DUNEDIN CONSORT

BACH
MATTHEW PASSION

Director **Sofi Jeannin**

21 - 22 March 2024

Glasgow | Edinburgh

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PROGRAMME

J.S. BACH (1685-1750)

Matthew Passion BWV 244

Passio Domini nostri J. C. secundum
Evangelistam Matthaeum

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CREATIVE SCOTLAND

ALBA | CHRUTHACHAIL

DUNEDIN CONSORT

Sofi Jeannin
Director

Chorus 1
Anna Dennis – Soprano & Ancilla
Beth Taylor – Alto
Joshua Ellicott – Tenor & Evangelist
Matthew Brook – Bass & Christus

Chorus 2
Jessica Cale – Soprano, Ancilla & Uxor Pilati
Sarah Champion – Alto & Testis
Hiroshi Amako – Tenor & Testis
Christopher Webb – Bass, Pilatus, Pontifex, Judas & Petrus

Ripieno Sopranos:
RSNO Youth Chorus

Programme Note

The tradition of singing one of the four Gospel Passion narratives on Good Friday and Palm Sunday stretches back to the beginnings of the formalised Christian liturgy. Like the other Gospel readings, it was originally chanted by a single deacon but, in the course of time, he began to alter his tessitura and style according to his role as the Evangelist, Jesus or the other characters and crowd. These three roles were eventually taken over by separate singers together with a choir to recite the crowd scenes. It was basically this format that the Lutheran Reformers inherited in the sixteenth century and early Lutheran settings, such as Johann Walter's, were still chanted within the Eucharistic celebrations on Good Friday and Palm Sunday in Bach's era. What is especially interesting is the fact that the Passion story had a musical-dramatic tradition well before the invention of opera and oratorio. It was only a matter of time before these later dramatic genres would cross-fertilise with the church tradition.

Towards the end of the seventeenth century several more elaborate versions of the Passion were developed, involving independent instrumental parts, introducing free poetry around the biblical narrative (Oratorio Passions) or presenting entirely free elaborations of the Passion story. These latter versions were designed for spiritual concerts rather than for Holy Week liturgies and are thus termed Passion Oratorios. Most of these genres incorporated the most up-to-date musical forms and devices from Italian opera, capitalising, as it were, on the conventions that congregations would have learned in the world of secular entertainment. However, the Oratorio Passion did not arrive in Leipzig until 1717 (at the modish Neue-Kirche), and the Cantorate of the Thomasschule, under the ageing Johann Kuhnau, did not perform its first Oratorio Passion until 1721, shortly before Bach himself came to Leipzig (1723). Thus one of the greatest ironies about Bach's Passions is that their original audiences were far less familiar with the genre than we are; moreover — as is the case with all Bach's most celebrated music — we have often heard it many more times than did the original performers or even Bach himself.

Bach's Passions were performed during the afternoon Vesper service on Good Friday, their two parts replacing the cantata and Magnificat which were normally sung on either side of the sermon. With a hymn opening and closing the liturgy, the entire service was thus symmetrical, with its central axis falling on the sermon. Like Bach's cantatas, the Passions adopt something of the sermon's function since the free poetry of the arias, ariosos and framing choruses provide both a commentary and an emotional interpretation of the biblical text, one that is designed to effect an actual change of mood and attitude on the part of the believer.

Moreover, the symmetrical structure of the liturgy finds its analogue in Bach's musical pacing of the Passion. This is most evident when Bach wishes to highlight the importance or irony of a particular event or concept. For instance, the point at which Peter swears that he will not deny Christ is surrounded by two verses of the 'Passion Chorale', the second ('Ich will hier bei dir stehen') a semitone below the first ('Erkenne mich, mein Hüter'). This therefore functions as a musical metaphor of descent or depression, alluding to the frailty of human promises. The aria 'Aus Liebe will mein Heiland sterben' is perhaps the most important of all since it underlines one of the central themes of the Matthew Passion - that Christ died for the love of humankind—and this is the focal point falling between two matching choruses 'Laß ihn Kreuzigen'. These — depicting the crowd's desire to crucify Christ — provide a vivid antithesis to Christ's love, but, given the fact that the second chorus (coming directly after 'Aus Liebe') is a tone higher, there is a sense that Christ's supreme act of love has changed things in an 'upward', positive direction: we recognise it as precisely the same music, yet every note is different. Thus the music could act as a metaphor for the mystery of our own spiritual development: we remain exactly the same beings yet we are profoundly changed.

It is not difficult to understand some of the complaints that members of the congregation voiced in Bach's time; the Passions do, after all, borrow liberally from secular conventions such as dance and, particularly, opera. However, the Matthew Passion also draws heavily from the long traditions of spiritual meditation by which the story is interspersed with the regular breaks (fifteen in all) provided by the paired ariosos and arias. These force the implied listener into personal contemplation; the chorales moreover engender the sense of a community response to the biblical events. The whole thus has something of the character of a Lutheran Stations of the Cross. The free text follows Luther's own meditations on the Passion which require the believer first to acknowledge his own guilt and show remorse, then to recognise that Christ has suffered on our behalf — that his love will conquer all — and, finally, to experience reconciliation with Christ and to imitate his example (most movingly captured in the final aria, 'Mache dich'). According to Luther, this ambition to imitate Christ could not be fulfilled without our having gone through these earlier stages.

Particularly subtle in the construction of the free poetry (by the Leipzig poet, Picander) and Bach's musical setting is the emphasis on dialogue form — necessitating the performing format of double chorus and orchestra. This rhetorical device allows for contrasting or even opposing points of view to be presented simultaneously (e.g. 'So ist mein Jesus nun gefangen'/'Laßt ihn, haltet, bindet nicht!'), complimentary points ('Ach, nun ist mein Jesu hin'/'Wo ist denn dein Freund hingegangen') or a dialogue between a single speaker and a group ('Ich will bei meinem Jesu wachen'/'So schlafen unsre Sünden ein').

All of these devices serve to personify the various 'voices' within a single listener, acting out one's reactions and conflicts.

The most impressive of the dialogue numbers is the opening chorus, which could be considered the 'Exordium' (the traditional opening section of an oration). This is a dialogue between Christian believers and the Old Testament figures, 'the Daughters of Zion' (from the Song of Songs). The theme of love in the Song of Songs is recast in a Christian context with Christ as the loving bridegroom and the church as his bride. A third element is introduced with the German chorale on the Agnus Dei, 'O Lamm Gottes, unschuldig', sung by ripieno sopranos (often boys' voices today, in a tradition that dates back to the nineteenth century). This would have had particular significance for members of Bach's congregation since they would have heard this hymn at the conclusion of the morning Eucharistic liturgy. Christ is thus portrayed as an innocent sacrificial lamb, an image which points towards the Apocalypse when Christ as a lamb rules the new Jerusalem, a bridegroom to the ('feminine') community of all believers. In Bach's time this melody would have sounded out loudly from the second organ at the east of the church, a graphic depiction of the direction of Christ's throne in the new Jerusalem. In all, then, this chorus sets up three temporal levels, the ancient Daughters of Zion in dialogue with the Christians of the New Testament, both pointing forward to the future union with the Lamb, achieved through his ultimate love (of which we are about to hear). We may also note that the chorale is the only element of the chorus in the major mode, a vision of the celestial city which, at this time, is still subservient to the earthly tonic of e minor.

The analogy between the Bach-Picander Matthew Passion and a sermon is thus not to be taken lightly. Moreover, for about half the aria texts Picander drew from a series of passion sermons by the theologian Heinrich Müller (published in 1681). Given that Bach himself possessed these, he may have instigated the borrowing. This not only shows that both were thinking along the lines of sermon composition but also that the sermon was an important poetic genre of the time, as much artistic elaboration as stern preaching. An understanding of the rhetoric of the Lutheran sermon as both persuasive and cunningly ornamental sheds a significant light on the role of music in the liturgy of Bach's era.

With its unfolding levels of symbolism, theological interpretation and — most striking of all — psychological insight, the Matthew Passion is perhaps the most challenging and ambitious Christian artwork. It is thus not entirely surprising that Bach seems to have spent considerable time and care in preparing the work.

He probably began writing it in 1725 but did not finish or perfect it in time for the Good Friday performance; the earlier John Passion was performed on this occasion, only a year after its premiere and containing a substitute chorale fantasia ('O Mensch, bewein') that eventually became part of the Matthew Passion. Bach did not present the latter work until 1727 and refined it again during the 1730s. During the last few years of his life he went to great trouble to repair the autograph score, sewing in new patches of paper that are designed to be barely perceptible to the casual reader. This could hardly have been necessitated by the performing demands of the time and points to the special status Bach seems to have afforded the work, a status that was not a general conceptual possibility until the early nineteenth century. It is not surprising that the work became an immediate 'masterwork' at the time of its revival by Mendelssohn in 1829; this was precisely the period when such a concept was developed.

