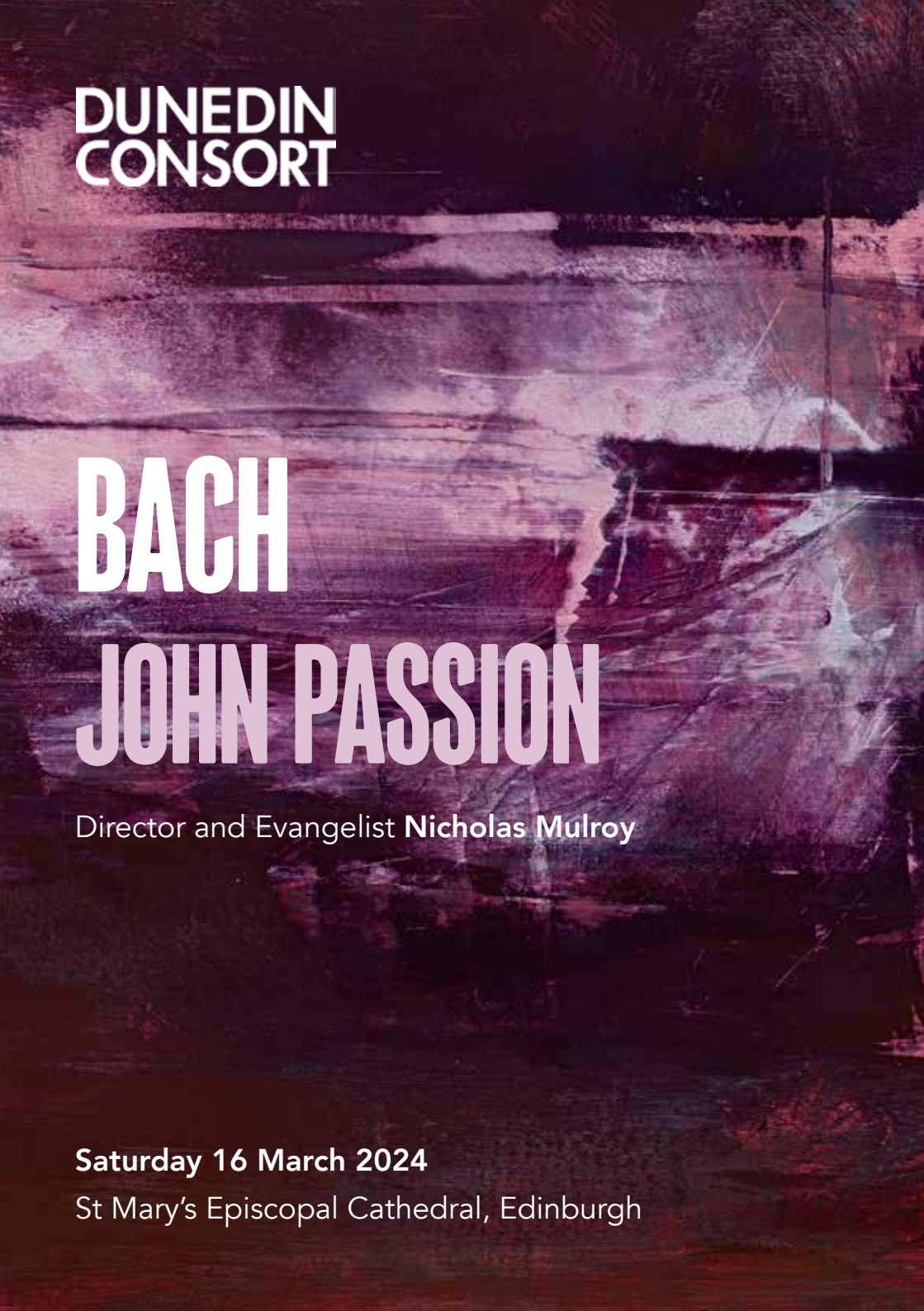


DUNEDIN CONSORT

BACH JOHN PASSION

Director and Evangelist **Nicholas Mulroy**

Saturday 16 March 2024

St Mary's Episcopal Cathedral, Edinburgh

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PROGRAMME

J.S. BACH (1685-1750)

John Passion BWV 245

Anna Dennis soprano
Beth Taylor mezzo-soprano
Stephan Loges Christus
Robert Davies Pilatus

Nicholas Mulroy Director and Evangelist

CREATIVE SCOTLAND
ALBA | CHRUTHACHAIL

Programme Note

In its 300th anniversary year, we reproduce an abridged version of John Butt's liner note from Dunedin Consort's critically acclaimed recording from 2013:

Bach first performed his *John Passion* on Good Friday 1724, during his first year as Cantor of the Thomasschule in Leipzig. Not only would this have been a new musical experience for the congregation, but the very genre of the Oratorio Passion (in which the standard Passion narrative was embellished with reflective arias, choruses and chorales) had only been introduced in the two principal churches two years previously. The forward-looking Neue Kirche had made a similar innovation some five years before this, so it is clear that the tradition must have been embraced with some enthusiasm, perhaps inspired by the collapse of the Leipzig opera shortly before Bach's arrival.

