesus should die for that nation; And not for that nation only, but that also he should gather together in one the children of God that were scattered abroad” (John 11:51-52). In this sense, the death of Jesus was desired by many to serve a much larger purpose.
powers for his own deliverance, his acceptance of the bribe is easily accounted for” (1859, 103-4), and even further, that perhaps accepting the money from the priests would have been “the most effectual way of blinding them to his real design” (1839, 314).

In this Protestant view, Judas truly believed that if Jesus were put into a position where he would be forced to demonstrate his miraculous power, he would do so, which would lead to the recognition of his divinity and the institution of the kingdom of Heaven. As a result, Judas decided to act on this belief. “Though all [the disciples] had the same expectations and conjectures, he dared to act on his conjectures; departing from the plain course of his known duty, to follow out the calculations of his worldly wisdom, and the schemes of his worldly ambition” (Whately 1859, 110). Although Judas misunderstood Jesus’s message, Whately emphasized that Judas was not alone in “having no notion or expectation of a ‘Kingdom not of this world.’ They were all equally in the dark on this point, and remained so, till Jesus Himself ‘opened their understanding,’ after his resurrection” (Whately 1859, 109-10).

De Quincey once again defends Judas’s actions, saying;

The miscalculation … did not hinge at all upon political oversights, but upon a total spiritual blindness; in which blindness, however, he went no farther than at that time did probably most of his brethren. Upon them quite as little as upon him had yet dawned the true grandeur of the Christian scheme. In this only he outran his brethren—that, sharing in their blindness, he greatly exceeded them in presumption” (1897, 181).

Jesus tells his disciples, “it is given unto you to know the mysteries of the kingdom of heaven” (Matthew 13:11). However, they must ask Jesus to explain his parable (Matthew 13:36), making it clear that even they do not fully comprehend his message. It is only after Jesus was arrested that he revealed to Pilate, “My kingdom is not of this world” (John 18:36), and it was not until Jesus appeared to his disciples after the Resurrection that he “opened … their understanding, that they might understand the scriptures” (Luke 24:45). Therefore, according to De Quincey, “Judas Iscariot, it is alleged, participated in the common delusion of the Apostles as to that earthly kingdom which, under the sanction and auspices of Christ, they supposed to be waiting and ripening for the Jewish people” (1897, 177).

See also Whately 1859, 122.
When Judas realized that he had not helped to advance Jesus toward establishing the kingdom but rather misunderstood his message and betrayed him to death, Judas was overcome with remorse. This is stated explicitly in Matthew 27:3-4, and Whately notes that “Judas was overwhelmed with remorse and horror, not, on beholding his Master expiring on the Cross, but, ‘when he saw that He was condemned’” (1859, 111). If Judas felt such remorse upon realizing that his plan had tragically backfired, then the logical conclusion must be that he never intended to betray Jesus to death. Indeed, De Quincey stresses that Judas became overwhelmed “not (understand me) as consequences to which he could no longer reconcile himself, now that they drew nearer, but as consequences to which he never had reconciled himself for a moment—consequences, in fact, to which he had never adverted as possibilities” (1897, 193).

Out of despair, Judas exclaimed to the temple priests, “I have sinned in that I have betrayed innocent blood,” cast down the silver, departed, and hanged himself (Matthew 27:3-5). This sin of despair is significant to the Catholic Church, as “there are no limits to the mercy of God, but anyone who deliberately refuses to accept his mercy by not repenting, rejects the forgiveness of his sins and the salvation offered by the Holy Spirit” (Catholic Church 2000, 456). However, Judas’s remorse and return of the money could be seen as an act of repentance. Maccoby suggests that this “holds out the hope of forgiveness for Judas. His suicide has the appearance of a self-inflicted punishment, rather than an act of mere despair. He refuses to benefit by his treachery, and seeks to return the money he received” (1992, 57). After all, Matthew 27:3 does indeed say that Judas “repented himself.”

---

26 See also Catholic Church 1829, 183 and Delany 1908, 755.
27 William Klassen further notes that “by all canons of traditional repentance, Judas met the three fundamental conditions. He showed contrition and ‘changed his mind’; he confessed, admitting that he had sinned; and he tried to make restitution by returning the money” (1996, 172).
Another important point to consider is that according to the Scriptures, Jesus had to die. He predicts his death and resurrection in Matthew 16:21, saying that he “must go into Jerusalem, and suffer many things of the elders and chief priests and scribes, and be killed, and be raised again the third day.” Jesus is so sure this must happen that when in the following verses Peter rebukes him, saying, “Be it far from thee, Lord: this shall not be unto thee,” Jesus replies, “Get thee behind me, Satan: thou art an offence unto me” (Matthew 16:22-23). Concerning this matter, Whately stated, “All this, He warns them, must take place, according to divine appointment, as it had been foretold in the Scriptures; but then He warns them also, that this makes no difference as to the guilt of the agents who ‘fulfilled these prophecies in condemning Him’” (1839, 308-9). In Matthew 18:7, Jesus says, “For it must needs be that offences come; but woe to that man by whom the offence cometh!” However, is this woe in the sense of castigating the one who will commit such offenses in an attempt to prevent them from happening, or is it in the sense of pity toward the one who must commit this betrayal? According to Alfred Edersheim, “Let it not be thought that it was the necessity of that betrayal which was the cause of Christ’s suffering of soul. He offered Himself willingly—and though it was brought about through the treachery of Judas, yet it was Jesus Himself Who freely brought Himself a Sacrifice, in fulfillment of the work which the Father had given Him” (1993, 825).

Not only was it foretold in the scriptures that Jesus must die, but also that he must be betrayed. In the Gospel of John, Jesus foretells his betrayal, saying, “I speak not of you all: I know whom I have chosen: but that the scripture may be fulfilled, He that eateth bread with me hath lifted up his heel against me” (John 13:18). And while Jesus says that according to the prophecy he must be betrayed, this also intrinsically means that the one who will betray him was

\[28\] See also Psalm 41:9.
foreordained to do so.\(^{29}\) Therefore, Maccoby says, Judas “is fulfilling a prophecy. Yet no credit or happiness is allotted to him for doing what is fated and necessary. His reward for his share in the salvation of mankind is accursedness and damnation” (1992, 41). He even asserts that it was only through Judas’s betrayal that the necessary sacrifice was able to occur:

The claim that Judas, who realized that salvation could only come through Jesus’s death, somehow found the moral courage to bring about this necessary sacrifice, might seem a more acceptable defence. At least it would amount to an honest acknowledgment, which the majority of Christians are unwilling to make, that there is great hypocrisy in claiming to benefit from the death of Jesus, while regarding the person who brought this about with loathing and abhorrence. Christians want Jesus to die on the Cross; otherwise they cannot be saved. To avoid this frightful thought, they have delegated Judas (and the Jews) to murder Jesus on their behalf (Maccoby 1992, 94).\(^{30}\)

This possibility further diminishes the guilt we attribute to Judas since he was a necessary part in the process of redemption.

In light of this notion, several scholars in the late twentieth and early twenty-first centuries expanded upon the Protestant view advanced by Whately, De Quincey, Latham, and others.\(^{31}\) Maccoby suggests that Judas was a “sacred executioner,” a figure he defines as “the performer of the sacrifice who is hated and outlawed, but who still retains an awesome quality because his wicked deed has brought salvation” (1992, 12). Moreover, the necessity of the “sacred executioner” produces a sense of redemption for Judas:

The betrayer or executioner of the necessary sacrifice is so important to salvation that this ultimate redemption is a kind of recognition of his services. Together with the loathing

\(^{29}\) “Jesus is fully aware that he will be betrayed and by whom. Moreover, this is an active rather than a passive foreknowledge, in that Jesus actively promotes his own betrayal and designates Judas as its agent. This makes Judas a fated figure. His betrayal may arise from his defects of character, but it is also his destiny” (Maccoby 1992, 64).

\(^{30}\) The German writers Klopstock and Goethe also presented this view, “asserting that Christ’s resurrection would have been impossible without Judas’s actions” (McGuire 2000, 249). This belief traces back to the Gnostic movements of early Christianity “who quite logically worshiped Judas for saving the world by providing the necessary human sacrifice” (Tarachow 1960, 548). See also Maccoby 1992, 92.

and horror inspired by his deed, there is a submerged feeling that he is in some way a holy person. Indeed he is himself a kind of victim, since he must sacrifice his happiness and innocence to bring about the necessary murder. … The death of Judas, in part at least, is that of a Black Christ, who undergoes his own Passion in order to spare mankind the deadly sin which he commits on their behalf (Maccoby 1992, 58).

When Jesus proclaimed, “Greater love hath no man than this, that a man lay down his life for his friends” (John 15:13), the psychoanalyst Sidney Tarachow stated that “Christ’s remark … could be paraphrased in Judas’s favor: ‘Greater burden can no man give another than that he ask him to be his executioner.’ The guilt for the aggression was loaded onto Judas, while the love of man was assumed by Christ” (1960, 532). From this perspective, when Jesus said “Verily, verily, I say unto you, that one of you shall betray me” (John 13:21), perhaps he is not identifying the one who would betray him, but instead choosing one of his disciples to betray him in order to fulfill the prophecy.

This notion may not be without precedent in the Bible. When James and John make a request of Jesus—“Grant that we may sit, one on Your right and one on Your left, in Your glory” (Mark 10:37)—he gathers the twelve and “tell[s] them they have misunderstood the very nature of discipleship—that prominence in the group will come not to those who seek it for themselves (Mark 10:35-45). Discipleship means giving up one’s life—and one’s power—in order to serve others” (Pagels and King 2007, 39). Furthermore, in the Gospel of John;


As “all the disciples deserted him and fled” after the arrest of Jesus (Matthew 26:56), and “Peter plumbed a lower depth when he denied Jesus thrice” (Maccoby 1992, 26), Judas very well may have been the only disciple truly willing to lay down his life.
The Gospel of Judas

The hypothesis that Judas sacrificed himself in order to enable Jesus’s crucifixion found support in the recent discovery of the Gospel of Judas. For centuries, though, religious scholars had only the words of early Christian writers to describe this Gospel. The most notable mention was in the book Against Heresies by the second-century church father Iranaeus, in which he sought to dispel the threat posed by Gnosticism to the early Church. In the chapter titled “Doctrines of the Cainites,” he wrote,

They declare that Judas the traitor was thoroughly acquainted with these things, and that he alone, knowing the truth as no others did, accomplished the mystery of the betrayal; by him all things, both earthly and heavenly, were thus thrown into confusion. They produce a fictitious history of this kind, which they style the Gospel of Judas (1884, 113).

With only brief mentions such as this, theologians were merely able to conjecture as to Judas’s motives and the possibility that his actions were not entirely understood. However, the discovery of the Gospel of Judas provided new insight through a document hidden for over 1800 years; in contrast to the long-held view of Judas as the incarnation of evil who betrayed Christ, “the Gospel of Judas shows Judas instead as Jesus’s closest and most trusted confidant—the one to whom Jesus reveals his deepest mysteries and whom he trusts to initiate the passion” (Pagels and King 2007, 3).  