Bach shared something of the encyclopaedic urge of his age, and, in the *Matthew Passion* compiled virtually every possible musical form available for an oratorio: recitatives (accompanied and secco), arioso, aria (several types which include dance and concerto elements), chorales, chorale settings, choruses and motets. Together with two elements unusual in Bach works — the doubled forces and the string 'halo' for Christ's utterances — these elements render it far more ambitious than any opera of the age and something which works on rather more levels than the more brutally effective John Passion.

Bach obviously saw all excellent earthly things as capable of serving the highest purpose; it is precisely this religious conception of music and of the world as a whole which lies at the heart of most disputes concerning church music. To some — then as now — nothing does religion a finer service than Bach's music; to others, sumptuous music undermines a transcendent view of the Godly and spiritual, which are to be kept somewhat apart from the world. While it is obvious that our contemporary 'horizon' is very different from that of Bach's time and, consequently, many meanings and implications in the work are lost, we have gained many more dimensions and modes of appreciation. Bach spun a dialogue between Old and New Testaments, between both these elements and the Lutheran tradition (especially with the traditional chorales) and between all these and the believer of his own time (all together pointing towards the Apocalypse); to these we can add a rich history of reception (with both its insights and mystifications) and our own particular standpoint, within or without the Christian tradition.

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Texts and Translations

ERSTER TEIL

1. Cori
Kommt, ihr Töchter, helft mir klagen,
Sehet - Wen? - den Bräutigam,
Seht ihn - Wie? - als wie
ein Lamm!
O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Sehet, - Was? - seht die Geduld,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
Seht - Wohin? - auf unsre Schuld;
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!
Erbarm dich unser, o Jesu !

2. Evangelist, Jesus
Da Jesus diese Rede vollendet hatte,
sprach er zu seinen Jüngern:
Ihr wisset, daß nach zweien Tagen
Ostern wird, und des Menschen Sohn
wird überantwortet werden, daß er
gekreuziget werde.

3. Choral
Herzliebster Jesu, was hast du
verbrochen,
Daß man ein solch scharf Urteil hat
gesprochen?
Was ist die Schuld, in was für Missetaten
Bist du geraten?

4a. Evangelist
Da versammleten sich
die Hohenpriester und Schriftgelehrten
und die Ältesten im Volk in den Palast
des Hohenpriesters, der da hieß Kaiphas,
und hielten Rat, wie sie Jesum mit Listen
grien und töteten.
Sie sprachen aber:

FIRST PART

1. Chorus I, II
Come, ye daughters, share my mourning,
See ye - whom? - the bridegroom there,
See him - how? - just like a lamb!
O Lamb of God, unspotted
Upon the cross's branch slaughtered,
See ye, - what? - see him forbear,
Alway displayed in thy patience,
How greatly wast thou despised.
Look - where, then? - upon our guilt;
All sin hast thou born for us,
Else we had lost all courage.
See how he with love and grace
Wood as cross himself now beareth! Have
mercy on us, O Jesus!

2. Evangelist, Jesus
When Jesus, then, had finished all these
sayings, he said to his disciples:
Ye know well that in two days will be
Passover,
and the Son of man is then to be handed
over, that he be crucified.

3. Chorale
O dearest Jesus, how hast thou offended,
That such a cruel sentence hath been
spoken?
What is thy guilt, what were the
evil doings
Thou hast committed?

4a. Evangelist
There assembled the high priests and the
scribes, and the elders of the people within
the palace of the chief priest, whose name
was Caiphas; and there took counsel, how
with stealth they might capture Jesus and
put him to death. They said however:

4b. Cori
Ja nicht auf das Fest, auf daß nicht ein Aufruhr werde im Volk.

4c. Evangelist
Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goß es auf sein Haupt, da er zu Tische saß. Da das
seine Jünger sahen, wurden sie unwillig und sprachen:

4d. Coro
Wozu dienet dieser Unrat?
Dieses Wasser hie mögen teuer verkauft und den Armen gegeben werden.

4e. Evangelist, Jesus
Da das Jesus merkete, sprach er zu ihnen: Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Armen bei euch, mich aber habt ihr nicht allezeit. Daß sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, daß man mich begraben wird. Wahrlich, ich sage euch Wo dies Evangelium geprediget wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.

5. Recitativo Alt
Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Daß dieses fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein
Haupt zu gieße

4b. Chorus I, II
Not upon the feast, lest there be an uproar in the people.

4c. Evangelist
When now Jesus visited Bethany and was in the house of the leper called Simon, unto him came a woman who carried a jar of precious ointment and poured it on his head as he sat at the table. But when his disciples saw it, they became indignant and said:

4d. Chorus I
What end serveth all this nonsense? For this ointment might indeed have been sold for much, and the sum to the poor been given.

4e. Evangelist, Jesus
But when Jesus noticed this, said he to them: Why trouble ye so this woman? For she hath done a good deed for me! Ye always have the poor with you, me though will ye not have always. That she hath poured this ointment over my body hath she done because I am to be buried. Truly I say to you: wherever this gospel shall be preached throughout the whole world, there will be told also in memory of her what she hath done.

5. Recitative Alto
Belove'd Savior thou,
Midst thy disciples' foolish quarrel,
Because this loyal dame
Thy body with her oils
To bury would make ready,
O in the meanwhile grant me this,
From these my eyes' own streams of crying
To pour upon thy head an ointment!

6. Aria Alt
Buß und Reu
Knirscht das Sündenherz entzwei,
Daß die Tropfen meiner Zähren
Angenehme Spezerei,
Treuer Jesu, dir gebären.

7. Evangelist, Judas
Da ging hin der Zwölfen einer, mit Namen Judas Ischarioth, zu den Hohenpriestern und sprach:
Was wollt ihr mir geben? Ich will ihn euch verraten.
Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, daß er ihn verriete.

8. Aria Sopran
Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.

9a. Evangelist
Aber am ersten Tage der süßen Brot traten die Jünger zu Jesu und sprachen zu ihm:

9b. Coro
Wo willst du, daß wir dir bereiten, das Osterlamm zu essen?

6. Aria Alto
Guilt and pain
Break the sinful heart in twain,
So the teardrops of my weeping
A most soothing precious balm,
Faithful Jesus, thee doth offer.

7. Evangelist, Judas
Then there went one of the twelve, whose name was Judas Iscariot, forth unto the chief priests and said:
What would ye then give me? I would to you betray him. And they offered him thirty silver pieces. And from thence forth he sought an opportunity when
he might betray him.

8. Aria Soprano
Bleed always, O thou my heart!
Ah, a child which thou hast nurtured,
Which at thine own breast hath suckled,
Bodes his keeper now to murder,
For it hath become a serpent.

9a. Evangelist
But on the first day of Unleavened Bread came the disciples to Jesus and said to him:

9b. Chorus I
What place wouldst thou have us prepare thee, the paschal lamb to eat now?

9c. Evangelist, Jesus
Er sprach: Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister laßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern. Und die Jünger täten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend satzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er:
Wahrlich, ich sage euch: Einer unter euch wird mich verraten.

9d. Evangelist
Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm:

9e. Coro
Herr, bin ich's?

10. Choral
Ich bin's, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdienet meine Seel.

11. Evangelist, Jesus, Judas
Er antwortete und sprach: Der mit der Hand mit mir in die Schüssel tauchet, der wird mich verraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet; doch wehe dem Menschen, durch welchen
des Menschen Sohn verraten wird! Es wäre ihm besser, daß derselbige
Mensch noch nie geboren wäre.
Da antwortete Judas, der ihn verriet, und sprach:
Bin ich's, Rabbi?
Er sprach zu ihm:
Du sagest's.

9c. Evangelist, Jesus
He said: Go ye forth to the town, to one there and say to him: The Master sends thee this message: Now my time is here, I would in thy house keep the Passover with my disciples. The disciples did this, as Jesus had commanded them, and made ready there the paschal lamb. And at evening he sat down at the table with the twelve. And while they ate there, he said: Truly, I say to you: there is one of you who will betray me.

9d. Evangelist
And they were then very sad and they began, each one of them in turn, to say unto him:

9e. Chorus I
Lord, is it I?