But if the Oratorio Passion had many characteristics in common with opera, its differences are very striking: first of all, it was designed to fit into the Good Friday Vesper liturgy, for which the focal point was the sermon delivered between the two halves of the musical setting. The narrative was taken directly from the chosen Gospel, and is therefore largely in the third person. Only the utterances of specific personages feature direct speech. Jesus's part was naturally delineated by a specific singer, but he, like the narrating Evangelist, also seems to have sung all the other solo and choral material within the same range. Moreover, the arias do not relate directly to characters in the story (as they would invariably do in opera) but are subjective meditations effectively in the present of the performance, and addressed directly to the congregation.

Likewise, the chorales inserted within the musical setting of the Passion seem to function as a concerted response to particular aspects of the story, as if sung by the congregation as a whole. Thus, Bach's Oratorio Passions doubled all the essential elements of the service itself: the reading from Scripture; the communal response in the chorales; the more subjective and meditative element of prayer in the arias. The chorales, arias and meditative choruses also drew theological or spiritual points out of the story and thus doubled the role of the sermon. In all then, the dynamic of the Passion was more complex and nuanced than that of opera. If it forsook the visual element, it seems to have been designed to involve the listener much more intensely, both as part of a congregation and individually.

Many writers have sought elaborate symbolic structures within Bach's *John Passion.* Certainly such orders are not atypical of the intellectual and religious climate of the time. What does come across in performance is the relentlessness of the events, everything taking place almost with a clockwork precision, in direct and necessary fulfilment of a pre-ordained – indeed prophecised – order. Both the

intense musical colouring of the recitatives (Peter's lament and the scourging of Christ are far more vivid than their counterparts in the Matthew Passion) and the incisive figuration of the choruses (almost a latter-day adaptation of Monteverdi's 'warlike' style) recall the idioms of the late seventeenth century, when Lutheran music tended to wring every nuance it could from the grain of the text.

Only the arias, together with the opening and closing choruses, display the more luscious, affective style of Bach's mature writing. These show an astonishing range of style and mood: the opening chorus 'Herr, unser Herrscher' is arguably the most turbulent piece he wrote, in which the triumphal text is entirely transformed by the grinding dissonance of the music; if Jesus is indeed to be shown as the true Son of God, the means by which this is achieved are truly agonizing. The first two arias both demonstrate the voice as almost entirely bound into the world of the music, the first ('Von den Strikken meiner Sünden') vividly alluding to the bondage of sin and the second ('Ich folge dir gleichfalls') to the notion of following Jesus directly, in musical imitation of Simon Peter and the beloved disciple.

The arias provide a range of individual responses, some modelling the likely emotions of the listener, others exhorting the listener towards a particular resolution or action. The chorales perform a similar role for the listeners as a group, the body constituting the church. The use of several verses from some of the chorales binds the overall experience together in much the same way as the repetitions of the music within the choruses. Like the arias, the chorale verses are chosen to fit the specific point in the narrative. The first is taken from 'Herzliebster Jesu', a text emphasizing Jesus's love at the point when he tells the arresting party to leave the disciples alone. The same chorale is used later at the point when Jesus's kingship is being questioned by Pilate; here the opening of the chorale verse fortuitously concerns Jesus's kingship, great throughout all ages.

The interlocking nature of the musical components and the juxtaposition of several textural layers mean that Bach's *John Passion* is potentially one of the most intense religious works he wrote, interpreting itself almost before it has presented the prescribed text. The range of interpretation is potentially infinite, which may well account for the way the work still brings rich meanings and resonances even to those unsympathetic to its religious implications. in direct and necessary fulfilment of a pre-ordained - indeed prophecised - order.

Texts and Translations
Part one

1. CHORUS
Herr, unser Herrscher, dessen Ruhm In allen Landen herrlich ist!
Zeig uns durch deine Passion,
Daß du, der wahre Gottessohn,
Zu aller Zeit, Auch in der größten Niedrigkeit, Verherrlicht worden bist!

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

JESUS
Wen suchet ihr?

EVANGELISTA
Sie antworteten ihm:

3. CHORUS
Jesum von Nazareth.

4. EVANGELISTA
Jesus spricht zu ihnen:

JESUS
Ich bin's.

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

1. CHORUS
Lord, our ruler, whose praise is glorious in all the lands! Show us through your Passion that you, the true Son of God, at all times, even in the greatest humiliation, have been glorified!

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

JESUS
Whom do you seek?

EVANGELIST
They answered him:

3. CHORUS
Jesus of Nazareth.

4. EVANGELIST
Jesus says to them:

JESUS
That, I AM.

EVANGELIST
Judas, however, who betrayed him, also stood with them. Now since Jesus said to them, "That, I AM," they drew back and fell to the ground. He then asked them once more:

JESUS
Wen suchet ihr?

EVANGELISTA
Sie aber sprachen:

5. CHORUS
Jesum von Nazareth.

6. EVANGELISTA
Jesus antwortete:

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

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

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

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

9. CHORAL
Dein Will gescheh, Herr Gott, zugleich Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit, Gehorsam sein in Lieb und Leid;
Wehr und steur allem Fleisch und Blut,
Das wider deinen Willen tut!