32 In the 1970s a limestone box containing a fourth-century papyrus book was discovered in Egypt. After years of mishandling by artifacts dealers, a team of scholars painstakingly restored and translated the text, and in 2006 the National Geographic Society publicly announced that it contained the Gospel of Judas (Pagels and King 2007, xi-xii).

33 In the Gospel of Judas, Jesus asked the disciples if they truly know who he is, to which Judas replied; “I know who you are and which place you came from … but I am not worthy to proclaim the name of the one who sent you.” Then Jesus, recognizing that he perceived even more of such exalted matters, said to him, “Separate from them. I will tell you the mysteries of the kingdom. It is possible for you to reach that place, but you will suffer much grief” (Gospel of Judas 2:22-28). (n.b. All quotations from the Gospel of Judas come from the English
One of the primary concepts conveyed in the Gospel of Judas is the resurrection of the spiritual body and not of the flesh. According to Elaine Pagels and Karen L. King, “The Gospel of Judas rejects the resurrection of the body. … When Jesus tells Judas to ‘sacrifice the human being who bears me,’ he is asking Judas to help him demonstrate to his followers how, when they step beyond the limits of earthly existence, they, like Jesus, may step into the infinite—into God” (2007, 75). A relevant passage is contained in I Corinthians 15:50-51, in which Paul wrote, “Now this I say, brethren, that flesh and blood cannot inherit the kingdom of God … but we shall all be changed,” making the distinction between the natural and the spiritual bodies.34

The Gospel of Judas then tells what is perhaps the most controversial point contained therein—that Jesus had instructed Judas to betray him. In order to demonstrate that resurrection is of the spiritual body rather than the physical body, Jesus said to Judas, “you will sacrifice the human being who bears me” (Gospel of Judas 15:4). This may be compatible with what is told in the Gospels; after Jesus handed the sop to Judas during the Last Supper, he said to him, “That thou doest, do quickly” (John 13:27), yet the following verse reveals that “no man at the table knew for what intent he spake this unto him” (John 13:28). In his statement, is Jesus telling Judas that he knows his intentions to betray him, or is he giving Judas an instruction? Edersheim points out that “None there knew this strange haste, unless from obedience to something that the Master had bidden him” (1993, 824). Indeed, Jesus said to his disciples that he came “to give his life [as] a ransom for many” (Mark 10:45), and that he must be betrayed in order to fulfill the prophecy.

---

34 “Without claiming to understand exactly what happens, Paul acknowledges that resurrection is a mystery, in which … ‘we will all be changed’ from physical to spiritual existence” (Pagels and King 2007, 82).
Furthermore, he told them, “No man taketh [my life] from me, but I lay it down of myself. I have power to lay it down, and I have power to take it again. This commandment have I received from my father” (John 10:18). As Pagels and King wrote, “Once we see that all the New Testament gospels treat Judas’s betrayal as God’s will, it seems less strange to think that Judas might have been seen as following Jesus’s instructions in handing him over, as the Gospel of Judas says” (2007, 33).

Based on this view—that Jesus must be betrayed and that he instructed Judas to do so—one must question whether Judas should be reviled for his actions. A parallel situation is presented in the story of Abraham and Isaac (Genesis 22:1-19), in which God instructs Abraham to offer his only son as a sacrifice. As Abraham takes the knife and is about to kill his son, the angel of the Lord intervenes and provides instead a ram for the sacrifice. Although Abraham did not kill Isaac, one must consider the possibility in which God had not intervened and Abraham had sacrificed his son. Should Abraham be rebuked for committing murder, or would the sacrifice be accepted as God’s divine instruction? If the latter, why then should Judas be rebuked, the one who fulfilled the prophecy and enabled the sacrifice that brought salvation to all mankind? After all, God blessed Abraham “because thou hast obeyed my voice” (Genesis 22:18).

The other apostles did not see it this way, however. In the Gospel of Judas, “‘The twelve’ are said to stone Judas” (Pagels and King 2007, 43); Judas said to Jesus, “I saw myself in a vision. The twelve disciples were stoning me; they were persecuting [me severely]” (9:6-8). The Gospel of Judas teaches that “anyone who sets out on the spiritual path and criticizes the ignorant and wicked powers that rule the world will be persecuted and will suffer—as Jesus repeatedly tells Judas. … The more Judas understands, the more he realizes that he will be cursed and
reviled in this world for doing what Jesus orders him to do” (Pagels and King 2007, 89). Despite this bleak outcome, though, he finds consolation in Jesus’s message of spiritual resurrection — recognizing that only his earthly body will die—and gathers the courage to carry out Jesus’s instruction.

These perspectives developed in a continuing attempt to account for the issues concerning Judas and his betrayal. Yet, when Maccoby asks, “Who was the historical Judas?” he answers that “this is an unanswerable question, since the original Judas—if there ever was such a person—has been so overlaid by myth that he is irrecoverable” (Maccoby 1992, 137). While it may be difficult, or perhaps even impossible, to discern the truth concerning the actions and motivations of Judas and his betrayal, examining critically the various perspectives can help to reveal the problems of each and open our minds to new possible interpretations of one of the most reviled figures in history. More importantly, it is through this understanding that we can more preparedly address Elgar’s powerful and complex portrayal of Judas in The Apostles.
CHAPTER 3
ELGAR’S PORTRAYAL OF JUDAS

I have no doubt you have often heard the trite proverb: *mi* against *fa* is the devil in music.

Johann Joseph Fux (1725, 51)\(^{35}\)

Elgar constructed his own libretto for *The Apostles* by choosing verses from all over the Bible, and he took particular care in choosing scripture for the character of Judas. At first Elgar followed the traditional view of Judas recounted in the Gospels, but through subsequent drafts he slowly instilled the Protestant exegesis he had encountered in the writings of Whately, De Quincey, Latham, and others. As the libretto took shape, Elgar made a note in one draft asking, “Did Judas betray in order to ‘drive’ Jesus to some extraordinary display of power? He knew he had [sic] supernatural powers, an [sic] believed in the temporal kingdom to be founded by Christ. see again W[hately]. P. 105 et seq.”\(^{36}\) Elgar thus provided Judas with a solid motivation, stated in his crucial aside, “(Let Him make speed, and hasten His work, that we may see it; He shall bear the glory, and shall sit and rule upon His throne, the great King—the Lord of the whole earth).”\(^{37}\) As he embraced this Protestant interpretation, he became convinced that there was no justification for the traditional view of Judas:

I have made Judas Iscariot a much more terrible ‘lesson’ than the ordinary acceptation of his character by the unthinking, the unreading and the invincibly ignorant allows. It must be borne in mind that the whole *Un-official*, sneering condemnation of Judas is of a later date than the synoptic Gospels: Judas was made the scapegoat and all opprobrium was heaped upon the memory after the cleavage of Christians and Jews; he was a convenient

\(^{35}\) “*Non dubito, quin faepius audiveris tritum illud sermone proverb-iu[m]: mi contra fa, est diabolus in Musica.*”
\(^{36}\) BL Add. MS 47904B, fol. 45; quoted in McGuire 2000, 254.
\(^{37}\) Scene IV, mm. 76-90. See McGuire 2000, 252-55.
object to receive all the anger, the withering accusations and the bitter feeling of the new sect against the old.

My view is not new,—it is old: the very Christians who now look upon Judas as the mere seller of blood for silver place themselves intellectually below the sailors who hang his effigy on Good-Friday, and these last have not the means of knowing better."

To communicate this perspective to the audience, Elgar asked Rev. Gorton to write a commentary to the libretto. Gorton obliged and published *The Apostles: Sacred Oratorio by Edward Elgar: An Interpretation of the Libretto*, in which he writes, “we may study the actual words and reflect on their choice, so that at least we may come to the hearing with minds prepared” (1903, 9). In his description of the Betrayal scene, he recounts the “more usual view” of Judas as “a thief” and “hypocrite—one bad from the beginning” (1903, 20), but then quotes extensively Whately’s view and says, “Dr. Elgar evidently accepts this interpretation. Judas was the misguided zealot, who would substitute his own plan for Christ’s will. He would compel Him to assert Himself, and thus hasten the coming of the Kingdom, the freedom of His people, and the destruction of the hated power of Rome” (1903, 21). Through Gorton’s analysis, Elgar was able to transmit the Protestant explanation of Judas’s betrayal he purposefully embraced in the oratorio.

Part of Elgar’s fascination with this particular Apostle was that he himself identified with Judas. Despite his period of success beginning in the last decade of the nineteenth century, Elgar often felt rejected by society. Not only was he a Catholic living in Protestant England, but his lack of formal training precluded him from attaining a teaching position at any of England’s revered institutions, such as Oxford, Cambridge, the Royal College of Music, or the Royal

---

38 Contained in “Notes from an Article (sketch) on the Character of Judas Iscariot,” located at the Elgar Birthplace; quoted in McGuire 2000, 255.
39 Letter to Gorton, 17 July 1903: “Personally I should be so grateful if you wd. do something for publication that wd. explain &., if you can, uphold my views” (Moore 1990, 131).
Academy of Music (McGuire 2000, 241). As a Roman Catholic, as a tradesman’s son, as a musician, Elgar saw himself as an outsider to class-bound Victorian society” (Adams 2004, 98). In a letter to Jaeger regarding a musical sketch he had written for Judas, Elgar said, “it’s very hard to try and write one’s self out & find that one’s Soul is not simple enough for the British choral society” (Moore 1987, 153). Following the premiere of The Dream of Gerontius, Elgar again wrote to Jaeger, saying,

I have worked hard for forty years & at the last, Providence denies me a decent hearing of my work: so I submit—I always said God was against art & I still believe it. Anything obscene or trivial is blessed in this world & has a reward… I have allowed my heart to open once—it is now shut against every religious feeling & every soft, gentle impulse for ever (Moore 1984a, 334-5). He was so overwhelmed that two and a half weeks later he sent another letter, expressing that “I really wish I were dead over & over again but I dare not, for the sake of my relatives, do the job myself” (Moore 1984a, 335).

This perceived ostracism often caused Elgar to close himself off from society, and he manifested this personal anguish in the despair of Judas. Following his betrayal, Judas proclaims, “My punishment is greater than I can bear. … Mine iniquity is greater than can be forgiven.”