10. Chorale
'Tis I, I must be sorry,
With hands and feet together
Bound fast, must lie in hell.
The scourges and the fetters
And all that thou hast suffered,
All this deserveth now my soul.

11. Evangelist, Jesus, Judas
He answered thus and said:
He who his hand with me in the dish now dippeth, this one will betray me. The Son of man indeed goeth hence, as it hath been written of him; but woe to that man through whom the Son of man hath been betrayed! It would have been better for him if this very man had never been born.
Then answered Judas, who betrayed him, and said:
Is it I, Rabbi?
He said to him:
Thou sayest.

Da sie aber aßen, nahm Jesus das Brot, dankete und brach's und gab's den Jüngern und sprach:
Nehmet, esset, das ist mein Leib.

Und er nahm den Kelch und dankte, gab ihnen den und sprach:

Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an 'nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, da ich's neu trinken werde mit euch in meines Vaters Reich.

12. Recitativo Sopran
Wiewohl mein Herz in Tränen schwimmt,
Daß Jesus von mir Abschied nimmt, So macht mich doch sein Testament erfreut:
Mein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände. Wie er es auf der Welt mit denen Seinen Nicht böse können meinen, So liebt er sie bis an das Ende.

13. Aria Sopran
Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei, so sollst du mir allein
Mehr als Welt und Himmel sein.

14. Evangelist, Jesus
Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an
den Ölberg. Da sprach Jesus zu ihnen:
In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wenn ich aber auferstehe, will ich vor euch hingehen
in Galiläam.

But when they had eaten, did Jesus take bread, gave thanks and brake it, and gave it to his disciples, saying:
Take, eat, this is my Body.

And he took the cup and, giving thanks, he gave it to them, saying:

Drink, all of you, from this; this is my Blood of the New Testament, which hath been poured out here for many in remission of their sins. I say to you: I shall from this moment forth no more drink from this the fruit of the vine until the day when I shall drink it anew with you within my Father's kingdom.

12. Recitative Soprano
In truth my heart in tears doth swim, That Jesus doth from me depart,
But I am by his Testament consoled:
His Flesh and Blood, O precious gift,
Bequetheth he to mine own hands now.
Just as he in the world unto his people
Could never offer malice,
He loveth them until the finish.

13. Aria Soprano
I will thee my heart now offer,
Merse thyself, my health, in it!
I would merse myself within thee;
If to thee the world's too small,
Ah, then shalt thou me alone
More than world and heaven be.

14. Evangelist, Jesus
But after the song of praise had been recited, they went out to the Mount of Olives. And there Jesus said to them:
In this same night ye will all become annoyed for my sake. For it standeth in the scripture: I shall strike down then the shepherd, and the sheep of the flock will by themselves be scattered. When, however, I am risen, I will go before you into Galilee.

15. Choral
Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.
Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.

16. Evangelist, Petrus, Jesus
Petrus aber antwortete und sprach zu ihm: Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.

Jesus sprach zu ihm:
Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.

Petrus sprach zu ihm:
Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen. Desgleichen sagten auch alle Jünger.

17. *Choral*
Ich will hier bei dir stehen;
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht.
Wenn dein Herz wird erblassen
Im letzten Todesstoß,
Alsdenn will ich dich fassen
In meinen Arm und Schoß.

15. Chorale
Acknowledge me, my keeper,
My shepherd, make me thine!
From thee, source of all blessings,
Have I been richly blest.
Thy mouth hath oft refreshed me
With milk and sweetest food,
Thy Spirit hath endowed me
With many heav'nly joys.

16. Evangelist, Peter, Jesus
Peter, however, answered and said to him:
Although the others are annoyed because of thee, yet will I never feel annoyance.

Jesus said to him:
Truly, I say to thee: in this same night, before the cock croweth, wilt thou three times deny me.

Peter said to him:
And even if I must die with thee, I will not ever deny thee.
And so declared all the other disciples.

17. *Chorale*
I will here by thee stand now;
O put me not to scorn!
From thee will I go never,
While thee thy heart doth break.
When thy heart doth grow pallid
Within death's final stroke,
E'en then will I enfold thee
Within my arms and lap.

18. *Evangelist, Jesus*
Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern: Setzet euch hie, bis daß ich dort hingehe und bete. Und nahm zu sich Petrum und die zween Söhne Zebedäi und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen: Meine Seele ist betrübt bis an den Tod, bleibet hie und wachet mit mir.

19. *Recitativo Tenor, Coro*
O Schmerz! Hier zittert das gequälte Herz; Wie sinkt es hin, wie bleicht sein Angesicht!
Was ist die Ursach aller solcher Plagen?
Der Richter führt ihn vor Gericht.
Da ist kein Trost, kein Helfer nicht.
Ach! meine Sünden haben dich geschlagen;
Er leidet alle Höllenqualen,
Er soll vor fremden Raub bezahlen.
Ich, ach Herr Jesu, habe dies verschuldet
Was du erduldet.
Ach, könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen
Vermindern oder helfen tragen,
Wie gerne blieb ich hier!

18. *Evangelist, Jesus*
Then came Jesus with them to a garden, known as Gethsemane, and said to his disciples: Sit ye down here, while I go over there and pray. And taking Peter with him and the two sons of Zebedee, he began to mourn and to be troubled. Then said Jesus unto them: Now my soul is sore distressed, even to death; tarry here and keep watch with me.

19. *Recitative Tenor; Chorus II*
O pain! Here trembleth the tormented heart; How it doth sink, how pale his countenance!
What is the reason for all these torments?
The judge conveys him to the court.
Here is no hope, and helper none.
Alas, my sins, they have thee stricken;
He suffers all of hell's own torture,
He must for others' theft make payment.
I, ah Lord Jesus, have this debt encumbered
Which thou art bearing.
Ah, would that now my love for thee,
My health, thy trembling and thy terror
Could lighten or could help thee carry.
How gladly would I stay!

20. *Aria Tenor, Coro*
Ich will bei meinem Jesu wachen,
So schlafen unsre Sünden ein.
Meinen Tod büßet seine Seelennot;
Sein Trauren machet mich voll Freuden.
Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein.

20. *Aria Tenor; Chorus II*
I will be with my Jesus watching,
That slumber may our sins enfold.
Mine own death is redeemed by his soul's woe;
His sorrow filleth me with gladness.
Thus for us his most worthy passion
Most bitter and yet sweet must be.

21. *Evangelist, Jesus*
Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete und sprach: Mein Vater, ist's möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du willt.

21. *Evangelist, Jesus*
He went on a little, fell down upon his face and, having prayed, he said: My Father, if possible, allow this cup to pass from me; but not as I will, rather as thou wilt.

22. *Recitativo Baß*
Der Heiland fällt vor seinem Vater nieder;
Dadurch erhebt er mich und alle
Von unserm Falle
Hinauf zu Gottes Gnade wieder.
Er ist bereit,
Den Kelch, des Todes Bitterkeit
Zu trinken,
In welchen Sünden dieser Welt
Gegossen sind und häßlich stinken,
Weil es dem lieben Gott gefällt.

22. *Recitative Bass*
The Saviour falls before his Father prostrate;
Thereby he raiseth me and all men
From our corruption
Aloft again to God's dear mercy.
He is prepared
The cup, the bitterness of death,
To drink now,
In which the sins of this our world
Have been infused, now loathsome reeking,
Because God wills it so to be.

23. *Aria Baß*
Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
Trink ich doch dem Heiland nach.
Denn sein Mund,
Der mit Milch und Honig fließet,
Hat den Grund
Und des Leidens herbe Schmach
Durch den ersten Trunk versüßet.

23. *Aria Bass*
Gladly would I be most willing
Cross and chalice to accept now,
Drinking from my Saviour's cup.
For his mouth,
Which with milk and honey floweth,
Hath the earth,
And all sorrow's bitter taste
With the very first draught sweetened.

24. *Evangelist, Jesus*
Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen: Könnet ihr denn nicht eine Stunde mit mir wachen? Wachet und betet, daß ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach.
Zum andernmal ging er hin, betete und sprach:
Mein Vater, ist's nicht möglich, daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille.

25. *Choral*
Was mein Gott will, das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen den'n er ist bereit,
Die an ihn gläuben feste.
Er hilft aus Not, der fromme Gott,
Und züchtiget mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.

26. *Evangelist, Jesus, Judas*
Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlafs.
Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:

Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, daß des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.

Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schwerten und mit Stangen von den Hohenpriestern und Altesten des Volks.