JESUS
Whom do you seek?

EVANGELIST
They again said:

5. CHORUS
Jesus of Nazareth.

6. EVANGELIST
Jesus answered:

JESUS
I have told you I'm that one; if you are looking for me, then let these others go!

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

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

JESUS
Put your sword in its casing! Shall I not drink the cup that my Father has given me?

9. CHORALE
Your will be done, Lord God, alike
on earth as [it is] in the kingdom of heaven.
Give us patience in time of suffering, to be obedient in love and woe;
restrain and hold in check all flesh and blood that acts against your will!

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

11. ARIA
Von den Stricken meiner Sünden Mich zu entbinden,
Wird mein Heil gebunden. Mich von allen Lasterbeulen Völlig zu heilen,
Läßt er sich verwunden.

12. EVANGELIST
Simon Petrus aber folgete Jesu nach und ein ander Jünger.

13. ARIA
Ich folge dir gleichfalls mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf
Und höre nicht auf,
Selbst an mir zu ziehen, zu schieben, zu bitten.

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

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

11. ARIA
To unbind me
from the ropes of my sins, my Salvation is bound.
To heal me fully from all my vice-boils,
he lets himself be wounded.

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

13. ARIA
I will follow you likewise with joyful steps and will not let you [go],
my Life, my light.
Pave the way,
and do not stop
drawing, shoving, imploring me yourself.

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

ANCILLA
Bist du nicht dieses Menschen Jünger einer?

EVANGELISTA
Er sprach:

PETRUS
Ich bin's nicht.

EVANGELISTA
Es stunden aber die Knechte und Diener und hatten ein Kohlfeu'r gemacht (denn es war kalt) und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

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

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

SERVUS
Solltest du dem Hohenpriester also antworten?

EVANGELISTA
Jesus aber antwortete:

MAID
Aren't you one of this man's disciples?

EVANGELIST
He said:

PETER
That, I am not.

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

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

EVANGELIST
But when he said such things, one of the attendants standing nearby gave Jesus a blow to the face and said:

ATTENDANT
Should you answer the high priest like that?

EVANGELISTA
But Jesus answered:

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

15. CHORAL
Wer hat dich so geschlagen, Mein Heil, und dich mit Plagen So übel zugericht'? Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.
Ich, ich und meine Sünden, Die sich wie Körnlein finden Des Sandes an dem Meer, Die haben dir erreget
Das Elend, das dich schläget, Und das betrübte Marterheer.

16. EVANGELISTA
Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmete sich, da sprachen sie zu ihm:

17. CHORUS
Bist du nicht seiner Jünger einer?

18. EVANGELISTA
Er leugnete aber und sprach:

PETRUS
Ich bin's nicht.

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

SERVUS
Sahe ich dich nicht im Garten bei ihm?

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

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

15. CHORALE
Who has struck you so,
my Salvation, and beat you up so badly, causing plague-spots? You are by no means a sinner, like we and our children [are]; you do not know of any misdeeds.
I, I and my sins, which are as [countless as] the grains of sand on the seashore,
they have caused you
the sorrow that strikes you
and the grievous host of pain.

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

17. CHORUS
Aren't you one of his disciples?

18. EVANGELIST
He denied it again and said:

PETER
That, I am not.

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

ATTENDANT
Didn't I see you in the garden with him?

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

19. ARIA
Ach, mein Sinn,
Wo willt du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.

19. ARIA
Oh, my sense [of good and evil],
where, in the end, do you want to go;
where shall I restore myself?
Shall I stay here,
or do I wish
mountains and hills [to fall] upon my
back? In the world there is no counsel
whatsoever, and in my heart
persist the agonies
of my misdeed:
for the servant has disavowed the Lord.

20. CHORAL
Petrus, der nicht denkt zurück, Seinen Gott verneinet,
Der doch auf ein' ernsten Blick Bitterlichen weinet.
Jesu, blicke mich auch an, Wenn ich nicht will büßen; Wenn ich Böses hab getan,
Rühre mein Gewissen!

20. CHORALE
Peter, who does not think back [to Jesus' Word], denies his God;
at a penetrating glance, however,
he weeps bitterly.
Jesus, glance on me as well, whenever I am unrepentant; whenever I have done something evil, stir my conscience!

Interval

Part two

21. CHORAL
Christus, der uns selig macht, Kein Bös' hat begangen,
Der ward für uns in der Nacht Als ein Dieb gefangen,
Geführt für gottlose Leut
Und fälschlich verklaget, Verlacht,
verhöhnt und verspeit, Wie denn die Schrift saget.

21. CHORALE
Christ, who makes us blessed, has committed no evil;
for us, in the night, he was seized like a thief,
led before godless people,
and falsely accused,
mocked, scorned, and spat upon, as scripture goes on to say.

22. EVANGELISTA
Da führeten sie Jesum von Kaipha vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach:

22. EVANGELIST
Then they led Jesus from Caiaphas before the hall of judgment, and it was early. And they did not go in the hall of judgment, in order that they would not be defiled, but might eat Passover. Then Pilate went out to them and said:

PILATUS
Was bringet ihr für Klage wider diesen Menschen?