---

40 Elgar’s father was an organist and owned a music shop, which gave Edward access to instruments and scores, and he was largely self-taught and took private lessons on the organ and violin. He had hoped to study at the Leipzig Conservatory, but his family could not afford to send him (McVeagh 1955, 1-6).
41 18 November 1899. The sketch was sent 15 November 1899 (Moore 1987, 150-51). However, Elgar instead used the sketch in The Dream of Gerontius.
42 9 October 1900.
43 26 Oct 1900. Newman also described that Elgar “was an exceptionally nervous, self-divided and secretly unhappy man… I remember distinctly a dinner at Rodewald’s at which Mrs. Elgar tactfully steered the conversation away from the topic of suicide that had suddenly arisen; she whispered to me that Edward was always talking of making an end to himself” (quoted in Grogan 1989a, 15).
44 Scene IV, mm. 189-91 and 193-95. This verse was actually spoken by Cain after he betrayed and killed his brother Abel (Genesis 4:13). Although God punishes Cain and banishes him, when Cain is worried “every one that findeth me shall slay me,” God assures him that “whosoever
At the end of the scene, he succumbs to despair, saying, “Mine end is come—the measure of my covetousness; Over me is spread an heavy night, an image of that darkness which shall afterward receive me.” This despair—or more precisely, resisting despair—became one of the principal messages of the oratorio. In a letter to Gorton, Elgar articulates,

I have endeavored to suggest that forgiveness is for all who repent. To my mind Judas’ crime or sin was despair; not only the betrayal, which was done for a worldly purpose. In these days, when every ‘modern’ person seems to think ‘suicide’ is the natural way out of everything (Ibsen &c. &c.) my plan, if explained, may do some good: I end Part I with ‘Turn you to the stronghold’—including ‘Blessed is he who is not fallen from his hope in the Lord.’ This has much point in connection with the subsequent Judas scene (Moore 1990, 131).

Following Elgar’s emphasis on this point, Jaeger wrote that Judas is “the archetype of an unregenerate, despairing sinner” (1903, 37) and Gorton twice stated that “God forgives all but despair” (1903, 17 and 23). Although Elgar empathized with this despair and often suffered from hopelessness, he did not lose faith and instead utilized the character of Judas to deliver a message:

Judas, the type of the sinner who despairs, is given prominence not from any melodramatic reason but because the lesson to be learnt from him is needed more at the present day than at any other time. Avarice & unbridled ambition leading to atheism and despair, sometimes ending in self-destruction [,) may be found too often in this meeting time of the centuries.

slayeth Cain, vengeance shall be taken on him sevenfold” and protects him with a mark (Genesis 4:14-16). This reference may imply that while Judas would be punished for his betrayal, Elgar did not necessarily consider death to be a necessary result. See also the discussion of Elgar’s use of Matthew 27:5 in n. 55.

Scene IV, mm. 345ff.

This is a reference to the nineteenth-century Norwegian playwright Henrik Ibsen. Mary Kay Norseng observes in her article “Suicide and Ibsen’s Hedda Gabler” that “Ibsen was fascinated by the subject of death by one’s own hand” (1999, 19).

17 July 1903. Furthermore, in a letter to Jaeger regarding his analysis (14 September 1903), Elgar expressed, “I should have liked a reference to the way a proud sinner at last confronted with the result of his sin is swayed by all sorts of feelings—prompted or suggested by the Psalm he knows so well—ending in blasphemy & despair” (Grogan 1991, 56).

Elgar 1983, [iii]. See n. 20 regarding pagination.
Elgar took great care in crafting his theological depiction of Judas in the libretto to communicate this message, and he reinforced this interpretation through his musical depiction of the Apostle. While Gorton’s interpretation addresses the libretto from a theological standpoint, Jaeger’s *The Apostles: Parts I and II by Edward Elgar (Op. 49): Book of Words with Analytical and Descriptive Notes* approaches the oratorio by means of motivic analysis. Through a narrative description of each scene, he excerpts and labels the various motives used. As Cristopher Grogan notes, “Elgar did not object in principle to naming at least his most important representative motifs as a guide to the listener, but he seems at the same time to have anticipated the likely adverse influence of Jaeger’s methods upon the audience and the critics, who would be encouraged to perceive the music as no more than the stringing together of essentially unconnected thematic tags” (1991, 49). However, Elgar stated, “the music explains—by means of *leitmotifs* & general treatment [—] much of the ‘interdependence’ of the words” (Moore 1990, 131), and Michael Kennedy explains,

> By excluding extra-musical clues and associations, whether personal or literary, a dimension is eradicated. In Elgar’s case, more than in many other composer’s, the music is such a personal expression that his clues to its ‘meaning’, even in non-programmatic works, are a valuable adjunct to understanding (1971, 7).

While an overstated emphasis on excessive motivic analysis could negatively impact one’s interpretation of the work, tracing key motives and their use throughout *The Apostles* can reveal significant aspects of Elgar’s musical depiction.

Of particular interest is what Jaeger terms the ‘Judas’ motive (Ex. 3.1a), which occurs in Scene II, mm. 55-56 (Ex. 3.2). He describes the motive, saying, “these two chords … are heard in the whole wood-wind and two horns, and for one short moment darken, like a passing cloud, the sun-bathed picture. They form the germ of the Judas motive, and should be carefully noted”

---

49 Letter to Gorton, 17 July 1903.
Example 3.1. Various Forms of the ‘Judas’ Motive in Elgar, *The Apostles*

a) ‘Judas’ Motive (Jaeger 1903, 23)

b) Extended Judas Motive (Jaeger 1903, 23)

c) Complete Judas Motive (Jaeger 1903, 48)
Example 3.2. Elgar, *The Apostles*, “II. By the Wayside,” mm. 53-6: Tritones and Judas

(1903, 23). The salient feature of the Judas motive (Ex. 3.1a) is the prominence of the tritone, which is an essential part of the half-diminished seventh chords built here on B and G respectively with F as a common tone sustained in the bass. The adage Fux recalls in *Gradus ad Parnassum*, quoted at the beginning of this chapter, recalls how the tritone has long been regarded as *diabolus in musica*, or “the devil in music” (1725, 51). As Judas was considered by the Gospels of Luke and John to be a “Satan-inspired figure”—or perhaps by some even equated with Satan himself—the association of Judas with the tritone becomes a particularly striking feature. Johann Sebastian Bach utilized this association frequently throughout the *St. Matthew Passion*, as I have indicated with several excerpts in Example 3.3. Very often he

---

50 Jaeger continues, noting, “The complete motive is shown in Ex. 74 [included here as Ex. 3.1c], to the Priest’s words, ‘See thou to that,’ while at other points it is extended by the addition of three angry semiquavers, as shown in Ex. 37a [included here as Ex. 3.1b]” (1903, 23).
51 See also Hammerstein (1974) for a dedicated study on the history of this association.
53 Recall, for example, the black halo around Judas’s head in Fra Angelico’s *The Capture of Christ* (Figure 2.2).
Example 3.3. Tritones in J. S. Bach, *St. Matthew Passion* (BWV 244)

a) No. 7, “Da ging hin der Zwölfen einer mit Namen Judas Ischarioth,” mm. 4-6

![Example 3.3a](image1)

b) No. 11, “Er antwortete und sprach,” mm. 3-4

![Example 3.3b](image2)

c) No. 11, “Er antwortete und sprach,” mm. 12-14

![Example 3.3c](image3)

d) No. 26, “Und er kam und fand sie aber schlafend,” m. 17

![Example 3.3d](image4)
Example 3.3. (cont.)

e) No. 26, “Und er kam und fand sie aber schlafend,” mm. 22-23

f) No. 41a, “Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat,” mm. 7-10

g) No. 41a, “Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat,” mm. 14-16

accompanied the mention of Judas’s name, as well as the words “verrathen” (to betray) and “Tod” (death), with pronounced tritones.

Elgar no doubt was familiar with the *St. Matthew Passion*, which was “the model of expressiveness through the whole of the modern period” (Buckley 1905, 68-9) and was performed regularly at the Three Choirs Festival where he had played in the orchestra and
premiered several works. Elgar himself even stated, “No man has a greater reverence for Bach than I” (Buckley 1905, 31). He may have been influenced by Bach’s depiction of Judas, as he also associates the tritone with the character. The extended version of the ‘Judas’ motive (Ex. 3.1b) features several prominent tritones. The top voice moves a tritone from C through A♭ to F♯, which is emphasized dynamically and marked with both an accent and a slur. The chord in the second measure—a French augmented sixth chord—has tritones between A♭ and D in the lower register and C and F♯ above. In mm. 55-56 of Example 3.2, not only are the tritones from Jaeger’s ‘Judas motive’ (Ex. 3.1a) present in the accompaniment, but Judas’s vocal line outlines a tritone between B♭ and E on the words “The poor is hated.” Judas’s earlier line in the scene, “He poureth contempt upon princes,” also uses the same tritone (Ex. 3.4).

Example 3.4. Elgar, The Apostles, “II. By the Wayside,” mm. 17-8: Tritones and Judas

54 McVeagh 2007, 98. See also pp. 4, 13, 30, and 37. Elgar later prepared an English edition of the St. Matthew Passion with Ivor Atkins, although “Atkins had after all done most of the work” (Moore 1984, 624).

![Ab–D Tritone Example](image1)


![Ab–D Tritone Example](image2)

Example 3.7. Elgar, *The Apostles*, “IV. The Betrayal,” mm. 175-78: Tritones and Judas

![Tritones and Judas Example](image3)
Although Elgar uses many tritones throughout the work, he seems to particularly associate the tritone between A♭ and D with Judas and his betrayal. In the second measure of the ‘extended Judas motive’ (Ex. 3.1b), the pitches in the lower register are the A♭–D tritone. In Scene IV when the priests decide they will put Jesus to death (Ex. 3.5), the harmonies in m. 40 are D dominant seventh chord (in second inversion) and a French augmented sixth chord with A♭ in the bass, the latter of which also includes A♭ and D. When Judas goes to the priests in order to betray Jesus (Ex. 3.6), a sheer statement of the A♭–D tritone in octaves accompanies the chorus in mm. 48-49. After Jesus is arrested and Judas realizes what he has done, the extended Judas motive appears (Ex. 3.7; see also Ex. 3.1b), but it is rhythmically augmented and the final note is E♭ rather than D. The D is delayed until the second half of m. 177 where it sounds above G♭ in the bass, the enharmonic of A♭. At the same time, the contralto sings a tritone between C♭ and F on the words “betrayed Him.”

However, one of the most striking occurrences of this tritone occurs when Judas goes to the temple to repent and return the silver (Ex. 3.8). He tells the priests, “I have sinned in that I have betrayed the innocent blood,” to which they reply, “What is that to us? See thou to that.” These last words, “See thou to that,” are exclaimed fortissimo on the tritone between G# (the enharmonic of A♭) and D as “the complete version of the ‘Judas’ theme” (Jaeger 1903, 48). Judas again dismally cries out, “I have sinned,” outlining D and G# in mm. 206-7, and the contralto recitative repeats the tritone in mm. 211-12 as he “cast down the pieces of silver and departed” (Ex. 3.9). At the end of the scene in a forceful statement the extended ‘Judas’ motive returns (Ex. 3.10)—here transposed from Jaeger’s Ex. 37a (Ex. 3.1b) in order to emphasize the


Example 3.11. ‘Earthly Kingdom’ Motive (Jaeger 1903, 18)
tritone between G# and D in the top voice—and as Jaeger declares, “The end of the Betrayer is thus depicted” (1903, 52).  