24. *Evangelist, Jesus*
And he came to his disciples and found them sleeping and said unto them: Could ye then not watch with me even for one hour? Watch ye and pray, that ye not fall into temptation! The spirit is willing, but the flesh is weak.
A second time he went away, prayed and said:
My Father, if it cannot be that this cup pass from me, unless I have drunk it, then let thy will be done.

25. *Chorale*
What my God will, be done alway,
His will, it is the best will;
To help all those he is prepared
Whose faith in him is steadfast.
He frees from want, this righteous God,
And punisheth with measure:
Who trusts in God, on him relies,
Him will he not abandon.

26. *Evangelist, Jesus, Judas*
And he came and found them once more sleeping, and now their eyes were heavy with sleep. And he left them and went off once again a third time and said again the very same words. Then came he to his disciples and said to them:

Ah, would ye now sleep and rest? Lo now, the hour is come when the Son of man is delivered over to the hands of sinners Rise ye up, let us be going; see there, he is come, who doth betray me.

And while he was speaking still, behold, there came Judas, one of the twelve, and with him came a great crowd with swords and with clubs from the chief priests and elders of the people.

Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: »Welchen ich küssen werde, der ist's, den greifet!« Und alsbald trat er zu Jesu und sprach:

Gegrüßet seist du, Rabbi!
Und küssete ihn. Jesus aber sprach zu ihm:
Mein Freund, warum bist du kommen?
Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

27a. *Aria (Duetto) Sopran, Alt e Coro*
So ist mein Jesus nun gefangen.
Laßt ihn, haltet, bindet nicht!
Mond und Licht
Ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.
Laßt ihn, haltet, bindet nicht!
Sie führen ihn, er ist gebunden.

27b. *Cori*
Sind Blitze, sind Donner in Wolken verschwunden?
Eröffne den feurigen Abgrund, o Hölle, Zertrümmre, verderbe, verschlinge, zerschelle
Mit plötzlicher Wut
Den falschen Verräter, das mördrische Blut!

28. *Evangelist, Jesus*
Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm:
Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen.

And the betrayer had given them a signal already and had said: "He whom I shall
kiss, is he, him take ye!" At that he went up to Jesus and said:

My greetings to thee, Rabbi!
And gave him a kiss. But Jesus said to him: My friend, wherefore art thou come here?
Then came the others forth and, laying their hands upon Jesus, they captured him.

27a. *Aria Soprano, Alto and Chorus II*
Thus hath my Jesus now been taken.
Free him, hold off, bind him not!
Moon and light
Are in sorrow set and hidden,
For my Jesus hath been taken.
Free him, hold off, bind him not!
They lead him off, he is in fetters.

27b. *Chorus I, II*
Hath lightning, hath thunder in clouds fully vanished?
Lay open thy fire's raging chasm, O hell, then,
Now ruin, demolish, devour, now shatter
With suddenmost wrath
The lying betrayer, that
murderous blood!

28. *Evangelist, Jesus*
And lo now, one of that number, who were there with Jesus, did stretch out his hand then and struck the slave of the chief priest and cut off his ear. Then said Jesus to him:
Put back thy sword into its place; for all who take the sword must by the sword perish.

Oder meinest du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen.

Zu der Stund sprach Jesus zu den Scharen: Ihr seid ausgegangen als zu einem Mörder, mit Schwerten und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften. Da verließen ihn alle Jünger und flohen.

29. Choral
O Mensch, bewein dein Sünde groß,
Darum Christus seins Vaters Schoß
Äußert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden.
Den Toten er das Leben gab
Und legt darbei all Krankheit ab,
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trüg unsrer Sünden schwere Bürd
Wohl an dem Kreuze lange.

Or dost thou then think that I could not appeal unto my Father that to me he send forth more than twelve legions of angels? How would the scripture, though, be fulfilled? It must be this way.

At this hour said Jesus to the many: Ye are now come forward as against a murderer, with swords and with clubs now to take me; but I have daily been sitting with you and have been there teaching in the temple, and ye did not ever seize me. But all this is now come to pass, to bring fulfillment to the scriptures of the prophets. Then all the disciples fled and forsook him.

29. Chorus [Chorale] (Chorus I, II)
O man, bewail thy sins so great,
For which Christ did his Father's lap
Reveal and came to earth here;
And of a virgin pure and mild
For us he here to birth did come
To be the Intercessor.
Unto the dead he granted life
And put off all infirmity
Until the time pressed forward
That he for us be sacrificed;
He bore our sins' most grievous weight
Upon the cross, long suff'ring.

INTERVAL

ZWEITER TEIL

30. *Aria Alt e Coro*
Ach! nun ist mein Jesus hin!
Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?
Ist es möglich, kann ich schauen?
Wo hat sich dein Freund hingewandt?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
So wollen wir mit dir ihn suchen.
Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?

31. *Recitativo Evangelist*
Die aber Jesum gegriffen hatten, führeten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammlet hatten. Petrus aber folgete ihm nach von ferne bis in den Palast des Hohenpriesters und ging hinein und satzte sich bei die Knechte, auf daß er sähe, wo es hinaus wollte. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis wider Jesum, auf daß sie ihn töteten, und funden keines.

32. *Choral*
Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem G'dicht,
Viel Netz und heimlich Stricke.
Herr, nimm mein wahr in dieser G'fahr,
B'hüt mich für falschen Tücken!

SECOND PART

30. *Aria (Chorus I, II) Zion, The Faithful*
Ah, now is my Jesus gone!
Where is then thy friend now departed,
O thou fairest of all the women?
Is it granted, can I see him?
Where hath he thy friend gone away?
Ah, my lamb in tiger's clutches,
Ah, where is my Jesus gone?
We will with thee now go and seek him.
Ah, what shall I say to my spirit
When it doth in anguish ask me:
Ah, where is my Jesus gone?

31. *Evangelist*
But those, however, who had seized Jesus led him away to the chief priest, who was Caiphas, there where the learned scribes and the elders already had assembled. Peter, though, had followed him from a distance up to the palace of the chief priest and went inside and sat himself near the servants, that he might see what the outcome would be. The chief priests, though, and also the elders and the whole assembly sought untrue witness against Jesus in order to kill him, and they did find none.

32. *Chorale (Chorus I and II)*
The world hath judged me with deceit,
With lying and with false conceit,
With nets and snares in secret.
Lord, me regard in thisdistress,
Guard me from false deceptions.

33. *Recitativo Evangelist, Zeugen, Hoherpriester*
Und wiewohl viel falsche Zeugen herzutraten, funden sie doch keins.
Zuletzt traten herzu zween falsche Zeugen und sprachen:
Er hat gesagt: Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen.
Und der Hohepriester stund auf und sprach zu ihm:
Antwortest du nichts zu dem, das diese wider dich zeugen?
Aber Jesus schwieg stille.

33. *Evangelist, Two Witnesses*
And although there came there many false witnesses, they still did find none.
At last entered therein two false informants and said:
He hath declared: "God's temple can I fully demolish and within three days' time I can rebuild it."
And the chief priest then stood up and said to him:
Replies thou nought to that which they have witnessed against thee? But Jesus kept silent.

34. *Recitativo Tenor*
Mein Jesus schweigt
Zu falschen Lügen stille,
Um uns damit zu zeigen,
Daß sein Erbarmens voller Wille
Vor uns zum Leiden sei geneigt,
Und daß wir in dergleichen Pein
Ihm sollen ähnlich sein
Und in Verfolgung stille schweigen.

34. *Recitative Tenor*
My Jesus keeps
Amidst false lies his silence,
To show us by example
That his dear mercy's full intention
For us to suffer now inclines,
In order that within such pain
We should resemble him,
In persecution keep our silence.

35. *Aria Tenor*
Geduld! Wenn mich falsche Zungen stechen.
Leid ich wider meine Schuld
Schimpf und Spott,
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen.

35. *Aria*
Forbear, Though deceiving tongues may sting me!
Though I suffer, innocent,
Mocking scorn,
Ah, then may the Lord above
Give my guiltless heart its vengeance.

36a. *Recitativo Evangelist, Hoherpriester, Jesus*
Und der Hohepriester antwortete und sprach zu ihm:
Ich beschwöre dich bei dem lebendigen Gott, daß du uns sagest, ob du seiest Christus, der Sohn Gottes?

36a. *Evangelist, Chief Priest, Jesus*
And the chief priest then, answering,
spake thus to him:
I adjure thee in the name of the living God, that thou shouldst tell us, if thou art the Christ, the Son of God?

Jesus sprach zu ihm:
Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.

Da zerriß der Hohepriester seine Kleider und sprach:
Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehöret. Was dünket euch?
Sie antworteten und sprachen:

36b. *Cori*
Er ist des Todes schuldig!