PILATE
What charge do you bring against this man?

EVANGELISTA
Sie antworteten und sprachen zu ihm:

23. CHORUS
Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.

24. EVANGELISTA
Da sprach Pilatus zu ihnen:

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

EVANGELISTA
Da sprachen die Jüden zu ihm:

25. CHORUS
Wir dürfen niemand töten.

26. EVANGELISTA
Auf daß erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:

PILATUS
Bist du der Jüden König?

EVANGELISTA
Jesus antwortete:

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

EVANGELISTA
Pilatus antwortete:

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

EVANGELIST
They answered, saying to him:

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

24. EVANGELIST
Then Pilate said to them:

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

EVANGELIST
Then the Jews said to him:

25. CHORUS
We are not permitted to put anyone to death.

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

PILATE
Are you the King of the Jews?

EVANGELIST
Jesus answered:

JESUS
Do you say that on your own, or have others said it to you about me?

EVANGELIST
Pilate answered:

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

EVANGELISTA
Jesus antwortete:

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

27. CHORAL
Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken, Was dir zu schenken.
Ich kann's mit meinen Sinnen nicht erreichen, Womit doch dein Erbarmen zu vergleichen. Wie kann ich dir denn deine Liebestaten Im Werk erstatten?

28. EVANGELISTA
Da sprach Pilatus zu ihm:

PILATUS
So bist du dennoch ein König?

EVANGELISTA
Jesus antwortete:

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

EVANGELISTA
Spricht Pilatus zu ihm:

PILATUS
Was ist Wahrheit?

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

EVANGELIST
Jesus answered:

JESUS
My kingdom is not of this world; were my kingdom of this world, my attendants would fight, so that I would not be handed over to the Jews; again, as it is, my kingdom is not from here.

27. CHORALE
Oh great king, great through all the ages, how can I adequately enlarge upon this faithfulness?
Meanwhile, no human heart could think of something [fit] to give you.
With my capacities I cannot arrive at what indeed to compare your mercy with. How can I, then, your acts of love
with my deeds repay?

28. EVANGELIST
Then Pilate said to him:

PILATE
So you are a king, then?

EVANGELIST
Jesus answered:

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

EVANGELIST
Pilate says to him:

PILATE
What is truth?

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

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

EVANGELISTA
Da schrieen sie wieder allesamt und sprachen:

29. CHORUS
Nicht diesen, sondern Barrabam!

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

31. ARIOSO
Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bittrer Lust und halb beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir aus Dornen, so ihn stechen,
Die Himmelsschlüsselblumen blühn! Du kannst viel süße Frucht von seiner Wermut brechen,
Drum sieh ohn Unterlaß auf ihn!

32. ARIA
Erwäge, wie sein blutgefärbter Rücken In allen Stücken
Den Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen, Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

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

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

EVANGELIST
Then they shouted out in return, all together, saying:

29. CHORUS
Not this one, but Barabbas!

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

31. ARIOSO
Ponder, my soul, with anxious pleasure,
with bitter delight and half-uneasy heart,
in Jesus' agonies your highest good;
how, for you, out of the thorns that pierce him,
the Key of Heaven flowers blossom!
You can break off much sweet fruit from his wormwood,
so look on him without ceasing!

32. ARIA
Consider, how his blood-tinged back, in all aspects
is just like the sky.
Where, after the floodwaves
of our sins' deluge have passed by,
the most exceedingly beautiful rainbow stands as a sign of God's grace!

33. EVANGELIST
And the soldiers braided a crown of thorns and placed it upon his head and put a purple robe on him, saying:

34. CHORUS
Sei gegrüßet, lieber Jüdenkönig!

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

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

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

PILATE
Sehet, welch ein Mensch!

EVANGELISTA
Da ihn die Hohenpriester und die Diener sahen, schrieen sie und sprachen:

36. CHORUS
Kreuzige, kreuzige!

37. EVANGELISTA
Pilatus sprach zu ihnen:

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

EVANGELISTA
Die Jüden antworteten ihm:

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

34. CHORUS
Greetings, dear King of the Jews!

35. EVANGELIST
And gave him blows to the face. Then Pilate went back out and said to them:

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

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

PILATE
Look, what a man [this is]!

EVANGELIST
When the chief priests and the attendants looked at him, they shouted out, saying:

36. CHORUS
Crucify, crucify!

37. EVANGELIST
Pilate said to them:

PILATE
Take him away and crucify him; for I find no fault in him!

EVANGELIST
The Jews answered him:

38. CHORUS
We have a law, and according to that law he ought to die: for he has made himself God's Son.

39. EVANGELISTA
Da Pilatus das Wort hörete, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus, und spricht zu Jesu:

PILATUS
Von wannen bist du?

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

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

EVANGELISTA
Jesus antwortete:

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

EVANGELISTA
Von dem an trachtete PILATUS, wie er ihn losließe.