Having established the A♭-D tritone as a musical symbol associated with Judas, Elgar then incorporates this tritone into other moments in order to add meaning. Jaeger identifies the ‘Earthly Kingdom’ motive (Ex. 3.11) in Scene I, which also notably outlines the A♭–D tritone, while Judas sings, “We shall eat of the riches of the Gentiles, and in their glory shall we boast ourselves” (mm. 247-51). Jaeger points out that this motive “is a highly important clue to the composer’s interpretation of the arch-sinner’s character: a man full of faith in his Master’s divine mission and power, who, tempted by the ‘deceitfulness of riches’ cherished a hope of turning such power to his own sordid ends” (1903, 18). However, as both Whately and De Quincey indicate, Judas did not understand—nor did any of the other disciples—that the Kingdom was ‘not of this world.’ He was not tempted by personal gain, but rather “supposed himself executing the very innermost purposes of Christ,” and “As regards the worldly prospects of this scheme, it is by no means improbable that Iscariot was right” (De Quincey 1897, 181). It was

---

55 Whether this moment actually indicates the death of Judas, though, is not made explicit. Elgar’s Protestant interpretation may have provided an alternate fate for the Betrayer in which he does not commit suicide. After Judas went to the temple, Elgar quotes Matthew 27:5 in the libretto, saying, “And he cast down the pieces of silver and departed.” However, this is not the entire verse; he significantly excludes the final clause—“and went and hanged himself.” Judas does not appear individually in the remainder of the work, but in the final scene the score indicates that a group designated ‘The Apostles’ sing, from which Judas is not specifically excluded. This notion would support his stated intent: “I have endeavored to suggest that forgiveness is for all who repent. … When every ‘modern’ person seems to think ‘suicide’ is the natural way out of everything (Ibsen &c. &c.) my plan, if explained, may do some good” (Moore 1990, 131). Leaving the fate of Judas indefinite may have allowed for this possibility, yet this statement of the ‘Judas’ motive (Ex. 3.10) may have provided an opportunity for those in the audience who desired retribution for his sin to infer his demise. At the very least, Elgar considerably downplays the death of Judas so as not to promote his suicide.

56 Whately 1859, 109-10; De Quincey 1897, 181. See also n. 24.
upon this mistaken premise that Judas betrayed Jesus, hoping to institute his Kingdom on earth, and Elgar accentuates this notion by using the $A^b$–$D$ tritone within this motive.

In addition, just as the scripture foretells that Jesus must be betrayed, Elgar foretells that it is Judas who will betray Christ. The text used in the Prologue is from the prophet Isaiah. In the Gospel of Luke, Jesus went to the synagogue in Nazareth and stood before the congregation to deliver the reading:

The Spirit of the Lord is upon me, because he hath anointed me to preach the gospel to the poor; he hath sent me to heal the brokenhearted, to preach deliverance to the captives, and recovering of sight to the blind, to set at liberty them that are bruised, to preach the acceptable year of the Lord.\(^{57}\)

He then said to the people, “This day is this scripture fulfilled in your ears” (Luke 4:21). In the music of the Prologue, Elgar incorporates the $A^b$–$D$ tritone twice (Exx. 3.12-13) in order to


represent the prophecy that Jesus will be betrayed. After Judas hands Him over, the final moments of the crucifixion are depicted in the beginning of Scene V with the orchestral melody symbolizing Jesus’s last words, “Eli, Eli, lama sabachthani?” (Ex. 3.14). At the climactic moment under the first fermata in m. 5, G# sounds against D in the bass, then the chorus sings, “Truly this was the Son of God,” ending the line with D–F–A♭ in mm. 9-10. The presence of these tritones signifies the fulfillment of the prophecy—that Jesus was betrayed to death.

The association of the motivic tritone between A♭ and D with the character of Judas provides an important leitmotiv the listener can trace throughout the work, as Jaeger highlights in his analysis. Once this association has been forged, Elgar’s further use of the A♭–D tritone adds significant meaning to the instances in which it appears, enriching the story he depicts in the oratorio. Yet the most remarkable use of this tritone occurs not in the musical foreground but in the large-scale structure of *The Apostles.*

---

58 ‘The Word of Abandonment,’ translated as “My God, My God, why hast thou forsaken me?” (see Matthew 27:46 and Mark 15:34).
CHAPTER 4

PARSIFAL, KUNSTRELIGION, AND JUDAS’S REDEMPTION

The life essential to us in the future can only be freed from those cares and sufferings by a conscious impulse, whereto the fearful riddle of the world is ever present. That which, as simplest and most touching of religious symbols, unites us in the common practicing of our belief; that which, ever newly living in the tragic teachings of great spirits, uplifts us to the altitudes of pity,—is the knowledge, given in infinite variety of forms, of the Need of Redemption.

Richard Wagner (1897b, 248-49)

While Bach’s use of tritones to represent Judas and his betrayal in the St. Matthew Passion may have provided a motivic precedent for Elgar’s depiction of Judas, Richard Wagner’s Parsifal served as a profound inspiration for several aspects of the composition of The Apostles. Elgar was particularly fond of Wagner’s music from a young age; he had performed and arranged selections from Wagner’s operas and made several trips with his wife to attend performances in Munich and at the Bayreuth Festival. Before their first trip in 1892, Elgar obtained and carefully studied the libretti and vocal scores of the operas they were to see: Die Meistersinger, Tristan und Isolde, and Parsifal twice. The last of these, Parsifal, proved to be exceedingly influential throughout his compositional career. Peter Dennison notes the similarities to Parsifal and the remarkable technical advancements present in The Light of Life, which “reflect the deepening of Elgar’s experience and understanding of Wagner” (1985, 100-101). In his review of The Dream of Gerontius, Arthur Johnstone declared,

59 Kent 1978, 14-18. See also Moore 1984a, 164 and Dennison 1985, 93-94. These trips to Bayreuth would have been Elgar’s only opportunity to see Parsifal during this period, as Wagner had confined staged performances of the work to the festival theatre until 1913 (Beckett 1981, 92-94).
We shall doubtless hear of plagiarism from ‘Parsifal’, and there is indeed much in the work that could not have been there but for ‘Parsifal’. But it is not allowable for a modern composer of religious music to be ignorant of ‘Parsifal’. One might as well write for orchestra in ignorance of the Berlioz orchestration as write any serious music in ignorance of Wagner’s symbolism (quoted in Moore 1984a, 334).

Perhaps one of the most exemplary works to exhibit the influence of *Parsifal* on Elgar’s creative output, though, is *The Apostles*.

Elgar and his wife again saw *Parsifal* (as well as other of Wagner’s operas) ten years later in July of 1902, and upon returning she noted in her diary that her husband “Began to be very busy collecting material,” to which he appended, “for Apostles.”60 Not only is Wagner’s influence present in Elgar’s chromatic harmonic language and especially in his use of representative leitmotivs, as demonstrated by Jaeger’s analysis (and discussed above in Chapter 2), but it is also present in Elgar’s conception of large-scale harmonic structure. Alfred Newman, who had earlier voiced criticism of *The Apostles* for its lack of cohesion, later wrote in praise of the work:

> The motives, like Wagner’s, are packed with meaning; each of them seems the final expression of the particular thing it sets out to say… One is amazed at the logical unity of the texture woven out of these seemingly unrelated fragments. The thing can only be done by a musical faculty of the biggest architectural plan.61

A cognizance and meticulous crafting of such ‘architectural plans’ can be seen in the abundant sketches for many of Elgar’s works. Christopher Kent notes in his dissertation that for Elgar, “the habit of drawing up a kind of musico-literary précis outlining the main themes, tempi and key relationships was to become a regular working habit” (1978, 42). Following a formal analysis Elgar had constructed of Mozart’s Symphony No. 40 and the composition of a *Credo* on themes from Beethoven’s symphonies, “The awareness of structure fostered by these exercises

---

60 Diary entry from 31 July 1902; quoted in Grogan 1989b, 4. See also Moore 1984a, 373.
doubtless led him to the practice of drawing-up overall ‘plans’ (indicating keys and durations) in his sketches. ... Elgar was unusually alive to the problems of overall tonal planning” (1978, 219). The sketches for his later choral works even demonstrate a conscious relation between the motives and these tonal structures of the works.

Further evincing Elgar’s method of tonal planning is the transposition of initial thematic sketches compared to the final score. Several of the sketches for *The Apostles* contain directions such as “lower” or “third higher.” For example, the sketch for ‘Turn you to the stronghold’ (Scene III, m. 447 ff.) was originally written in Eb but later transposed to D for the final version (Grogan 1989a, 181). While music can often undergo transpositions between sketch form and final version, especially in consideration of vocal ranges, small transpositions such as these suggest that Elgar fit these passages into the context of larger harmonic progressions.\(^{62}\) He even indicated such harmonic direction in sketches with markings like “to C Major” and “ending in Eb,” which serve as clear examples of his tonal planning.\(^{63}\)

Since Elgar exhibited considerable attention to the process of shaping his works harmonically through tonal planning (and transposing material accordingly), understanding the large-scale harmonic structure is thus an essential facet of an analysis of *The Apostles*. Therefore, approaching the piece by means of Schenkerian theory will explicate this structure most beneficially and will aid in grasping the large-scale harmonic relationships and their meaning within the narrative. Furthermore, based on his observation of tonal planning in pieces of his own and of others, it is very likely Elgar was aware of the harmonic structure of *Parsifal*; a

---

\(^{62}\) Concerning sketches for *The Dream of Gerontius*, Kent likewise noted, “Not all of the changes of key ... were made with concern for the comfort of the voice(s). Many of them were considered from an over all structural viewpoint, and can be related to a defined pattern in which certain key areas were used with regard to the dramatic context” (1978, 141).

\(^{63}\) For examples of tonal plans for various works by Elgar, see Kent (1978), esp. pp. 42-43, 54, 74, 118-21, 141-43, 167-70, 189, and 219-20.
comparison of the large-scale structures of both *Parsifal* and *The Apostles* will reveal the similarities between the works, demonstrating the influence of Wagner’s opera on the composition of Elgar’s oratorio and the implications of this structural allusion.