36c. *Recitativo Evangelist*
Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen:

36d. *Cori*
Weissage uns, Christe, wer ist's, der dich schlug?

37. *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.

38a. *Recitativo Evangelist, Magd, Petrus*
Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach:
Und du warest auch mit dem Jesu aus Galiläa.
Er leugnete aber vor ihnen allen und sprach:
Ich weiß nicht, was du sagest.

Jesus said to him:
Thou sayest. But I say to you: from henceforth it will happen that ye shall behold the Son of man sitting at the right hand of power and coming in the clouds of heaven.

Thereupon the chief priest rent his clothes asunder and said:
God hath he blasphemed; what need we of further witness? See here, now have ye heard his blasphemy against God. What is your judgment?
They answered and said:

36b. *The Council*
He is of death deserving!

36c. *Evangelist*
Then did they spit upon his countenance and struck him with their fists. Some, though, there were who struck him upon his face and said:

36d. *The Council*
Foretell it us, Christ Lord, tell us who struck thee!

37. *Chorale*
Who hath thee thus so smitten,
My health, and thee tormented,
So evilly abused?
Thou art indeed no sinner
Like us and our descendants;
Of evil deeds thou knowest not.

38a. *Evangelist, Two Maids, Peter*
Peter, meanwhile, sat outside in the court; and there came to him a maid and said:
And thou was also with Jesus of Galilee.
But he then denied this before them all and said:
I know not what thou sayest.

Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren:
Dieser war auch mit dem Jesu von Nazareth. Und er leugnete abermal und schwur dazu: Ich kenne des Menschen nicht.

Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro:

38b. *Coro*
Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

38c. *Recitativo Evangelist, Petrus*
Da hub er an, sich zu verfluchen und zu schwören: Ich kenne des Menschen nicht.Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähenwird, wirst du mich dreimal verleugnen. Und ging heraus und weinete bitterlich.

39. *Aria Alt*
Erbarme dich,
Mein Gott, um meiner Zähren willen!
Schaue hier,
Herz und Auge weint vor dir bitterlich.

40. *Choral*
Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein' Angst und Todespein.
Ich verleugne nicht die Schuld;

But when he went out to the porch, he was seen by another maid, who said to those who were there:
This man was also with Jesus of Nazareth. And once more did he deny it and with an oath: I know nothing of the man.

And when a little time had passed, there came to him those who were present and said to Peter:

38b. *Bystanders*
Truly, thou art one of those men also; for thine own speech doth betray thee.

38c. *Evangelist, Peter*
Then he began to invoke a curse upon himself and to swear: I know nothing of the man. And at this moment the cock crowed. Then Peter thought back to the words of Jesus, when he said unto him: "Before the cock shall have crowed, wilt three times thou have denied me." And he went out and wept bitterly.

39. *Aria*
Have mercy Lord,
My God, because of this my weeping!
Look thou here,
Heart and eyes now weep for thee bitterly.

40. *Chorale*
Though I now have thee forsaken,
I will once again return;
For thy Son hath reconciled us
Through his agony and death.

Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets in mir befinde.

I deny no whit my guilt;
But thy mercy and thy grace
Are much greater than the failings
Which I ever find within me.

41a. *Recitativo Evangelist, Judas*
Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesum, daß sie ihn töteten. Und bunden ihn, führeten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, daß er verdammt war zum Tode, gereuete es ihn und brachte herwieder die dreißig Silberlinge den Hohenpriestern und Ältesten und sprach: Ich habe übel getan, daß ich unschuldig Blut verraten habe. Sie sprachen:

41a. *Evangelist, Judas*
When morning came, however, all the chief priests and the elders of the people took council concerning Jesus, that they might put him to death. And binding him, they led him away and handed him over unto the governor Pontius Pilatus. And when Judas saw this, the one who had betrayed him, that he had been condemned to death, it gave him great remorse, and, bringing back again the thirty silver pieces unto the chief priests and elders, he said: I have committed a sin, for I have innocent blood here betrayed. They said:

41b. *Cori*
Was gehet uns das an? Da siehe du zu!

41b. *Chief Priests and Elders*
How doth that us concern? See to it thyself!

41c. *Recitativo Evangelist, Hohepriester*
Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen: Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld.

41c. *Evangelist, Chief Priests*
And he cast the silvers pieces in the temple, rose up from there, went forth and then hanged himself at once. But the chief priests took the silver pieces and said: We cannot lawfully put them in the temple treasury, for this is blood money.

42. *Aria Baß*
Gebt mir meinen Jesum wieder!
Seht, das Geld, den Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füßen nieder!

42. *Aria*
Give back this my Jesus to me!
See the price, this murder's wage,
Thrown by this the fallen son
At your feet before you!

43. *Recitativo Evangelist, Pilatus, Jesus*
Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag.
Da ist erfüllet, das gesagt ist durch den Propheten Jeremias, da er spricht: »Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat.« Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach:

Bist du der Jüden König?
Jesus aber sprach zu ihm:
Du sagest's.

Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm:
Hörest du nicht, wie hart sie dich verklagen?

Und er antwortete ihm nicht auf ein Wort, also, daß sich auch der Landpfleger sehr verwunderte.

44. *Choral*
Befiehl du deine Wege
Und was dein Herze kränkt
Der allertreusten Pflege
Des, der den Himmel lenkt.
Der Wolken, Luft und Winden
Gibt Wege, Lauf und Bahn,
Der wird auch Wege finden,
Da dein Fuß gehen kann.

43. *Evangelist, Pilate, Jesus*
So they took counsel once again and bought with them a potter's field set aside for the burial of strangers. Therefore is this selfsame field also known as the Field of Blood from then to this very day.
Thus is fulfilled what was told before by the prophet Jeremiah, when he saith: "And they have accepted thirty silver pieces, with which to pay the price of one purchased, whom they had purchased from the children of Israel, and they have given it to buy a potter's field,as the Lord hath commanded me." Jesus meanwhile stood before the governor; and the governor questioned him and said:

Art thou the King of the Jews?
Jesus then replied to him:
Thou sayest it.

And when he was charged by the chief priests and the elders,
he made no reply. Then said Pilate unto him:
Hearest thou not how harshly they accuse thee?

And he answeréd him to never a word, such that the governor was also much amazed at him.

44. *Chorale*
Commend thou all thy pathways
And all that grieves thy heart
To the most faithful keeping
Of him who ruleth heav'n.
To clouds and air and breezes
He gives their course to run,
He will find pathways also
Whereon thy foot may walk.

45a. *Recitativo Evangelist, Pilatus, Pilati Weib, Volk*
Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hieß Barrabas. Und da sie versammlet waren, sprach Pilatus zu ihnen: Welchen wollet ihr, daß ich euch losgebe? Barrabam oder Jesum, von dem gesaget wird, er sei Christus? Denn er wußte wohl, daß sie ihn aus Neid über-antwortet hatten. Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen:

Habe du nichts zu schien mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen!

Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabas bitten sollten und Jesumumbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen:

Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?

Sie sprachen: Barrabam!
Pilatus sprach zu ihnen: Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus? Sie sprachen alle:

45a. *Evangelist, Pilate, Pilate's Wife, Crowd*
But upon this feast the governor had the custom of setting free a prisoner to the people, whom they had chosen. He had, however, on this occasion a prisoner, who stood out above the others, whose name was Barabbas. And when they had come together, Pilate said unto them: Which one would ye have that I release unto you? Barabbas or Jesus, of whom it is said that he is the Christ?
For he knew full well that it was for envy that they had delivered him. And as he sat upon the judgment seat, his wife sent unto him and gave this message:

Have thou nothing to do with this righteous man; for I today have suffered much in a dream because of him!

Nevertheless the chief priests and the elders had now persuaded the crowd, that they should ask for Barabbas and destroy Jesus. And in answer now, the governor said unto them:

Which one would ye have of these two men here, that I set free to you?

And they said: Barabbas!
And Pilate said unto them: What shall I then do with Jesus, of whom is said that he is Christ?
And they all said:

45b. *Cori*
Laß ihn kreuzigen!

46. *Choral*
Wie wunderbarlich ist doch diese Strafe!
Der gute Hirte leidet für die Schafe,
Die Schuld bezahlt der Herre, der
Gerechte, Für seine Knechte.

47. *Recitativo Evangelist, Pilatus*
Der Landpfleger sagte:
Was hat er denn Übels getane

48. *Recitativo Sopran*
Er hat uns allen wohlgetan,
Den Blinden gab er das Gesicht,
Die Lahmen macht er gehend,
Er sagt uns seines Vaters Wort,
Er trieb die Teufel fort,
Betrübte hat er aufgericht',
Er nahm die Sünder auf und an.
Sonst hat mein Jesus nichts getan.