40. CHORAL
Durch dein Gefängnis, Gottes Sohn,
Muß uns die Freiheit kommen; Dein
Kerker ist der Gnadenthron, Die
Freistatt aller Frommen;
Denn gingst du nicht die Knechtschaft
ein, Müßt unsre Knechtschaft ewig sein.

39. EVANGELIST
When Pilate heard those words, he was more afraid yet, and went back into the hall of judgment, and says to Jesus:

PILATE
Where do you come from?

EVANGELIST
But Jesus gave him no answer. Then Pilate said to him:

PILATE
Will you not speak with me? Don't you know that I have power to crucify you, and have power to release you?

EVANGELIST
Jesus answered:

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

EVANGELIST
Upon this, Pilate sought how he might release him.

40. CHORALE
Through your imprisonment, Son of God,
freedom has to come to us;
your dungeon is the Throne of Grace,
the refuge of all the devout;
for had you not entered into servitude,
our servitude would have had to be
eternal.

41. EVANGELISTA
Die Jüden aber schrieen und sprachen:

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

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

PILATUS
Sehet, das ist euer König!

EVANGELISTA
Sie schrieen aber:

44. CHORUS
Weg, weg mit dem, kreuzige ihn!

45. EVANGELISTA
Spricht Pilatus zu ihnen:

PILATUS
Soll ich euren König kreuzigen?

EVANGELISTA
Die Hohenpriester antworteten:

46. CHORUS
Wir haben keinen König denn den Kaiser.

41. RECITATIVE
But the Jews shouted out, saying:

42. CHORUS
If you release this one, then you are no friend of the emperor's; for whoever makes himself king is against the emperor.

43. EVANGELIST
When Pilate heard those words, he led Jesus out and installed himself on the judgment seat, at the place that is called "High Pavement," but "Gabbatha" in Hebrew. It was, however, the preparation day in Passover, at the sixth hour, and he [Pilate] says to the Jews:

PILATE
Look, this is your king!

EVANGELIST
But they shouted out:

44. CHORUS
Away, away with him; crucify him!

45. EVANGELIST
Pilate says to them:

PILATE
Shall I crucify your king?

EVANGELIST
The chief priests answered:

46. CHORUS
We have no king but the emperor.

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

48. ARIA (MIT CHOR)
Eilt, ihr angefochtnen Seelen,
Geht aus euren Marterhöhlen,
Eilt – Wohin? – nach Golgatha! Nehmet an des Glaubens Flügel, Flieht – Wohin? – zum Kreuzeshügel, Eure Wohlfahrt blüht allda!

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

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

51. RECITATIVO
EVANGELISTA
Pilatus antwortet:

PILATUS
Was ich geschrieben habe, das habe ich geschrieben.

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

48. ARIA (WITH CHORUS)
Hurry, you besieged souls, leave your dens of torment, hurry – where – to Golgotha! Embrace faith's wings;
flee – where? – to the cross's hilltop; your welfare blossoms there!

49. EVANGELIST
There they crucified him, and with him two others, one on either side, but Jesus in the middle. But Pilate wrote a title and put it on the cross, and [it] was written, "Jesus of Nazareth, the King of the Jews." Many Jews read this title, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek, and Latin languages. Then the chief priests of the Jews said to Pilat:

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

51. RECITATIVE
EVANGELIST
Pilate answers:

PILATE
What I have written, that have I written.

52. CHORAL
In meines Herzens Grunde, Dein Nam und Kreuz allein Funkelt all Zeit und Stunde, Drauf kann ich fröhlich sein. Erschein mir in dem Bilde Zu Trost in meiner Not, Wie du, Herr Christ, so milde Dich hast geblut' zu Tod!

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

54. CHORUS
Lasset uns den nicht zerteilen, sondern darum losen, wes er sein soll.

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

JESUS
Weib, siehe, das ist dein Sohn!

EVANGELISTA
Darnach spricht er zu dem Jünger:

JESUS
Siehe, das ist deine Mutter!

52. CHORALE
In the bottom of my heart, your name and cross alone shines forth every age and hour, for which I can be joyful. Appear to me in the image – for consolation in my distress – of how you, Lord Christ, so abundantly have bled yourself to death!

53. EVANGELIST
The soldiers, however, when they had crucified Jesus, took his clothes and made four parts, to each soldier his part, with these also the robe. But the robe was seamless, woven in one piece from top to bottom.
Then they said to one another:

54. CHORUS
Let's not cut it up, but toss for it, [to see] whose it shall be.

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

JESUS
Woman, look, this is your son!

EVANGELIST
After that he says to the disciple:

JESUS
Look, this is your mother!

56. CHORAL
Er nahm alles wohl in acht In der letzten Stunde, Seine Mutter noch bedacht, Setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit, Gott und Menschen liebe, Stirb darauf ohn alles Leid, Und dich nicht betrübe!

57. EVANGELISTA
Und von Stund an nahm sie der Jünger zu sich. Darnach, als Jesus wußte, daß schon alles vollbracht war, daß die Schrift erfüllet würde, spricht er:

JESUS
Mich dürstet!

EVANGELISTA
Da stund ein Gefäße voll Essigs. Sie fülleten aber einen Schwamm mit Essig und legten ihn um einen Isopen, und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:

JESUS
Es ist vollbracht!