Throughout *Parsifal*, Wagner emphasizes the tritonal relationship between A♭ and D. At the beginning of the *Vorspiel*, the first altered pitch in the opera (indicated with an asterisk) is D♭ (Ex. 4.1). This tritone is used frequently on the musical surface and also very prominently in the large-scale structure of the work, especially in the first and third acts. Example 4.2 shows the harmonic structure of the first act of *Parsifal*. The work begins in A♭ and moves to D in m. 166 through an augmented sixth. Although this D is caught within a larger voice exchange (between mm. 1 and 514), Wagner places much emphasis on this key area, prolonging D in the bass from m. 166 until m. 514. The bass returns to A♭ in m. 1073—in a larger sense coming from the initial A♭—and continues to ascend through B♭ to C in mm. 1100 and 1150 respectively. Following a pair of V-I progressions to D♭ (m. 1270) and D♯ (m. 1409), the dominant is finally reached in m. 1416 and resolves back to A♭ (m. 1417). Wagner then moves to C major in m. 1611 and closes


---

Dr. Timothy Jackson graciously shared with me his annotated score of *Parsifal*, which included foreground analytical markings and sketches for middleground and background structures. From this, I was able to make revisions and work out these graphs of the large-scale harmonic structure.
The first act. The third act, shown in Example 4.3, begins in B♭ and through another augmented sixth on E♭ moves to D in m. 46. The overall tonic returns in m. 158—not through an authentic cadence, but rather from D, further emphasizing this tritone. The bass again moves to C in m. 345 (although here it is minor), then after an extended B♭ prolongation (mm. 421-812) continues

Example 4.4 summarizes the deep-middleground structure of the entire opera. While mm. 1-1406 of Act I contain an almost fully chromatic ascent in the bass to the dominant, the remainder of the work twice emphasizes the tritone between A♭ and D in the harmonic structure. Following the tonic return in m. 1407 of Act I, the bass moves to C in m. 1611, then through B minor in Act II to B♭ at the beginning of Act III, and finally to D in m. 46. This tritonal motion, A♭–C–(B♭)–D, is reiterated in mm. 158-843 of Act III. However, whereas the D in m. 46 of Act III returns to A♭ directly, the D in m. 843 is prolonged, then ascends a half step to the dominant in m. 1087 and resolves to A♭ the following measure, achieving structural closure.

Elgar parallels this structural tritone in *The Apostles*. The oratorio begins in A♭ with a short Prologue (Ex. 4.5), in which the choir sings, “The Spirit of the Lord is upon me.” Just as these words read by Jesus in the synagogue herald the fulfillment of Messianic prophecy, Elgar

---

65 Although there is much of interest contained in the second act, for the intent of the present discussion it will suffice to represent Act II with its B minor tonic.

Example 4.6. ‘Christ, The Man of Sorrows’ Motive (Jaeger 1903, 5)

 foretells the significance of the $A_b$–$D$ tritone in mm. 50-65. In addition, a second prophetic motive—the ‘Man of Sorrows’ motive (Ex. 4.6)—appears with the text, “He hath anointed me” (Ex. 4.7). While in the context of the Prologue these motives seem rather inconspicuous, they acquire powerful symbolic meaning as the oratorio progresses.

The $A_b$ tonic from the Prologue continues into the first scene (Ex. 4.8), although here as $A_b$ minor. This change from $A_b$ major to minor is significant in that the motion from $C$ to $C_b$ initiates a descending chromatic line in the top voice. Wagner frequently used a similar technique, shaping harmonic progressions in order to support linear chromaticism in the top voice (see Exx. 4.2-4) or even altering harmonies over a prolonged bass note to produce such

---

66 See also Exx. 2.10-11 and the accompanying discussion.
67 This motive at first seems unexceptional, but the broad quarter note rhythm and the striking harmonization of the rising third cause the motive to emerge from the texture and is immediately recognized by the ear.

lines, as can be seen in the inner voice over the D prolongation in mm. 166-311 of *Parsifal*, Act I (Ex. 4.9). The descending chromatic line in Scene I of *The Apostles* (Ex. 3.8) is supported by motions in the bass to $E_b$ in m. 2 and $E_b^*$ in m. 54, then, following a parenthetical insertion, to $B_b$ as part of a $IV_b-V^7-I$ auxiliary cadence in $E_b$ that resolves in m. 193. Here, Elgar also notably revalues the $A_b-D$ tritone in m. 190 as part of the $B_b$ dominant seventh chord that resolves to $E_b$.

The second scene (Ex. 4.10) is a pastoral episode in C Major, depicting the Beatitudes delivered by Jesus during the Sermon on the Mount. The expansive third scene (Ex. 4.11) opens with a transitional introductory passage (mm. 1-16) that begins on a first-inversion D major harmony, foreshadowing the eventual tonic, and reaches a striking $E\#$ diminished seventh chord with $G\#$ in the bass in m. 16 (see also Ex. 4.12). This $G\#$ recalls the opening $A_b$ from the Prologue and creates another tritone with the D major harmony in m. 1. The first section of this scene, ‘In the Tower of Magdala’ (mm. 17-176), is in B minor and moves through $III_b$ in m. 80 to $bV$ in m. 151, located a tritone away. $bV$ is corrected to $\overline{bV}$ in m. 157, then resolves to the tonic in the following measure. Furthermore, a parallel harmonic progression of $I-III-\#IV-V-I$ in D minor is nested within the III prolongation of B minor, which also mirrors the structure of *Parsifal* and reinforces the tritonal emphasis. The following section (mm. 177-309) depicts the tempest in which Jesus walks on the water (Ex. 4.13). Much of this passage is comprised of a large-scale voice exchange prolonging C minor between mm. 196 and 248. The bass then

---

68 According to Schenker, “In the art of music, as in life, motion toward the goal encounters obstacles, reverses, disappointments, and involves great distances, detours, expansions, interpolations, and, in short, retardations of all kinds. Therin lies the source of all artistic delaying, from which the creative mind can derive content that is ever new” (1979, 5). More directly, Matthew Brown explicates this passage from *Free Composition* saying, “Parenthetical episodes are insertions that provide thematic diversions without destroying the unfolding tonality of the piece” (2003, 83).

69 See Grogan 1988 and 1989 (a and b) for enlightening discussions of the genesis of this scene.
Example 4.10. Elgar, *The Apostles*, “II. By the Wayside”

Example 4.11. Elgar, *The Apostles*, “III. By the Sea of Galilee,” mm. 1-177


ascends chromatically through D♭ to D♮ in m. 266, upon which the seventh, C♮ (m. 276), is converted into B♭ (m. 309) to form an augmented sixth. As shown in the reduction in Ex. 4.14, this augmented sixth creates an even larger voice exchange from the initial B minor harmony in
m. 17. The augmented sixth resolves to D♭ in m. 310, which then unfolds as the enharmonic upper third of A (m. 433). The dominant seventh harmony on A moves to a very atypical augmented sixth chord in m. 445 with F♯ in the top voice, then resolves emphatically to the D major tonic and reaches the F♯ Kopfton in m. 446 (see also Ex. 4.15).

Part II begins with a brief introduction in G minor (Ex. 4.16) then returns to D major in Scene IV (Ex. 4.17). Similar to the third scene, the bass ascends a tritone to A♭ in m. 176, which is then enharmonically respelled as G#. This harmonic motion supports a chromatic descent in

Example 4.15. Elgar, The Apostles, “III. By the Sea of Galilee,” mm. 444-46

the top voice; the initial F# Kopfton slips to b 3 (F₃) in m. 133, then falls even further in m. 176 to bb 3 (Fᵇ)! This sinking of the Kopfton represents the weight of Judas’s guilt as he realizes he has condemned Jesus to death. ⁷⁰ The Fⁿ becomes Eⁿ and continues to Dⁿ in m. 327 where a chromatic voice exchange from the D major harmony in m. 2 creates an augmented sixth. This

⁷⁰ See also Ex. 3.7 for the music.
resolves to E in m. 328, then through another augmented sixth (m. 368)\textsuperscript{71} reaches A minor in m. 369 to conclude the scene.

Scene V (Ex. 4.18) returns to A\textsuperscript{♭} in m. 10 following the crucifixion,\textsuperscript{72} then begins a prolongation of C in m. 16 that lasts through a motion to IV in Scene VI (m. 65) until m. 74 of Scene VII. The bass rises chromatically to the E\textsuperscript{♭} dominant in m. 91 and resolve to A\textsuperscript{♭} in m. 170. In one of the most climactic passages in the work (mm. 170-8), the top voice rises from E\textsuperscript{♭} through F\textsuperscript{♭} to reach G\textsuperscript{♭} in m. 177, and then triumphantly ascends to G\textsuperscript{♯} (m. 178), initiating the E\textsuperscript{♭} \textit{Urlinie}. Simultaneously, the A\textsuperscript{♭} in the bass moves to C\textsuperscript{♭} in m. 177 and through a rising third—the ‘Man of Sorrows’ motive (Ex. 4.6)—arrives at the E\textsuperscript{♭} tonic (see also Ex. 4.19).

Certain sections of \textit{The Apostles}, such as the Prologue (Ex. 4.5) and Scene II (Ex. 4.10) can be analyzed as self-contained structures that begin and end in the same key. Others, like Scenes I (Ex. 4.8), III (4.14), and VII (Ex 4.18), also include complete structures, but are preceded by extended auxiliary cadences. However, Scene IV (Ex. 3.17) by itself is structurally incomplete, and both Scenes V and VI continue without break into the next, reaching a structural tonic only in Scene VII (Ex. 4.18); these instead require a larger context in order to be understood structurally. When we additionally recall Elgar’s proclivity for tonal planning, it therefore seems that the best way—and perhaps the \textit{only} way—to analyze the harmonic-contrapuntal structure of \textit{The Apostles} is as one unified structure spanning the entire work, or as Jackson has termed, a ‘Meta-\textit{Ursatz}.’\textsuperscript{73} Indeed, Wagner stressed the importance of a musical

\textsuperscript{71} See also Ex. 4.10 for the music.
\textsuperscript{72} See also Ex. 4.14 for the music.
\textsuperscript{73} ‘Within a multi-movement symphony, the effect of ‘macro-symphonic unity’ may be produced by a ‘meta-\textit{Ursatz’}—that is, a single \textit{Ursatz} embracing the individual background structures or \textit{Ursätze} of each of the component movements, welding them into a unified structure’” (Jackson 2001, 183). This concept has been developed through several of his
Example 4.18. Elgar, *The Apostles*, “V. Golgotha,” “VI. At the Sepulchre,” and “VII. The Ascension”

publications, most notably in the analyses of Tchaikovsky’s Sixth Symphony (1999) and multiple works by Sibelius (1998 and 2001).
work being conceived as a cohesive entity: “To be an artwork again qua music, the new form of
dramatic music must have the unity of the symphonic movement; and this it attains by spreading
itself over the whole drama, in the most intimate cohesion therewith, not merely over single
smaller, arbitrarily selected parts” (1897a, 183).

Through this approach, the harmonic structure of the oratorio as a whole (Ex. 4.20)
reveals significant aspects of the theological message Elgar sought to convey. The A♭ in the
Prologue moves to E♭ in Scene I (m. 193) as a back-relating dominant, but in a deeper sense A♭
goes to C major (III♯) in Scene II as the E♭ in the top voice moves to E♯. The bass descends
through a third progression to A♯ in m. 433 of Scene III, which then moves to an inner voice of
the augmented sixth chord in m. 445. A chromatic voice exchange connects the C major
harmony of Scene II with this augmented sixth, over which the F in the top voice continues the
ascending chromatic linear progression to F♯ at the resolution to D (m. 446). This bass
progression thus far—that is, A♭–C–D—is the same background progression Wagner used in
Parsifal,74 and not coincidentally, it is the very tritone that represents Judas.