49. *Aria Sopran*
Aus Liebe,
Aus Liebe will mein Heiland sterben,
Von einer Sünde weiß er nichts.
Daß das ewige Verderben
Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

50a. *Recitativo Evangelist*
Sie schrieen aber noch mehr und sprachen:

50b. *Cori*
Laß ihn kreuzigen!

45b. *Crowd*
Have him crucified!

46. *Chorale*
How awe-inspiring is indeed this sentence!
The worthy shepherd for his flock now suffers;
The debt he pays, the master, he the righteous, For all his servants.

47. *Evangelist, Pilate*
The governor said then:
Why, what evil hath this man done?

48. *Recitative*
He hath us all so richly blessed,
The blind he hath returned their sight,
The lame he leaveth walking,
He tells us of his Father's word,
He drives the devil forth,
The troubled hath he lifted up,
He took the sinners to himself.
Else hath my Jesus nothing done.

49. *Aria*
For love now,
For love now would my Savior perish,
Of any sin he knoweth nought.
That eternal condemnation
And the sentence of the court
Not upon my soul continue.

50a. *Evangelist*
They cried again even more and said:

50b. *Crowd*
Have him crucified!

50c. *Recitativo Evangelist, Pilatus*
Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel großer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach:

Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu.

Da antwortete das ganze Volk und sprach:

50d. *Cori*
Sein Blut komme über uns und unsre Kinder.

50e. *Recitativo Evangelist*
Da gab er ihnen Barrabam los;
aber Jesum ließ er geißeln und überantwortete ihn, daß er gekreuziget würde.

51. *Recitativo Alt*
Erbarm es Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweichet euch
Der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

50c. *Evangelist, Pilate*
But when Pilate saw that he could prevail nothing, rather that a much greater disturbance grew, he took water and washed his hands before the crowd and said:

I am not guilty for the blood of this just person, see ye to it.

Thereupon answered all the people and said:

50d. *Crowd*
His blood come upon us then and on our children.

50e. *Evangelist*
To them he then set Barabbas free;
but he had Jesus scourged and then delivered him up, that he might be crucified.

51. *Recitative*
Have mercy, God!
Here stands the Savior, bound and fettered.
Such scourging this, such blows, such wounding!
Ye hangmen, stop your work!
Do ye not feel
Your spirit's grief,
The vision of such pain and woe?
Ah yes! Ye have a heart
Which must be like the whipping post
And e'en much harder still.
Have mercy, stop your work!

52. *Aria Alt*
Können Tränen meiner Wangen
Nichts erlangen,
O, so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein!

53a. *Recitativo Evangelist*
Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus und sammleten über ihn die ganze Schar und zogen ihn aus und legeten ihm einen Purpurmantel an und flochten eine dornene Krone und satzten sie auf sein Haupt und ein Rohr in seine rechte Hand und beugeten die Knie vor ihm und spotteten ihn und sprachen:

53b. *Cori*
Gegrüßet seist du, Jüdenkönig!

53c. *Recitativo Evangelist*
Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.

54. *Choral*
O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret,
Gegrüßet seist du mir!
Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so bespeit;

52. *Aria*
If the tears upon my cheeks can
Nought accomplish,
Oh, then take my heart as well!
But then let amidst the streaming
Of the wounds abundant bleeding
Be the sacrificial cup!

53a. *Evangelist*
And then did the governor's soldiers take Jesus into the praetorium and gathered before him there all the troops, and they did strip him and put upon him a purple robe and plaited a crown of thorns and set it upon his head, and a reed in his right hand and then they bent their knees before him, both mocking him and saying:

53b. *Soldiers*
All hail now to thee, King of the Jews!

53c. *Evangelist*
And spat upon his face and, taking the reed, they struck him upon his head.

54. *Chorale*
O head of blood and wounding,
Of pain and scorn so full,
O Head, for spite now fettered
Beneath a crown of thorns,
O head, once fair and lovely,
With highest praise adorned,
But highly now insulted,
All hail to thee, I say!
Thou countenance so noble,
At which should shrink and quail
The mighty world's great burden,
How spat upon thou art;

Wie bist du so erbleichet!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
So schändlich zugericht'?

How pale thou art become now!
Who hath thine eyes' bright light,
Alike no other light once,
So shamefully abused?

55. *Recitativo Evangelist*
Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus und zogen ihm seine Kleider an und führeten ihn hin, daß sie ihn kreuzigten. Und indem sie hinausgingen, funden sie einen Menschen von Kyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.

55. *Evangelist*
And after they had mocked and scorned him, they removed the robe from him and put his own raiment upon him and led him away, that they might crucify him. And after they went out, they found a man who came from Cyrene, whose name was Simon; and they compelled him to bear his cross.

56. *Recitativo Baß*
Ja freilich will in uns das Fleisch und Blut
Zum Kreuz gezwungen sein;
Je mehr es unsrer Seele gut,
Je herber geht es ein.

56. *Recitative*
Yea truly, would in us our flesh and blood Be forced upon the cross;
The more it doth our spirit good,
The grimmer it becomes.

57. *Aria Baß*
Komm, süßes Kreuz, so will ich sagen,
Mein Jesu, gib es immer her!
Wird mir mein Leiden einst zu schwer,
So hilfst du mir es selber tragen.

57. *Aria*
Come, O sweet cross, thus I'll confess it:
My Jesus, give it evermore!
Whene'er my burden be too grave,
Then thou thyself dost help me bear it.

58a. *Recitativo Evangelist*
Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da er's schmeckete, wollte er's nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und wurfen das Los darum, auf daß erfüllet würde, das gesagt ist durch den Propheten: »Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen.«
Und sie saßen allda und hüteten sein.

58a. *Evangelist*
And when they came unto a place with the name of Golgotha, which is to say, the place of a skull, they did give him vinegar to drink which had been mixed with gall; and when he tasted it, he refused to drink it. But after they had crucified him, they divided his garments by casting lots for them, that it might be accomplished what had once been said by the prophet: "They have divided all my garments among them and over mine own vesture did they cast lots."
And they sat all around and guarded him there.

Und oben zu seinen Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: »Dies ist Jesus, der Jüden König.« Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

58b. *Cori*
Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz!

58c. *Recitativo Evangelist*
Desgleichen auch die Hohenpriester spotteten sein samt den Schriftgelehrten und Ältesten und sprachen:

58d. *Cori*
Andern hat er geholfen und kann ihm selber nicht helfen. Ist er der König Israel, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüstet's ihn; denn er hat gesagt:
Ich bin Gottes Sohn.

58e. *Recitativo Evangelist*
Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.

59. *Recitativo Alt*
Ach Golgatha, unselges Golgatha!
Der Herr der Herrlichkeit muß
schimpflich hier verderben
Der Segen und das Heil der Welt
Wird als ein Fluch ans Kreuz gestellt.
Der Schöpfer Himmels und der Erden
Soll Erd und Luft entzogen werden.
Die Unschuld muß hier schuldig sterben,
Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!

And over his head they fastened the reason for his death in writing, namely: "This is Jesus, the King of the Jews." And with him were two murderers also crucified, one on the right hand, another on the left. And those who there passed by derided him both wagging their heads before him and saying:

58b. *Passers-by*
Thou who dost God's own temple destroy and buildest it within three days' time, save thyself now! If thou art God's Son, then climb down from the cross!

58c. *Evangelist*
In like wise did also the chief priests ridicule him and together with the scribes and elders say:

58d. *Chief Priests and Elders*
Others brought he salvation and can himself yet not save now. Is he the King of Israel? Let him climb down from the cross and we will then believe him. In God hath he trusted, let him save him then now, if he will, for he hath declared: "I am Son of God."

58c. *Evangelist*
In like wise did the murderers also mock him, who with him had been crucified.

59. *Recitative Zion*
Ah Golgotha, unhappy Golgotha!
The Lord of majesty must scornfully here
perish, The saving blessing of the world
Is placed as scorn upon the cross.
Creator of both earth and heaven
From earth and air must now be taken.
The guiltless must here die guilty, The
pierceth deep into my soul;
Ah Golgotha, unhappy Golgotha!

60. *Aria Alt e Coro*
Sehet, Jesus hat die Hand,
Uns zu fassen, ausgespannt,
Kommt! - Wohin? - in Jesu Armen
Sucht Erlösung, nehmt Erbarmen,
Suchet! - Wo? - in Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlass'nen Küchlein ihr,
Bleibet - Wo? - in Jesu Armen.