58. ARIA
Es ist vollbracht!
O Trost vor die gekränkten Seelen! Die Trauernacht
Läßt nun die letzte Stunde zählen. Der Held aus Juda siegt mit Macht Und schließt den Kampf.
Es ist vollbracht!

59. EVANGELISTA
Und neiget das Haupt und verschied.

56. CHORALE
He thought of everything in the final hour: still considerate of his mother,
[he] assigns her a guardian.
O humankind, set everything in order, love God and humanity, die afterwards without any woe, and do not let yourself be troubled!

57. EVANGELIST
And from that hour on, the disciple took her to his own. After this, since Jesus knew that everything had already been accomplished, [and, in order] that scripture would be fulfilled, he says:

JESUS
I thirst!

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

JESUS
It is accomplished!

58. ARIA
It is accomplished!
O comfort for the afflicted souls!
The night of mourning
now counts the final hour.
The hero from Judah triumphs with power and brings the battle to a close.
It is accomplished!

59. EVANGELIST
And bowed his head and departed this life.

60. ARIA (MIT CHORALE)
Mein teurer Heiland, laß dich fragen,
Jesu, der du warest tot,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesaget: Es ist vollbracht,
Lebest nun ohn Ende,
Bin ich vom Sterben frei gemacht?
In der letzten Todesnot,
Nirgend mich hinwende
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Als zu dir, der mich
versühnt,
O du lieber Herre!
Du kannst vor Schmerzen zwar nichts
sagen; Gib mir nur, was du verdient,
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.
Mehr ich nicht begehre!

61. EVANGELISTA
Und siehe da, der Vorhang im Tempel
zerriß in zwei Stück von oben an bis
unten aus. Und die Erde erbebete, und
die Felsen zerrissen, und die Gräber t
äten sich auf, und stunden auf viele Leiber
der Heiligen.

62. ARIOSO
Mein Herz, indem die ganze Welt Bei
Jesu Leiden gleichfalls leidet, Die Sonne
sich in Trauer kleidet, Der Vorhang reißt,
der Fels zerfällt, Die Erde bebt, die Gräber
spalten, Weil sie den Schöpfer sehn
erkalten, Was willst du deines Ortes tun?

63. ARIA
Zerfließe, mein Herze, in Fluten der
Zähren
Dem Höchsten zu Ehren!
Erzähle der Welt und dem Himmel die
Not:
Dein Jesus ist tot!

60. ARIA (WITH CHORALE)
My precious Savior, let me ask you:
Jesus, you who were dead,
since you were nailed to the cross
and have yourself said, "It is
accomplished," [but] now lives without
end; have I been made free from death?
in the final throes of death,
[I] turn myself nowhere
Can I through your pain and death
inherit the kingdom of heaven?
Is redemption of all the world here?
but to you, who reconciled me [with God
the Father],
O you dear Lord!
You can, in agony, it is true, say nothing;
Give me only what you have merited;
but you bow your head
and say in silence, "Yes."
more I do not desire!

61. EVANGELIST
And look: the veil in the Temple rent in
two pieces, from top to bottom. And the
earth quaked, and the rocks rent, and the
graves opened, and the bodies of many
saints arose.

62. ARIOSO
My heart, – while the entire world with
Jesus' suffering likewise suffers, the sun
clothes itself in mourning, the veil tears,
the rock crumbles,
the earth quakes, the graves split open,
because they see the creator growing
cold – what will you do for your part?

63. ARIA
Dissolve, my heart, in floods of tears to
honor the Most High!
Declare to the world and to heaven the
distress:
your Jesus is dead!

64. EVANGELISTA
Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und
sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

65. CHORAL
O hilf, Christe, Gottes Sohn, Durch dein bitter Leiden,
Daß wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach, Dir Dankopfer schenken!

64. EVANGELIST
But the Jews, because it was the preparation day, in order that the corpses might not remain on the cross during the sabbath (for that particular sabbath was a very great day), asked PILATE that their legs be broken, and that they be taken down. Then the soldiers came and broke the legs of the first and of the other who had been crucified with him. But when they came to Jesus, because they saw that he was already dead, they did not break his legs; rather, one of the soldiers opened his side with a spear, and immediately blood and water went out. And he who has seen this has given witness to it, and his witness is true, and this same one knows that he says the truth, so that you all may believe. For such a thing has taken place so that the scripture would be fulfilled: "You all shall break apart none
of its bones." And again another scripture says: "They will look on whom they have pierced."

65. CHORALE
O help, Christ, Son of God,
through your bitter suffering,
that we, ever submissive to you,
may shun all [spiritual and moral] failing,
[and may] consider your death and the reason for it fruitfully;
in return, though poor and weak, [may we] give you thanks offerings!

66. EVANGELISTA
Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich, aus Furcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garte, und im Garten ein neu Grab, in welches niemand je geleget war. Daselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

67. CHORUS
Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur Ruh!
Das Grab, so euch bestimmet ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf und schließt die Hölle zu.

68. CHORAL
Ach Herr, laß dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim
Schlafkämmerlein
Gar sanft, ohn einge Qual und Pein
Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich, Ich will dich preisen ewiglich!

