

The St Matthew Passion is a complex work that depicts the liturgical events of Easter, with the libretto told by a single author. Explicit in the structuring of the St Matthew Passion is both the notion of the whole divided into two and its antithesis, the fusion of opposing bodies. Sacred and secular music, the two fundamentally different textural layers of the Passion—madrigalesque poetry on the one hand, Holy Scripture and chorales on the other—are not abruptly juxtaposed. On the contrary: Picander and Bach alike set a premium on a seamless integration, already manifest in the opening chorus, in which freely conceived verse and the chorale blend into each other.

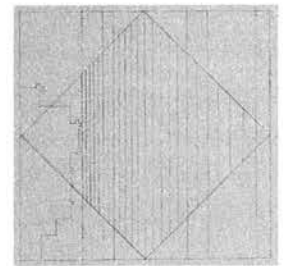
Numerologically the number two symbolises the figure of Jesus Christ, omega and alpha. An arrangement of two choirs, two orchestras and two parts give aural and visual reference to the underlying device and theme of the Passion.

The structural framework underlying the design is a reflection of the sequencing and coding of the Passion. The different layers of the Passion were mapped onto the site to unlock the encryptions and signature of the piece. In siting the Music School and Auditorium, a scale of two octaves based on the harmonic proportions of St Matthews Church was devised and projected from the centre of the Cross, through the organ chamber. A scaling line between the first and second octave di-

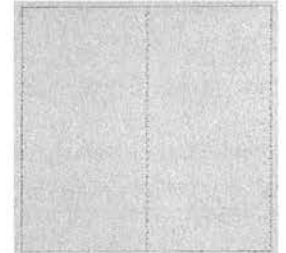
vided the site into part one and part two. Sacred lines were projected from the centre of the Cross and from the High Altar. Secular lines moved across the site parallel to the pedestrian streets surrounding the existing building.

Implicit in the Passion is the number seventeen. Scenes I-VII form Part One; scenes VIII-XVII form Part Two, following the sermon. Poetic contemplations come at the end of the scenes in question. The structure of the libretto reveals the symmetrical arrangement of the two parts with their seventeen (7+10) contemplations. This division provides the main articulation in Bach's composition, for the contemplative pieces in musical terms form the most substantial parts of his Passion setting.

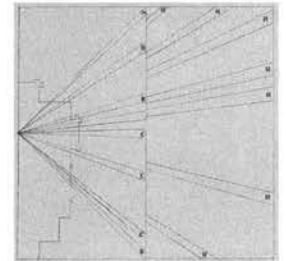
The seventeenth piece is a mysterious, unwritten chorale, in an otherwise fully notated work. Seventeen is also a Fermat prime, where seventeen is two to the power of two to the power of two *plus one*. Plus one is the betraying disciple, the Judas. The second part of the design was to make explicit what was implicit in the Passion cycle. By shifting the focal point from the centre of the Cross to the unwritten chorale on the scaling line, the interior of the design was reconfigured. Lines projected out from the Cross, formed by part one of the process, in part two converged upon this single point.