The F♯ achieved in the top voice at the end of Part I does not resolve to G (in the
background) as one might expect, but is converted to G♭ in the foreground and sinks to F♯ as the
Priests conspire to put Jesus to death (see Exx. 3.5 and 4.17, mm. 2-41).75 In his article on the
enharmonics of faith, Jackson states;

A central aspect of the Judeo-Christian religion is the concept of redemption through
faith. The musical ‘fall’ of a flat can metaphorically represent ‘fallen’ or ‘unredeemed’
man, while the ‘rise’ of a sharp may correspond to man’s ‘redemption’ or, in an
eschatological context, ‘resurrection.’ The enharmonic transformation of a flat into its

74 See Ex. 4.4, m. 1407 of Act I through m. 46 of Act III, as well as mm. 158-843 of Act III.
75 Although the F♯ at the end of Part I does in a sense move to G in the Introduction of Part II,
this functions as an upper neighbor that returns to F♯ at the beginning of Scene IV.
enharmonically equivalent sharp is thus capable of becoming an especially potent analogue for the religious experience of redemption (1990, 7).  

In this sense, the enharmonic transformation of $F\#$ into $G_b$ forebodes an ominously bleak fate— that Jesus would be crucified. This same enharmonic transformation appears in Act II of Parsifal when Kundry attempts to seduce Parsifal with a kiss (Ex. 4.21). However, when Parsifal baptizes Kundry in Act III (Ex. 4.22), $G_b$ is reverted to $F\#$ in mm. 627-8 after he tells her,


---

76 See also the continuation of this topic in “Schubert as ‘John the Baptist to Wagner-Jesus’: Large-scale Enharmonicism in Bruckner and his Models” (Jackson 1995).

77 “As Kundry embraces Parsifal, the ascending chromatics from her motive reach the semitone e-sharp–f-sharp, which is repeated three times during the Kiss. On the third repetition, this f-sharp becomes g-flat” (Kinderman 1985, 440).

“Receive this baptism, and believe in the Redeemer!”

If we return to the overall structure of *The Apostles* (Ex. 4.20), we can see that the F♯/G♭ enharmonic pair is present not only in the foreground (as in Ex. 3.5), but also in the background structure of the work. The G♭ in the top voice in m. 177 of Scene VII is connected with the F♯ from the end of Part I (Scene III, m. 446). The enharmonic collapse of F♯ to G♭ symbolizes the

---

78 “Die Taufe nimm, und glaub an den Erlöser!” In addition, Kundry is often seen as a parallel to Mary Magdalene—most notably in that she washes Parsifal’s feet with her hair—but she can also be understood as representing Judas. When she attempts to seduce Parsifal, she “bends over him in one long kiss—the kiss of Judas” (Ellis 1888, 116). It is as a result of this kiss that Parsifal becomes aware of his “mission as redeemer” (Kinderman 1985, 439) and is thus able to regain the spear and defeat Klingsor. Furthermore, through his resistance to Kundry’s seduction, he “ultimately set[s] her free from her curse,” offering her “a release from her bondage and a promise of salvation” (Kinderman 2005, 17). Kienzle also notes that “in his last transformation Parzival depends upon the help of the very individuals he will redeem, that is, Gurnemans as a representative of the suffering Grail Knights, and Kundry, whom Parzival has freed from a series of countless rebirths and the compulsion to perform seductions one after another. The redeemer and the redeemed form a mystical community and become one” (2003, 104).
crucifixion, reiterated especially in m. 138 of Scene VII (Ex. 4.23). Yet even though He was put to death, the G♭ in m. 177 (Ex. 4.20) defies the principles of voice leading and rises to G♯!\(^79\) (Indeed, in Parsifal as Gurnemanz declares, “That is the magic of Good Friday, my lord!”\(^80\) G♭ rises to G♯ and is affirmed with three statements of F♯–G, shown in Ex. 4.24). This extraordinary figure in The Apostles coincides with the ‘Man of Sorrows’ motive in the bass and an elaborated plagal cadence in E♭.\(^81\) These three motives converge in a powerfully climactic moment as the structural A♭–D tritone triumphantly resolves to the definitive E♭ tonic (Ex. 4.25), the key that represents the establishment of the Kingdom of God.\(^82\)

Just as the words of the Prologue herald the coming of the Lord, the harmonic progression therein functions as a structural prophecy for the entire work. Shown in Example 4.26, the bass outlines the A♭–D tritone, then moves through B♭ to E♭ as the dominant of A♭, foreshadowing the motion between A♭ and D in Part I and its eventual resolution to E♭ at the end of the work.\(^83\) Furthermore, this exact bass progression is restated in the final cadence of the

\(^79\) Jackson notes a similar situation in “Qui tollis” from Mozart’s Mass in C minor: “The emphasis on ‘rising’ leads to a violation of the laws of counterpoint. … Mozart’s belief in redemption is so strong that even the falling of the dominant seventh is converted into a rising motion” (1990, 10). It is also very important to consider that the C♭ minor harmony in m. 177 could have easily been written as B minor, but Elgar intentionally chose the former spelling for motivic purposes.

\(^80\) “Das ist Karfreitagszauber, Herr!”

\(^81\) According to Kienzle, “In Wagner’s age, the plagal cadence was a topos of sacred music. Many of Wagner’s redemptive conclusions to his operas employ this gesture” (2005, 129).

\(^82\) McGuire states that “E♭ major is strongly identified with Christ” (2000, 258). While this is true, more specifically it seems to represent the Kingdom of God, especially considering that The Kingdom begins and ends in E♭. Furthermore, the transposition of the music for ‘Turn you to the stronghold’ at the end of Part I from E♭ major to D major further supports this notion. Not only does the transposition create the A♭–D tritone that spans Part I, but it also suggests that Elgar considered E♭ to be an important cadence point and reserved the arrival on E♭ for the end, both for structural and theological reasons.

\(^83\) See Exx. 3.12-13 for the music, as well as Exx. 4.20 and 25 for the overall structure.

piece (Ex. 4. 27) as the chorus sings, “In His love and in His pity He redeemed them.”\(^8\)

However, whereas E\(\text{b}\) functions as the dominant and resolves to A\(\text{b}\) in the Prologue (as well as in \textit{Parsifal}), in the large-scale structure and in the final cadence E\(\text{b}\) is the new destination. As a result of this prophetic fulfillment the tonal orientation has been shifted, and furthermore, symbolically we have been transformed by grace from an earthly existence to a spiritual one.

As Wagner proclaimed, “Where Religion becomes artificial, it is reserved for Art to save the spirit of Religion by recognising the figurative value of the mythic symbols which the former would have us believe in their literal sense, and revealing their deep and hidden truth through an ideal presentation” (1897b, 213). In this light, Elgar’s oratorio \textit{The Apostles} is a momentous and exceedingly complex work, not only musically, but also theologically in the message of forgiveness and redemption he portrays. Elgar was highly concerned with communicating this message—evidenced by his extensive correspondence, notes, and drafts concerning the piece—and it is for this reason that he asked Gorton and Jaeger to write analyses of the works in order to aid the audience’s understanding of the piece. The work has been interpreted in several different ways and received both praise and criticism throughout the years. However, at the time of the premiere, Jaeger wrote,

\begin{quote}
Never stood music in greater need of strong men able to deliver again such a message, and England may justly rejoice that she can point to a master whose chiefest contributions to his country’s and the world’s music make a powerful appeal to our noblest emotions, and leave us the better for having come under his exalting influence (1903, 63).
\end{quote}

The Protestant interpretation Elgar adopted for \textit{The Apostles} suggests that Judas attempted to hasten the Kingdom, and in a way he did, although in a manner entirely different

\(^8\) In addition, the chorus very prominently sings the A\(\text{b}–\text{D}\) tritone during these words, suggesting that this redemption also applies to Judas!
than he had envisioned. Jesus did indeed demonstrate his divine power—not to deliver himself from the cross and from the Romans as Judas expected, but even more gloriously in his resurrection. Judas fulfilled the scriptures and through his actions he enabled the willing sacrifice that offered salvation to us all. He was, in the purest sense, a ‘necessary evil,’ for it was only through his betrayal and Christ’s death that mankind was absolved of original sin and able to attain redemption.

Rudolph Reti stated that “V–I is not merely the archetype but in fact the only progression which has the absolute and tonical quality” (1958, 11). Accordingly, even though the tritone is regarded as a dissonance—even the ‘diabolus in musica’—it is an integral part of the V\(^7\) chord whose resolution creates this tonical quality. Therefore, just as the resolution of the structural A\(^b\)–D tritone is necessary in order to establish E\(^b\) as the tonic, Judas’s betrayal was necessary to establish the Kingdom of God. And although this E\(^b\) tonic is achieved only at the very end of the work, comprising a seemingly minuscule amount of music compared to the teleological harmonic endeavor necessary to arrive at this point, this brief triumph has considerable significance: There is much more yet to come—not only musically in the subsequent oratorio *The Kingdom*, but more importantly, in the eternal spiritual life to come.
APPENDIX

ANNOTATED LIBRETTO
PROLOGUE.

The Spirit of the Lord is upon me, because He hath anointed me to preach the Gospel to the poor: He hath sent me to heal the broken-hearted, to preach deliverance to the captives and recovering of sight to the blind—to preach the acceptable year of the Lord.

To give unto them that mourn a garland for ashes, the oil of joy for mourning, the garment of praise for the spirit of heaviness; That they might be called trees of righteousness, the planting of the Lord, that He might be glorified.

For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth; So the Lord God will cause righteousness and praise to spring forth before all the nations.

The Spirit of the Lord is upon me, because He hath anointed me to preach the Gospel.

PART I.

I. THE CALLING OF THE APOSTLES.

Recitative: Tenor

And it came to pass in those days that Jesus went out into a mountain to pray, and continued all night in prayer to God.

(IN THE MOUNTAIN – NIGHT)

The Angel Gabriel

The voice of Thy watchmen!
The Lord returneth to Zion, break forth into joy, sing together ye waste places of Jerusalem: for the Lord hath comforted His people.

“Behold My servant, Whom I have chosen; My beloved, in Whom My soul is well pleased: He shall not strive, nor cry aloud: neither shall anyone hear His voice in the streets: a bruised reed shall He not break, the dimly burning wick shall He not quench, and in His name shall the Gentiles hope.”
The voice of Thy watchmen!

THE DAWN

The Watchers (on the Temple roof)

It shines! The face of all the East is now ablaze with light, the Dawn reacheth even unto Hebron!
MORNING PSALM

_The Singers (within the Temple)_

It is a good thing to give thanks unto the Lord, and to sing praises unto Thy name, O Most High: To shew forth Thy loving kindness in the morning, and Thy

For, lo, Thine enemies, O Lord, shall perish: all the workers of iniquity shall be scattered.
The righteous shall flourish like the palm tree: he shall grow like a cedar in Lebanon.

_Remitative: Tenor_

And when it was day, He called unto Him His disciples: and of them He chose twelve, whom also He named Apostles,

That they should be with Him, and that He might send them forth to preach.