66. EVANGELIST
After that, Joseph of Arimathea, who was a disciple of Jesus (but secretly, out of fear toward the Jews), asked of Pilate that he might take down Jesus' corpse. And Pilate allowed it. Therefore he came and took down Jesus' corpse. But there came also Nicodemus, who formerly had come to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pounds. Then they took Jesus' corpse and bound it in linen cloths with spices, the way the Jews are accustomed to burying. But there was by the place where he was crucified a garden, and in the garden a new grave, in which nobody had ever been laid. Right there they laid Jesus, for the sake of the preparation day of the Jews, because the grave was near.

67. CHORUS
Be fully at peace, you holy bones,
which I will no longer bewail;
be fully at peace and bring also me to this peace!
The grave – which is appointed to you and from now on no distress will enclose – opens to me the [gates of] heaven and closes the [gates of] hell.

68. CHORALE
Oh Lord, let your dear little angels at the very end carry my soul to Abraham's bosom, [and let] my body rest in its little sleeping chamber,
completely in peace, without any sorrow and pain, until the Last Day!
Then raise me from the dead,
so that my eyes will look on you in all joy, o Son of God, my Savior and Throne of Grace! Lord Jesus Christ, grant me this; I want to praise you eternally!

Biographies



Nicholas Mulroy

Born in Liverpool, Nicholas read Modern Languages at Cambridge and completed postgraduate vocal studies at London's Royal Academy of Music, where he is now a Visiting Professor.

He has sung Bach's Evangelists with many of the leading conductors of the day: Sir John Eliot Gardiner, Marc Minkowski, Richard Tognetti, Laurence Cummings, and Richard Egarr, and in venues including the Royal Albert Hall, Symphony Hall in Boston, the Sydney Opera House, as well as in Bach's churches in Leipzig and Weimar. He has been a frequent guest at Wigmore Hall, singing repertoire from Schubert to Stephen Hough, and from Purcell to Fauré. In opera, Nicholas has appeared at Glyndebourne, the Opera de Paris, the Opéra Comique, Toulouse, and Copenhagen.

His recorded repertoire covers seven centuries, and includes mainstream oratorios of Handel, Bach and Monteverdi, as well as Piazzolla's amazing María de Buenos Aires, and music of Gavin Bryars and Thomas Tallis.

Alongside his singing, over the last ten years, Nicholas has developed his work as a director. He has guest-directed OAE and Irish Baroque Orchestra, and, as their Associate Director, has led the Dunedin Consort in several programmes, from Monteverdi to MacMillan.



Dunedin Consort

Dunedin Consort is one of the world's leading Baroque ensembles, recognised for its vivid and insightful performances and recordings. Formed in 1995 and named after Din Eidyn, the ancient Celtic name for Edinburgh Castle, Dunedin Consort's ambition is to allow listeners to hear early music afresh, and to couple an inquisitive approach to historical performance with a commitment to commissioning and performing new music. Under the direction of John Butt, the ensemble has earned two coveted Gramophone Awards, a BBC Music Magazine Award, and a Grammy nomination. In 2021 it was the recipient of the Royal Philharmonic Society Ensemble Award.

Dunedin Consort performs regularly at major festivals and venues across the UK and abroad, and enjoys close associations with the BBC Proms, Wigmore Hall, Edinburgh International Festival and Lammermuir Festival. Alongside its performance and recording work, Dunedin Consort is committed to a wide-ranging education programme both in schools and in the wider community. In inspiring and encouraging musical participation, developing vocal skills and fostering a love of classical music, historical performance and new music, Dunedin Consort aims to develop and nurture its potential audience and to encourage the performers of the future.

While Dunedin Consort is committed to performing repertoire from the baroque and early classical periods, and to researching specific historical performance projects, it remains an enthusiastic champion of contemporary music. In 2021, the group premiered *Dido's Ghost*, a new opera by Errollyn Wallen, co-commissioned with the Barbican Centre, Edinburgh International Festival, Buxton International Festival, Mahogany Opera and Philharmonia Baroque Orchestra & Chorale.



Anna Dennis

Described by The Times as a "delectable soprano and a serene, ever-sentient presence", concert performance venues include the Berlin Philharmonie, New York Lincoln Centre, Sydney Opera House and the BBC Proms. Recent operatic roles include the title role in Tom Coult's *Violet* (Britten Pears Arts/ London Sinfonietta); Florinda/Handel's *Rodrigo* (Göttingen Händel Festspiele); Lucy Schmeeler & Claire/Bernstein's *On The Town* (Hyogo Performing Arts Japan); Paride/Gluck's Paride *ed Elena* (Nuremberg Opera House); Katherine Dee/Damon Albarn *Dr Dee* (English National Opera); Emira/Handel's *Siroe* (Göttingen Händel Festspiele); Bersi/ Andrea *Chenier* (Opera North); Ilia/ Mozart *Idomeneo* directed by Graham Vick (Birmingham Opera Company); Strawberry Seller & Strolling Player/ Britten's *Death in Venice* (La Scala, Milan). In 2023 she sings Purcell *Fairy Queen* (Drottningholms Slottsteater, conducted by Franceso Corti); Purcell 'Masque of Night' (Opera North, Harry Bicket/David Pountney). Anna is recipient of the Royal Philharmonic Society's best singer award, 2023.