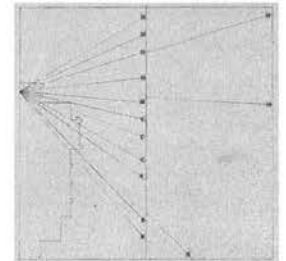
Harmonic site lines



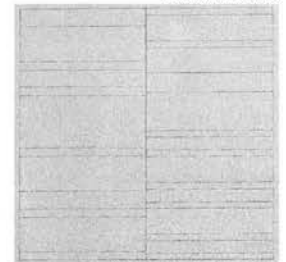
Divisions of Part One and Part Two



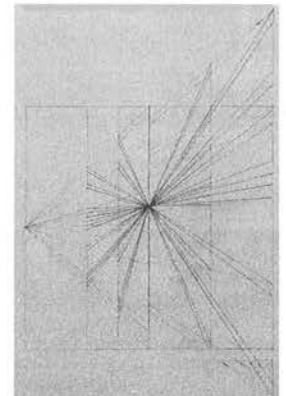
Chorale Lines



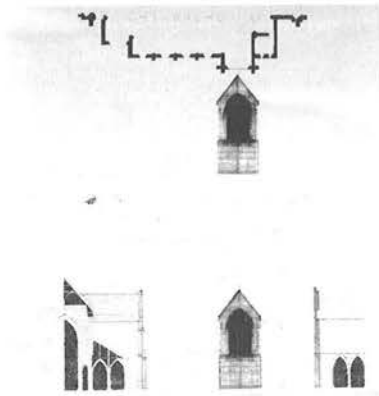
Text from Jesus



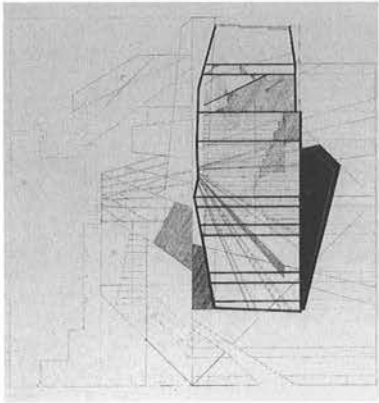
Scenes from Picander



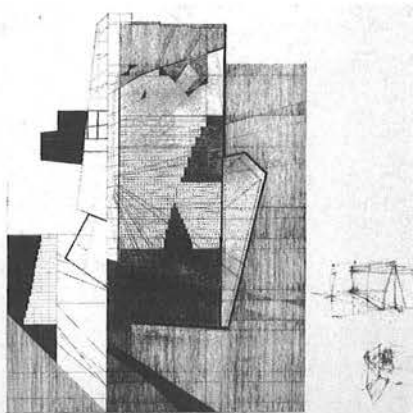
Number Seventeen as View Point



Stained glass window in St Matthews Church organ chamber.



Performance hall roof plan.

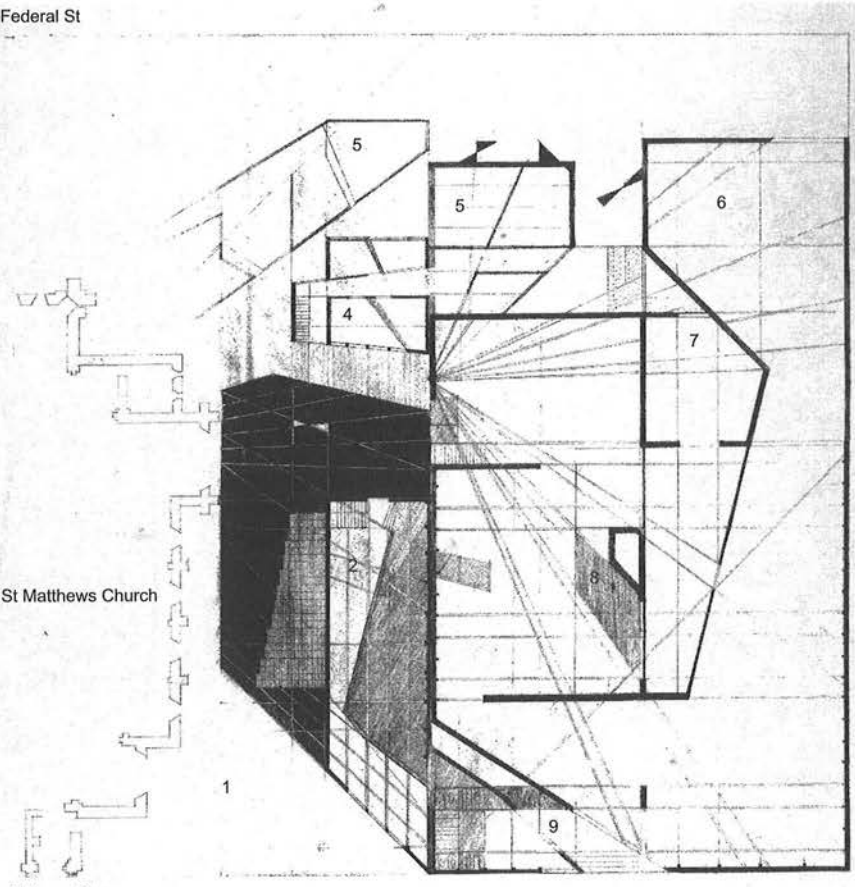


Part Two: Plan, auditorium level (later version).