_Chorus_

The Lord hath chosen them to stand before Him, to serve Him.
He hath chosen the weak to confound the mighty.
He will direct their work in truth.
Behold! God exalteth by His power; who teacheth like him?
The meek will He guide in judgment, and the meek will He teach His way.
He will direct their work in truth.
For out of Zion shall go forth the law.

_John, Peter, and Judas_

We are the servants of the Lord.

_Peter_

Thou wilt shew us the path of life;
In Thy light shall we see light.
Let Thy work appear unto Thy servants.

_John_

O blessed are they which love Thee, for they shall receive in Thy peace:
And shall be filled with the law.

_Judas_

We shall eat of the riches of the Gentiles, and in their glory shall we boast ourselves.

_John, Peter, Judas_

For out of Zion shall go forth the law, and the word of the Lord from Jerusalem.

Powell 1948, 201.)
Chorus
The Lord hath chosen them, they shall be named the Priests of the Lord, men shall call them the Ministers of our God.

Isaiah 61:6

John
O blessed are they which love Thee.

Tobit 13:14

Peter
In Thy light shall we see light.

Psalm 36:9

Judas
God exalteth by His power.

Job 36:22

Chorus
He will direct their work;
They are the servants of the Lord.

Isaiah 61:8
1 Esdras 16:13

The Angel and Chorus
Thy watchmen shall lift up the voice; with the voice together shall they sing: for they shall see eye to eye, when the Lord shall bring again Zion.

Isaiah 52:8

John, Peter, and Judas
Come ye, and let us walk in the light of the Lord.

Isaiah 2:5

Jesus
Behold, I send you forth.
He that receiveth you, receiveth Me; and he that receiveth me, receiveth Him that sent Me.

Matthew 10:16
Matthew 10:40

John, Peter, and Judas
We are the servants of the Lord.

1 Esdras 16:13

The Angel
Look down from heaven, O God, and behold, and visit this vine.

Psalm 80:14

Chorus
Amen.

II. BY THE WAYSIDE.

Jesus
BLESSED are the poor in spirit: for theirs is the kingdom of heaven

Matthew 5:3

Mary (The Blessed Virgin), John, and Peter
(He setteth the poor on high from affliction:

Psalm 107:41

Judas
He poureth contempt upon princes.)

Psalm 107:40 (See also Job 12:21)
Jesus
BLESSED are they that mourn: for they shall be comforted. Matthew 5:4

John
(The Lord shall give them rest from their sorrow, Isaiah 14:3

Peter
And will turn their mourning into joy, Jeremiah 31:13

Mary and John
And will comfort them:— Jeremiah 31:13

Women
Weeping may endure for a night, Psalm 30:5

Men
But joy cometh in the morning.) Psalm 30:5

Jesus
BLESSED are the meek: for they shall inherit the earth. Matthew 5:5

The People
(the meek also shall increase their joy— Isaiah 29:19

Mary, John, and Peter
In the Lord; Isaiah 29:19

The People
And the poor among men shall rejoice— Isaiah 29:19

Mary, John, and Peter
In the Holy One of Israel.) Isaiah 29:19

Jesus
BLESSED are they which do hunger and thirst after righteousness: for they shall be filled. Matthew 5:6

Mary, John, Peter, and Judas
(Mercy and truth are met together: righteousness and peace have kissed each other. Psalm 85:10

The People
Sow to yourselves in righteousness—) Hosea 10:12

Jesus
BLESSED are the merciful: for they shall obtain mercy. Matthew 5:7

The People
(Reap in mercy. Hosea 10:12

Mary, John, and Peter
He that hath mercy on the poor, happy is he. Proverbs 14:21

Judas
The poor is hated even of his own neighbour: the rich Proverbs 14:20
hath many friends.

_The People_
Draw out thy soul to the hungry, Isaiah 58:10

_John_
And satisfy the afflicted soul, Isaiah 58:10

_Peter_
Then shall thy light rise in obscurity.) Isaiah 58:10

_Jesus_
BLESSED are the pure in heart: for they shall see God. Matthew 5:8

_Mary_
(Thou art of purer eyes than to behold evil. Habakkuk 1:13

_John_
Blessed are the undefiled. Psalm 119:1

_Peter_
Who can say, I have made my heart clean? Proverbs 20:9

_Judas_
The stars are not pure in his sight, Job 25:5

_The People_
How much less man.) Job 25:6

_Jesus_
BLESSED are the peacemakers: for they shall be called the children of God. Matthew 5:9

_The People_
(The work of righteousness shall be peace.) Isaiah 32:17

_Jesus_
BLESSED are they which are persecuted for righteousness’ sake, for theirs is the kingdom of heaven. Rejoice, and be exceeding glad, for great is your reward in heaven; for so persecuted they the prophets which were before you. Matthew 5:10 Matthew 5:12

_Soli and Chorus_
Blessed are they which have been sorrowful for all Thy scourges, for they shall rejoice for Thee, when they have seen all Thy glory, and shall be glad for ever. Tobit 13:14

III. BY THE SEA OF GALILEE.

_Recitative: Tenor_
And straightway Jesus constrained His disciples to get into a ship, and to go before Him unto the other side. And He went up into a mountain to pray: and when the Matthew 14:22 Matthew 14:23
evening was come, He was there alone. 
And His disciples went over the sea toward Capernaum. 

IN THE TOWER OF MAGDALA

Mary Magdalene
O Lord Almighty, God of Israel, the soul in anguish, the troubled spirit, crieth unto Thee. 
Hear and have mercy; for Thou art merciful: have pity upon me, because I have sinned before Thee. 
Hear the voice of the forlorn, and deliver me out of my fear. 
Help me, desolate woman, which have no helper but Thee: 
Hear and have pity, the troubled spirit, the soul in anguish crieth unto Thee. 

Woe is Me! For I am as when they have gathered the summer fruits—as the grape-gleanings of the vintage. 
Have pity, because I have sinned before Thee. 
My tears run down like a river day and night. 

Whatsoever mine eyes desired I kept not from them, I withheld not my heart from any joy. 

Chorus (Fantasy)
Let us fill ourselves with costly wine and ointments, and let no flower of the spring pass by us. 
Let us drown ourselves with rosebuds before they be withered. 

Mary Magdalene
“Ye that kindle a fire, walk in the flame of your fire, and among the brands that ye have kindled. 
This shall ye have of Mine hand.”

God of Israel, the soul in anguish, the troubled spirit crieth unto Thee. Hear and have mercy. 
The mirth of tabrets ceaseth; the noise of them that rejoice endeth, our dance is turned into mourning. 
“This shall ye have of Mine hand; ye shall lie down in sorrow.”

Hear and have mercy, for Thou art merciful. 

(There arose a great tempest in the sea.)

Mary Magdalena
Is Thy wrath against the sea? 
The voice of Thy thunder is in the heavens! 
Deep calleth unto deep at the noise of Thy cataracts. 
I see a ship in the midst of the sea, distressed with waves: 
And One cometh unto it, walking on the sea! … and they
that are in the ship, toiling in rowing, are troubled and cry out for fear.  

_The Apostles (in the ship)_

It is a spirit!  

_Jesus_

Be of good cheer. It is I, be not afraid.  

_Peter_

Lord, if it be Thou, bid me come unto Thee upon the waters.  

_Jesus_

Come!  

_The Apostles_

He walketh on the waters.  

_Judas and the Apostles_

Fearfulness and trembling are come upon him, and an horrible dread hath over-whelmed him.  

_Peter_

Lord, save me; I perish!  

_Mary Magdalene_

He stretcheth forth His hand.  

_Jesus_

O thou of little faith; wherefore didst thou doubt?  

_Mary Magdalene_

The wind ceaseth, and they worship Him.  

_The Apostles_

Of a truth Thou art the Son of God.  

_Peter, John, and Judas_

The Lord hath his way in the whirlwind and in the storm.  

_Mary Magdalene_

Who stilleth the raging of the sea—  

Who maketh the storm a calm?  

Thy providence, O Father, governeth: for Thou hast made a way in the sea, and a safe path in the waves: shewing, that Thou canst save from all danger.  

Thy face, Lord, will I seek.  

Thou hast not forsaken them that seek Thee.  

My soul followeth hard after Thee: Thy right hand upholdeth me.
IN CAESAREA PHILIPPI

Recitative: Tenor
When Jesus came into the parts of Caesarea Philippi, he asked His disciples, saying:

Jesus
Whom do men say that I, the Son of man, am?

The Apostles
Some say John the Baptist; some, Elias; and others, Jeremias, or one of the prophets.

Jesus
But whom say ye that I am?

Peter
Thou art the Christ, the Son of the living God.

Jesus
Blessed art thou, Simon Bar-Jona: for flesh and blood hath not revealed it unto thee, but My Father Which is in heaven. Thou art Peter – and upon this rock I will build My church and the gates of hell shall not prevail against it.

Soli and Chorus
Proclaim unto them that dwell on the earth, and unto every nation, and kindred, and tongue, the everlasting Gospel.

Jesus
And I will give unto thee the keys of the kingdom of heaven: and whatsoever thou shalt bind on earth shall be bound in heaven: and whatsoever thou shalt loose on earth shall be loosed in heaven.

IN CAPERNAUM

Mary Magdalene
Thy face, Lord, will I seek; my soul followeth hard after Thee; help me, desolate woman.

Mary
Hearken, O daughter:— When thou art in tribulation if thou turn to the Lord thy God, and shall be obedient unto His voice, He will no forsake thee.

Recitative: Tenor
She stood at His feet weeping, and began to wash His feet with tears, and did wipe them with the hairs of her head, and kissed His feet, and anointed them with the ointment.

Chorus: Sopranos and Altos
This man, if he were a prophet, would have known who and what manner of woman this is that toucheth him: for she is a sinner.

Mary Magdalene
Hide not Thy face far from me: put not Thy servant away in anger.

Jesus
The sins are forgiven; they faith hath saved thee; Go in peace.

Soli and Chorus
Turn you to the stronghold, ye prisoners of hope. To the Lord our God belong mercies and forgivenesses, though we have rebelled against Him;

Thou art a God of the afflicted, Thou art an helper of the oppressed, Thou art an upholder of the weak, Thou art a protector of the forlorn, A Saviour of them that are without hope.

A Saviour of them that are without hope. Turn you to the stronghold,…

Blessed is he who is not fallen from his hope in the lord. For He will forgive their iniquity, and He will remember their sin no more.

PART II.

INTRODUCTION.

Orchestra

IV. THE BETRAYAL.

Recitative: Tenor.
And it came to pass that He went throughout every city and village, preaching and showing the glad tidings of...
the kingdom of God: and the Twelve were with Him; And He began to teach them, that the Son of man must suffer many things, and be rejected, and be killed. 

Chorus
“I will smite the Shepherd, and the sheep of the flock shall be scattered abroad.”

Matthew 26:35 (see also Zechariah 13:7)

Peter
Be it far from Thee, Lord, this shall never be unto Thee. Though all men shall be offended because of Thee, yet will I never be offended.