61a. *Recitativo Evangelist, Jesus*
Und von der sechsten Stunde an war eine Finsternis über das ganze Land bis zu der neunten Stunde. Und um die neunte Stunde schriee Jesus laut und sprach:

Eli, Eli, lama asabthani?
Das ist: Mein Gott, mein Gott, warum hast du mich verlassen? Etliche aber, die da stunden, da sie das höreten, sprachen sie:

61b. *Coro*
Der rufet dem Elias!

61c. *Recitativo Evangelist*
Und bald lief einer unter ihnen, nahm einen Schwamm und füllete ihn mit Essig und steckete ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen:

61d. *Coro*
Halt! laß sehen, ob Elias komme und ihm helfe?

61e. *Recitativo Evangelist*
Aber Jesus schriee abermal laut und verschied.

60. Aria, Zion, The Faithful
See ye, Jesus hath his hand,
Us to capture, now outstretched,
Come! - Where to? - In Jesus' bosom
Seek redemption, take his mercy,
Seek it - Where? - in Jesus' bosom!
Living, dying, rest ye here,
Ye forsaken little chicks,
Bide ye - where? - in Jesus' bosom.

61a. *Evangelist, Jesus*
And from the sixth hour on there was a darkness over all the land until the ninth hour. And about the ninth hour Jesus cried aloud
and said:

Eli, Eli, lama sabathani?
That is: "My God, my God,
wherefore hast thou me forsaken? But there were some who stood about there who, when they heard that, spake thus:

61b. *Bystanders*
He calleth to Elias!

61c. *Evangelist*
And straightway one of them ran forth, who took a sponge and, filling it with vinegar, and placing it upon a reed, gave him to drink. The others said, however:

61d. *Bystanders*
Stop! Let us see if Elias will come forth and save him.

61e. *Evangelist*
But Jesus cried again aloud and died.

62. *Choral*
Wenn ich einmal soll scheiden,
So scheide nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du denn herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiß mich aus den Ängsten
Kraft deiner Angst und Pein!

63a. *Recitativo Evangelist*
Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen, die da schliefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschraken sie sehr und sprachen:

63b. *Cori*
Wahrlich, dieser ist Gottes Sohn gewesen.

63c. *Recitativo Evangelist*
Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa und hatten ihm gedienet, unter welchen war Maria Magdalena und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi. Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

62. *Chorale*
When I one day must leave here,
Yet do thou not leave me;
When I my death must suffer,
Come forth thou then to me!
And when most anxious trembling
Have once my heart possessed,
Then free me from my anguish
Through thine own fear and pain!

63a. *Evangelist*
And lo, behold: the curtain of the temple was rent in twain from the top to the bottom. And the earth was filled with quaking, and the cliffs split asunder, and the graves themselves opened up, and there rose up the bodies of many saints who were sleeping, and they came out of the graves after his resurrection and came into the holy city and appeared to many. But the centurion and those who were with him and were watching over Jesus, when they witnessed the earthquake and all that there occurred, were sore afraid and said:

63b. *Soldiers*
Truly, this man was God's own Son.

63c. *Evangelist*
And there were many women there, who looked on from a distance, having followed after him from Galilee and ministered unto him, in whose number was Mary Magdalene and Mary, the mother of James and Joseph, and the mother of the children of Zebedee. At evening, though, there came a wealthy man of Arimathea, whose name was Joseph, who was also a disciple of Jesus, who went to Pilate and asked him for the body of Jesus. Then Pilate ordered that it be given to him.

64. *Recitativo Baß*
Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drücket ihn der Heiland nieder. Am Abend kam die Taube wieder und trug ein Ölblatt in dem Munde. O schöne Zeit! O Abendstunde! Der Friedensschluß ist nun mit Gott gemacht, denn Jesus hat sein Kreuz vollbracht. Sein Leichnam kömmt zur Ruh, Ach! liebe Seele, bitte du, geh, lasse dir den toten Jesum schenken, O heilsames, o köstlichs Angedenken!

64. *Recitative*
At eventide, when it was cool,
Was Adam's fall made manifest;
At eventide the Savior overwhelmed him. At eventide the dove returneth,
Its mouth an olive branch now bearing.
O time so fair! O evening hour!
The pact of peace is now with God complete, For Jesus hath his cross fulfilled. His body comes to rest,
Ah, thou my spirit, hearken thou,
Go, let them give thee Jesus' lifeless body, How healing this, how precious this memorial!

65. *Aria Baß*
Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für Seine süße
Ruhe haben.
Welt, geh aus, laß Jesum ein!

65. *Aria*
Make thyself, my heart, now pure,
I myself would Jesus bury.
For he shall henceforth in me
More and more find in sweet repose his dwelling.
World, depart, let Jesus in!

66a. *Recitativo Evangelist*
Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen, und wälzete einen großen Stein vor die Tür des Grabes und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die satzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester undPharisäer sämtlich zu Pilato und sprachen:

66a. *Evangelist*
And Joseph took the body and wrapped it in a pure shroud of linen and laid it in his own new tomb,
which he had had hewn within a rock, and rolled up a heavy stone in front of the door of this tomb and
went away. In this place was Mary Magdalene and the other Mary,
who sat themselves next to the tomb.
On the day after, the one after the Preparation, came the chief priests and the Pharisees together unto Pilate and said:

66b. *Cori*
Herr, wir haben gedacht, daß dieser Verführer sprach, daer noch lebete: Ich will nach dreien Tagen wiederauferstehen.

66b. *Chief Priests and Pharisees*
Sire, we have taken thought how once this deceiver said when he was still alive: "I will in three days' time again stand here arisen."

Darum befiehl, daß man das Grab verwahrebis an den dritten Tag, auf daß nicht seine Jüngerkommen und stehlen ihn und sagen zu dem Volk: Er istauferstanden von den Toten, und werde der letzte Betrugärger denn der erste!

66c. *Recitativo Evangelist, Pilatus*
Pilatus sprach zu ihnen:
Da habt ihr die Hüter; gehet hin und verwahret's, wie ihr's wisset!
Sie gingen hin und verwahreten das Grab mit Hütern und versiegelten den Stein.

67. *Recitativo Soloisten e Coro*
Nun ist der Herr zur Ruh gebracht.
Mein Jesu, gute Nacht!
Die Müh ist aus, die unsre Sünden ihm gemacht.
Mein Jesu, gute Nacht!
O selige Gebeine,
Seht, wie ich euch mit Buß und Reu beweine,
Daß euch mein Fall in solche Not gebracht!
Mein Jesu, gute Nacht!
Habt lebenslang
Vor euer Leiden tausend Dank,
Daß ihr mein Seelenheil so wert geacht'.
Mein Jesu, gute Nacht!

68. *Coro*
Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern da die Augen ein.

Text: Christian Friedrich Henrici (Picander) 1729 nach Matthäus 26-27, freie Dichtung und Kirchenlieder

Therefore, command that now the tomb be guarded until the three days pass, so none of his disciples come forth and steal him hence and to the people say: "He is risen from the dead," for thus will the final deceit be worse than the first one!

66c. Evangelist, Pilate
And Pilate said unto them:
Ye have your watchmen; go ye forth and secure it as best ye can!
So they went forth and made safe the tomb with watchmen and did seal in the stone.

67. Recit. Zion, The Faithful
Now is the Lord brought to his rest.
My Jesus, now good night!
The toil is o'er which all our sins have laid on him. My Jesus, now good night!
O thou, most blessed body,
See how I weep with grief and sorrow for thee, That thee my fall to such distress hath brought!
My Jesus, now good night! Have all my life
For thy great passion countless thanks,
That thou my spirit's health such worth did pay.
My Jesus, now good night!

68. *Chorus Tutti*
We lay ourselves with weeping prostrate
And cry to thee within the tomb:
Rest thou gently, gently rest!
Rest, O ye exhausted members!
This your tomb and this tombstone
Shall for ev'ry anguished conscience
Be a pillow of soft comfort
And the spirit's place of rest.
Most content, slumber here the eyes in rest.

Translation reprinted from Michael Marissen Bach's Oratorios – The Parallel German-English texts, with Annotations

Biographies

Sofi Jeannin

Renowned for her beautifully clear and succinct technique, and with a formidable repertoire knowledge and understanding across all genres, Swedish-born Sofi Jeannin has established herself as one of the finest and most respected choral specialists around today. Currently Chief Conductor of the BBC Singers and Music Director of la Maîtrise de Radio France, Jeannin was previously Music Director of the Choeur de Radio France from 2015 to 2018.