Beth Taylor

Lauded by The Guardian for her "dark and focused" voice, "sensational coloratura" and "spectacular singing" and by The Times for her "fierce, indeed terrifying, cane-swishing" characterisations, Beth Taylor is one of today's most electrifying young mezzo-sopranos. In the 2023/24 season, Beth makes her role debut as Anna in *Les Troyens* with Sir John Eliot Gardiner, (Berlioz Festival La-Côte-Saint-André, the Salzburg Festival, the Berlin Festival and the BBC Proms). She also is the contralto soloist of Mozart's *Requiem* with Raphaël Pichon (BBC Proms, Paris Philharmonie, Palau de la Music of Barcelona and Valencia, Konzerthaus Dortmund, Versailles and Bordeaux); Mahler's Symphony No 2 with the London Philharmonic Orchestra and Edward Gardner, Berlioz's *Roméo et Juliette* with John Nelson (Gulbenkian Lisbon), Elgar's *The Dream of Gerontius* with Proinnsías O'Duinn (Dublin), Bach's B minor mass with Gabriel Feltz (Belgrade) and with Raphaël Pichon (Aix-en-Provence, Versailles and the Thüringer Bachwochen Festival).



Stephen Loges

Anglo-German bass-baritone Stephan Loges begins his 23/24 season at Estonian National Opera as Golaud, *Pelleas et Mélisande*, in what is quickly becoming a signature role for him, having performed it in two different productions in Lisbon and Trier the previous season and having drawn critical acclaim when he first made his role debut in ETO's production in London in 2015. In mainstream repertoire, he has appeared as Wolfram *Tannhäuser* and Papageno *Die Zauberflöte* (La Monnaie); Sprecher *Die Zauberflöte* (Theater an der Wien and Théâtre du Capitole de Toulouse); Falke *Die Fledermaus* (NI Opera) and Don Alfonso *Così fan tutte* (English Touring Opera). He also recently made a debut in his first major Verdi role as Oberto (title role) with Chelsea Opera Group. Hugely experienced in Early Music, Stephan has performed and recorded Bach, Handel and contemporaries with the likes of Trevor Pinnock, Harry Bicket, Paul McCreesh, Sir John Eliot Gardiner, John Butt, Richard Egarr, Raphael Pichon and Nicolas Kraemer.



Robert Davies

Awarded the Erich Viertheer Memorial Award at Glyndebourne in 2003, Robert went on to appear as Mr Gedge *Albert Herring*, Marcello *La Boheme*, Count *Le Nozze de Figaro*, and Falke *Die Fledermaus* for Glyndebourne on Tour.
Other roles include the title roles in *Figaro* (English Touring Opera); *Rigoletto* (Bury Court Opera); Zurga *Pearl Fishers* and Don Alfonso *Cosi fan tutte* (Reisopera, Holland); Demetrius *A Mid-Summer Night's Dream*, and Papageno *Magic Flute* (ETO); Ned Keene *Peter Grimes* (Stadttheater, Bern); Chef Grec *Les Troyens* (Châtelet, Paris); Ottokar *Der Freischutz* (Opera Comique, Paris); Leone *Tamerlano* (Buxton Festival); Rosmondo *Gli Sposi Malcontenti* (Bampton Opera); Dancaïre *Carmen*, and Schaunard *La Boheme* (Endellion Festival).
He has also performed under the baton of Sir Simon Rattle, Sir John Eliot Gardiner, Sir Mark Elder, Ed Gardner, Vladimir Jurowski and Robin Ticciati.

DUNEDIN CONSORT

Nicholas Mulroy	Director and Evangelist
Soprano	Anna Dennis (Ancilla) Rachel Ambrose
Alto	Beth Taylor Sarah Anne Champion
Tenor	Tom Kelly Will Wright
Bass	Stephan Loges (Christus) Robert Davies (Pilate and Petrus)

Orchestra

Violin I	Matthew Truscott Sarah Bevan-Baker
Violin II	Huw Daniel Rebecca Livermore
Viola	Clifton Harrison
Viola d'amore	Huw Daniel Clifton Harrison
Cello and Viola da Gamba	Jonathan Manson
Violone	Christine Sticher
Oboe	Alexandra Bellamy Frances Norbury
Flute	Katy Bircher Graham O'Sullivan
Bassoon	Sally Jackson
Organ and Harpsichord	Stephen Farr

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DUNEDIN CONSORT

9 - 12 & 15 May
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SCATTERED RHYMES
CHORAL TOUR

Nicholas Mulroy, director
Singers from **Dunedin Consort**

Songs from the renaissance to the present day including **James MacMillan**, Gavin **Bryars**, **Giovanni Pierluigi da Palestrina**, **Stephanie Martin**, and a new commission by **Caroline Shaw.**

Pre-concert talk with Nicholas Mulroy at 6.30pm

www.dunedin-consort.org.uk