Matthew 16:22

Matthew 26:33

The Apostles
Though we should die with Thee, yet will we not deny Thee.

Matthew 26:35

Choral recitative: Tenors and Basses
Then gathered the chief Priests and Pharisees a council, and said: “What do we? For this Man doeth many miracles.”

John 11:47

So from that day forth they took counsel that they might put Him to death.

John 11:53

Then entered Satan into Judas, and he went his way, and communed with the chief Priests and Captains.

Luke 22:3-4

Judas
What are ye willing to give me, and I will deliver Him unto you?

Matthew 26:15

Chorus: Tenors and Basses
And they weighed unto him thirty pieces of silver.

Matthew 26:15

Judas then, having received a band of men and officers, cometh with lanterns and torches and weapons,

John 18:3

Judas
(Let Him make speed, and hasten His work, that we may see it; He shall bear the glory, and shall sit and rule upon His throne, The great King – the Lord of the whole earth.)

Isaiah 5:19

Zechariah 6:13

Judith 2:5

Chorus
With torches and weapons

John 18:3

Judas
Whomsoever I shall kiss, that same is He—hold Him fast.

Matthew 26:48

IN GETHSEMANE

Judas
Hail, Master!

Matthew 26:49
Jesus
Whom seek ye? John 18:4

The People
Jesus of Nazareth. John 18:5

Jesus
I am He: if therefore ye seek Me, let these go their way. John 18:8

Recitative: Mezzo-Soprano
And they all forsook Him and fled; Mark 14:50
But Peter followed Him afar off, to see the end. Matthew 26:58

Choral Recitative: Tenors and Basses
And they that had laid hands on Jesus, led Him away to Matthew 26:57
the High Priest.
With lanterns, and torches, and weapons. John 18:3

IN THE PALACE OF THE HIGH PRIEST

Servants
Thou also wast with Jesus of Nazareth; this man was also Matthew 26:69
with Him.

Peter
I know not what thou sayest. Matthew 26:70

Servants
Art not thou also one of His disciples? Matthew 26:71

Peter
As thy soul liveth, I am not. Matthew 26:72

Servants
Did not we see thee in the garden with Him? John 18:26
Surely thou also art one of them. Matthew 26:73

Peter
I swear by the Lord, I know not this Man of whom ye Matthew 26:74
speak.

Chorus: Sopranos and Altos
Then led they Jesus unto the hall of judgment. John 18:28
And the Lord turned and looked upon Peter, and he went Luke 22:61-62
out, and wept bitterly.

Recitative: Mezzo-soprano
Then Judas, which had betrayed Him, when he saw that Matthew 27:3
He was condemned, repented himself, and brought again the thirty pieces of silver to the chief Priests and Elders.

THE TEMPLE

The Singers (within the Temple)
Lord God, to Whom vengeance belongeth, lift up Psalm 94:1
Thyself, Thou Judge of the earth.
Lord God, to Whom vengeance belongeth, render a reward to the proud.
Lord, how long shall the wicked, how long shall the wicked triumph?

Psalm 94:2
Psalm 94:3

Judas
My punishment is greater than I can bear.

Genesis 4:13

The Singers
How long shall they utter and speak hard things? And all the workers of iniquity boast themselves?
They break in pieces Thy people, O Lord, and afflict Thine heritage.

Psalm 94:4
Psalm 94:5

Judas
Mine iniquity is greater than can be forgiven.

Genesis 4:13 (Margin)

The Priests
A voice of trembling—of fear,
Why art thou so grieved in thy mind?

Jeremiah 30:5
2 Esdras 9:40

Judas
I have sinned in that I have betrayed the innocent blood.

Matthew 27:4

The Priests
What is that to us? See thou to that.

Matthew 27:4

Judas
I have sinned—I have betrayed the innocent.

Matthew 27:4

The Priests
SELAH!

Recitative: Mezzo-soprano
And he cast down the pieces of silver and departed.

Matthew 27:5

The Singers
Lord, how long shall the wicked triumph?
Yet they say, The Lord shall not see;

Psalm 94:3
Psalm 94:7

Judas (without the Temple)
Whither shall I go from Thy Spirit? or whither shall I flee from Thy presence:
If I say Peradventure the darkness shall cover me, then shall my night be turned to day;
Yea, the darkness is no darkness with Thee, but the night is as clear as the day.
Sheol is naked before Thee, and Abaddon hath no covering.

Psalm 139:7
Psalm 139:11
Psalm 139:12
Job 26:6

The Singers (within the Temple)
Blessed is the man whom Thou chastenest, that Thou

Psalm 94:12-13
mayest give him rest from the days of adversity -

Judas
“Rest from the days of adversity”—
Never man spake like this Man;
He satisfied the longing soul, and filled the hungry soul
with goodness.

The Singers
—until the pit be digged for the wicked.

Judas
Our life is short and tedious, and in the death of a man
there is no remedy; neither was there any man known to
have returned from the grave.
For we are born at all adventure, and we shall be
hereafter as though we had never been; for the breath in
our nostrils is as smoke, and a little spark in the moving
of our heart,
Which being extinguished, our body shall be turned into
ashes, and our spirit shall vanish as the soft air,
And our name shall be forgotten in time, and no man
have our work in remembrance; and our life shall pass
away as the trace of a cloud, and shall be dispersed as a
mist, that is driven away with the beams of the sun, and
overcome with the heat thereof.

The Singers
The Lord knoweth the thoughts of man, that they are
vanity.

Judas
“The Lord knoweth the thoughts of man—”
My hope is like dust that is blown away with the wind;
It is not possible to escape Thine hand—
A sudden fear, and not looked for, comes upon me.

The People (distant)
Crucify Him!

Judas
They gather themselves together and condemn the
innocent blood.

The People
Crucify Him!

Judas
Mine end is come—the measure of my covetousness;
Over me is spread an heavy night, an image of that
darkness which shall afterward receive me: yet am I unto
myself more grievous than the darkness.
The Singers (within the Temple)
He shall bring upon them their own iniquity. Psalm 94:23

V. GOLGOTHA.

(“Eli, Eli, lama sabachthani?”) Matthew 27:46

Chorus
Truly this was the Son of God. Matthew 27:54, Mark 15:39

Mary
The sword hath pierced through mine own soul. Luke 2:35

John
Thou hast trodden the winepress alone, Isaiah 63:3

Mary
And of Thy people there was none with Thee. Isaiah 63:3

John
They shall look upon Him whom they have pierced, and Zechariah 12:10
they shall mourn for Him,

Mary
As one mourneth for his only son, Zechariah 12:10

John
And shall be in bitterness for Him, Zechariah 12:10

Mary
As one that is in bitterness for his firstborn. Zechariah 12:10
The sword hath pierced through mine own soul. Luke 2:35

VI. AT THE SEPULCHRE.

Recitative: Mezzo-soprano
And very early in the morning they came unto the Mark 16:2 (See also Luke
sepulchre at the rising of the sun; 24:1)
and they entered in, and found not the body of the Lord Luke 24:3
Jesus.

The Watchers (on the Temple roof)
The face of all the East is now ablaze with light; The (General translation of Yoma
Dawn reacheth even unto Hebron! 3:2 from The Mishnah. See
Neusner 1988, 268 and Powell 1948, 201.)

Chorus: Angels – Sopranos and Altos
Alleluia!
Why seek ye the living among the dead? Luke 24:5
He is not here, but is risen. Luke 24:6
Behold the place where they laid Him. Mark 16:6
Go, tell His disciples and Peter that He goeth before you into Galilee: there shall ye see Him, as He said unto you. Alleluia!

VII. THE ASCENSION.

The Apostles
We trusted that it had been He which should have redeemed Israel. Luke 24:21

Jesus
Peace be unto you. Luke 24:36
Behold, I send the promise of My Father upon you: but tarry ye in the city of Jerusalem, until ye be endued with power from on high. Luke 24:49

The Apostles
Lord, wilt Thou at this time restore again the kingdom to Israel? Acts 1:6

Jesus
It is not for you to know the times or the seasons, which the Father hath put in His own power. Acts 1:7
But ye shall receive power, when the Holy Ghost is come upon you. Acts 1:8
Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost; Matthew 28:19
And, lo, I am with you always, even unto the end of the world. Matthew 28:20

Recitative: Mezzo-soprano
And when He had spoken these things – while He blessed them – He was taken up; and a cloud received Him out of their sight; and they looked steadfastly toward heaven. Acts 1:9

The Apostles (on Earth)
Give us one heart, and one way: Jeremiah 32:39
In Thy light shall we see light; Psalm 36:9
Thou wilt shew us the path of life. Psalm 16:11

Mystic chorus (In Heaven)
Alleluia!

Mary, Mary Magdalene, John, and Peter
Give us one heart, and one way. Jeremiah 32:39

Mary
My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. Luke 1:46-7
Mary Magdalene
Thou drewest near in the day that I called upon Thee: Lamentations 3:57
Thou saidst, Fear not. Lamentations 3:57

Peter
For He hath not despised nor abhorred the affliction of the afflicted; Psalm 22:24

The Apostles and the Holy Women
Neither hath He hid His face from him; but when he cried unto Him, He heard. Psalm 22:24

Mystic chorus
Alleluia!

“Holy Father, keep through Thine own name those whom Thou hast given Me, that they may be one, as We are.” John 17:11

The Apostles and the Holy Women
All the ends of the world shall remember and turn unto the Lord: Psalm 22:27
And all the kindred of the nations shall worship before Thee. Psalm 22:27
For the kingdom is the Lord’s: Psalm 22:28
And He is the Governor among the nations. Psalm 22:28

Mystic chorus
Alleluia!

“I have done Thy commandment. Psalm 119:166
I have finished the work which Thou gavest Me to do; John 17:4
I laid down My life for the sheep.” John 10:15

The Apostles
“In the world ye shall have tribulation: but be of good cheer: John 16:33
I have overcome the world.” John 16:33

Mystic chorus
“What are these wounds in Thine hands? Zechariah 13:6
Those with which I was wounded in the house of My friends.” Zechariah 13:6
They platted a crown of thorns, Matthew 27:29
and put it about His head,— Matthew 27:29
they mocked Him,— Matthew 27:29
they spat upon Him,—they smote Him with a reed,— Matthew 27:30-31
they crucified Him. Alleluia!

The Apostles and the Holy Women
Give us one heart, and one way, Jeremiah 32:39
In Thy light shall we see light. Psalm 36:9
They shall come, and shall declare His righteousness unto a people that shall be born, that He hath done this. Psalm 22:31

Mystic chorus
“Now I am no more in the world, but these are in the world, and I come to Thee.” John 17:11

The Apostles and the Holy Women
The kingdom is the Lord’s: and He is the Governor among the nations. Psalm 22:28

Mystic chorus
From henceforth shall the Son of man be seated at the right hand of the power of God. Luke 22:69

Mary, Mary Magdalene, John, and Peter
In His love and in His pity He redeemed them. Isaiah 63:9

All
Alleluia!
REFERENCES