Federal St

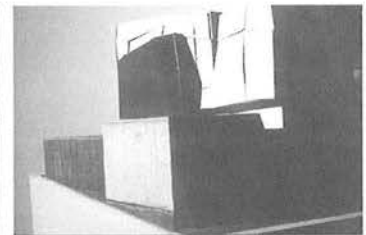
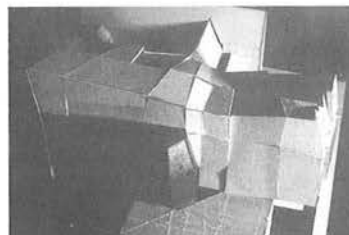
St Matthews Church

Hobson St



Part One: Plan, basement level.

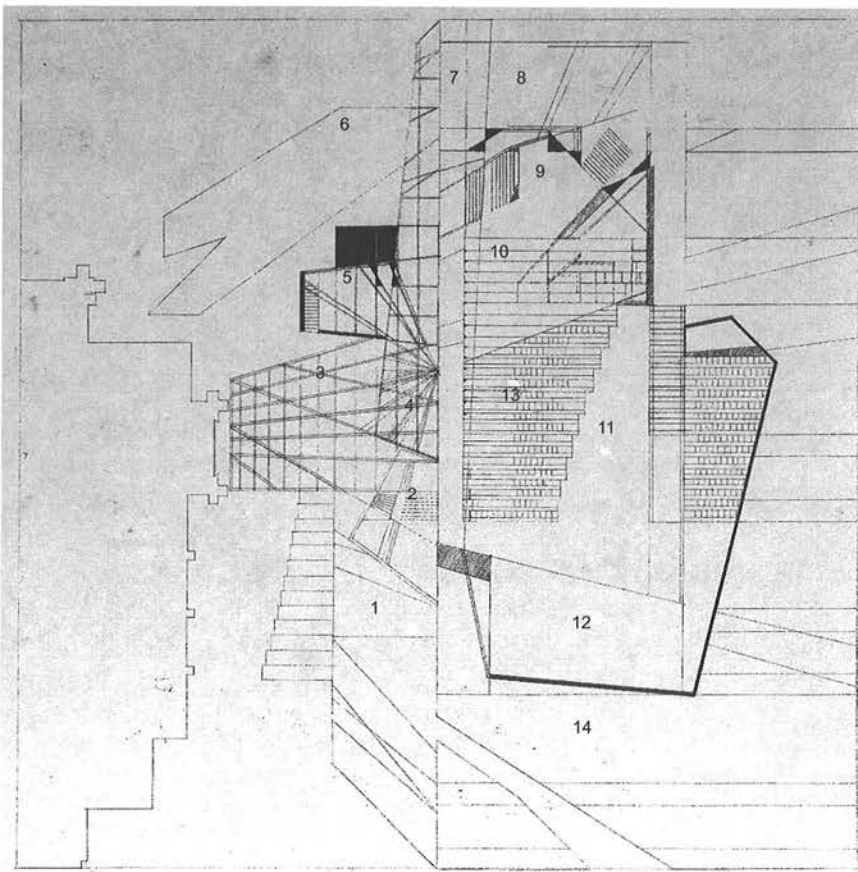
- 1 Part One Exordium
- 2 Library
- 3 School courtyard
- 4 Practice rooms
- 5 Teaching studios
- 6 Carpark
- 7 Museum
- 8 Car ramp
- 9 Exit/burial



Bird's eye view looking towards St Matthews Church.

Part Two façade (view from Federal St).

Façade towards St Matthews Church.



Part Two: Plan, auditorium level.

- 1 Library roof
- 2 Backstage and cloakroom
- 3 Cafe/informal performance space
- 4 Display cabinet
- 5 Practice rooms
- 6 Teaching studios roof
- 7 Circulation/false witnesses/balconies
- 8 Part Two exordium
- 9 Bar
- 10 Bathrooms
- 11 Performance hall
- 12 Stage
- 13 Seating
- 14 Roof terrace



Backdrop of stage (behind performers in auditorium).

Auditorium.

Start of Part Two.

Part Two: Federal St elevation (auditorium behind).

Part One: Entrance.

View of roof.