Alongside her work with the BBC Singers and the Maîtrise de Radio France, Jeannin has a busy and fulfilling guest conducting career. In the 2023/24 season, Jeannin notably conducts Handel's *Messiah* with Britten Sinfonia, Bach's *St Matthew Passion* with Dunedin Consort and Poulenc's *Stabat Mater* with BBC National Orchestra of Wales. In April 2024, Jeannin participates in the choral music festival Tokyo Cantat, the first time it will be held in full in the last four years. She also works on a production of Unsuk Chin's terrifying operatic take on Alice in Wonderland together with Netherlands Radio Philharmonic Orchestra and Netherlands Radio Choir. Jeannin continues to build her relationship with renowned vocal ensemble Ars Nova Copenhagen, with three visits in the season.

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.

Joshua Ellicott

Joshua Ellicott's sweet-toned, flexible yet powerful lyric tenor voice and versatile musicianship are apparent in the wide range of repertoire in which he excels, from song to opera to concert, and the list of conductors and ensembles with whom he works worldwide.

Described by the Wiener Zeitung as 'the magnificent tenor' for his performance with Nikolaus Harnoncourt in Purcell's *Fairy Queen* he has also been described by the New York Times as a "stand out in an excellent cast" for his portrayal of Andres in *Wozzeck* with the Philharmonia and Esa Pekka Salonen at the Lincoln Centre New York.

This season, he sings Damon *Acis and Galatea* at WDR Köln, Handel's *Samson* with the Internationale Bachakademie Stuttgart, Bach's Christmas Oratorio with Les Passions de l'Âme in Switzerland, and the *St Matthew Passion* at the Royal Festival Hall and also with Residentie Orkest and Richard Egarr.

Matthew Brook

Matthew Brook is known for his honest and open portrayal of characters whether on opera or concert stage. He has developed a world-wide reputation for his interpretation of the music of J.S Bach and George Frideric Handel but his musical tastes stretch far beyond this, often performing new commissions.

In 2023 Matthew made his Opéra national de Paris debut performing the role of Il Re di Scozia in a new Robert Carsen production of *Ariodante* under Harry Bicket. He has performed roles at Staatstheater Stuttgart, Opera Comizue, Göttingen International Handel Festival, The Grand Théâtre de Luxembourg and at the Maggio Musicale Fiorentino. This season, Matthew makes his debut with Opera North in David Poutney's 'Masque of Might', music by Purcell, conducted by Harry Bicket, returns to Grange Park Opera, and gives performances with the Czech Philharmonic, Rotterdam Philharmonic, Philharmonia Baroque, Handel and Haydn Society Boston and closer to home with the Academy of Ancient Music, English Concert, The Hallé and Royal Northern Sinfonia to name a few.

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).

Jessica Cale

Welsh Soprano, Jessica Cale, is the 2020 First Prize winner of the Kathleen Ferrier Awards and Audience prize winner at the London Handel Festival International Singing Competition. Jessica is a Samling Artist and a graduate of the Royal College of Music International Opera Studio and Cardiff University.

On the concert platform, Jessica has performed under the batons of Sir John Eliot Gardiner, Paul McCreesh, Harry Christophers, Jonathan Cohen, Christian Curnyn, Ian Page and Brian Kay. Recent notable concert highlights include: Purcell's *King Arthur* for Paul McCreesh and the Gabrieli Consort in Europe; Mendelssohn's *A Midsummer Night's Dream* with the Scottish Chamber Orchestra; Handel's *Scipione* at the London Handel Festival with Christian Curnyn; Bach's *St Matthew Passion* in the Netherlands; Britten's *Les Illuminations* in Vilnius, Lithuania for the British Ambassador; debuts at the Wigmore Hall and Cadogan Hall with The Mozartists; and Porpora and Handel at Bilbao's Musika Música Festival with Arcangelo.

Sarah Anne Champion

Sarah Anne Champion is a British mezzo-soprano and an established soloist and consort singer. She began singing with the National Youth Choirs of Great Britain in 2003, as an undergraduate she read Music at Durham University before going on to the University of Cambridge to train as a Secondary School Music Teacher. After working in Oxford for five years she moved to begin her singing career in London where she then completed her Masters, with distinction, at the Royal Academy of Music and was awarded the Nancy Nuttall Early Music Prize.

Sarah now sings with critically acclaimed group The Marian Consort, championing works by lesser known composers such as Vicente Lusitano and Raffaella Aleotti alongside new commissions. Highlights include a recent tour to Japan and performances live on Radio 3's In Tune, for the BBC proms and at The Wigmore Hall. Sarah also sings with the Fieri Consort who, in 2022, premiered the lost works of Maddalena Casulana, newly-discovered after 400 years, alongside those of Barbara Strozzi live on BBC Radio 3 – soon to be released on commercial disc.

Hiroshi Amako

British tenor Hiroshi Amako, a member of the Wiener Staatsoper ensemble, is widely acclaimed for the elegant beauty of his sound and a rare perfection in his diction in a wide range of languages.

The 2023/24 season sees him appear as Pong in Puccini´s *Turandot*, Alfred in *Die Fledermaus*, Ferdinand in Thomas Adès' *The Tempest*, and Fenton in Verdi´s *Falstaff*, among other roles. Recent highlights of his Vienna Staatsoper performances include Tamino in Mozart's *Zauberflöte*, Belmonte in *Die Entführung aus dem Serail*, Narraboth in *Salome* and Prince Yamadori in *Madama Butterfly*, as well as the role of Liberto in Monteverdi's *L'Incoronazione di Poppea*, Apollo in Tom Morris' *L'Orfeo* production and Count Almaviva in *Barbiere di Siviglia*. He has collaborated with conductors such as Bertrand de Billy, Kent Nagano, Philippe Jordan, Pablo Heras-Casado, Paolo Carignani and Giampaolo Bisanti.

Christopher Webb

Christopher Webb enjoys a varied career as an ensemble, solo and session singer. He sings regularly with the Monteverdi Choir including recent solo appearances at the Salzburg Festival, Bachfest Leipzig and La Scala Milan. He also sings with The Marian Consort, Polyphony, La Nuova Musica (with which he recently made his Wigmore Hall debut), London Voices, and the French ensemble Pygmalion, amongst others.

He was appointed last September as a Vicar Choral in the choir of St Paul's Cathedral, London.

He was a member of the English National Opera's "Opera Works" young artists' programme, and has sung in productions at the summer Festival d'Aix-en-Provence with *Pygmalion*.

RSNO Youth Chorus

The RSNO Youth Chorus (formerly Junior Chorus) offers its members the unique opportunity to perform regularly with a professional symphony orchestra Directed by Patrick Barrett, the Youth Chorus offers young people aged 7-18 the opportunity to sing weekly with a highly trained group, giving concerts, making recordings and socially enjoying the company of other singers.

The aims of the RSNO Youth Chorus are to encourage singing to the best of the singers' ability, to learn to read music, and to develop and train the voice. The emphasis is ultimately on singing for fun, and on the establishment of good pitching and a good ear using the Kodály Method – a plan for young singers developed in Hungary by the composer and teacher Zoltán Kodály.

DUNEDIN CONSORT

Sofi Jeannin
Director

Chorus 1
Anna Dennis – Soprano & Ancilla
Beth Taylor – Alto
Joshua Ellicott — Tenor Evangelist
Matthew Brook – Bass & Christus

Chorus 2
Jessica Cale – Soprano & Ancilla & Uxor Pilati
Sarah Champion – Alto & Testis
Hiroshi Amako – Tenor & Testis
Christopher Webb – Bass & Pilatus, Pontifex, Judas & Petrus

Ripieno Sopranos:
RSNO Youth Chorus

Orchestra I

Violin	Matthew Truscott
	Sarah Bevan-Baker
	Hilary Michael
	Alice Rickards
Viola	Fran Gilbert
Cello & Viola da Gamba	Jonathan Manson
Violone	Hannah Turnbull
Oboe	Alexandra Bellamy
	Frances Norbury
Flute	Katy Bircher
	Graham O'Sullivan

Orchestra 2

Violin	Huw Daniel
	Rebecca Livermore
	Kristin Deeken
	Kirsty Main
Viola	Bethan Woodford
Cello	Lucia Capellaro
Violone	Zaynab Martin
Oboe	Nicola Barbagli
	Bethan White
Flute	Hazel Woodcock
	Aimee Taylor
Organ	Stephen Farr

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Royal Conservatoire of Scotland

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