

programme



ACADEMY OF
ANCIENT MUSIC

BACH'S

St Matthew Passion

Friday 29 March 2024 | 3.00pm

Barbican Hall, London

AAM at

50

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2023-24

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are
here

BACH'S

St Matthew Passion

Anna Dennis *soprano*

Tim Mead *alto*

Nicholas Mulroy *tenor*

George Humphreys *bass*

Mhairi Lawson *soprano*

Magid El-Bushra *alto*

Paul Hopwood *tenor*

Rodney Earl Clarke *bass*

Academy of Ancient Music

Laurence Cummings

director, harpsichord & organ

Friday 29 March 2024 | 3.00pm

Barbican Hall, London

barbican

Associate Ensemble

from John McMunn

chief executive

The *St Matthew Passion* – Bach's 'Great Passion' – may be canonical today but, as Stephen Rose reminds us in his excellent programme note, at its first performance on Good Friday 11 April 1727 it formed part of a Leipzig tradition that had only begun some ten years prior. Before the performance of Telemann's *Brockes Passion* at the Neukirche on Good Friday 1717, the locals would have expected an austere chanted setting of the Passion story at the day's liturgy – a far cry from Bach's elaborate patchwork of recitation, chorales and arias.

This afternoon, we will attempt to access some of the surprise and wonder the *St Matthew Passion's* first audiences must have felt upon hearing the work. In place of a separate choir, just eight solo singers form the core vocal ensemble for our performance, all of whom will 'step out' to take on the various solo roles required. We've chosen to perform the work in this way not because we think it is 'authentic' or 'correct' to do so (though it is at least interesting to note how far modern performance practice has diverged from how Bach likely staged the work himself)



but because it gives us an opportunity to explore the true creative potential of a piece we all know like the back of our hands; a chance to hear the work anew, as if for the first time.

Thank you for joining us and allow me to wish you a very blessed weekend. Whether you ascribe to any faith or none, there is truth and humanity in the music and the story we present this afternoon. It is a privilege to share it with you all.

A handwritten signature in black ink, appearing to read 'John McMunn' followed by a stylized flourish or 'Z' at the bottom.

We are AAM

Academy of Ancient Music is an orchestra with a worldwide reputation for excellence in baroque and classical music. Using historically-informed techniques, period-specific instruments and original sources, we bring music vividly to life in committed, vibrant performances.



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Introducing the Passion

When JS Bach's second wife Anna Magdalena was sorting out an assortment of her husband's manuscripts, she labelled one performing part as belonging to 'the Great Passion'. This description could refer to only one piece – Bach's *St Matthew Passion*. Consisting of 78 movements for double choir (sung this afternoon by two groups of four soloists) and double orchestra, it is a work of unprecedented length. It also has great expressive power, meditating on the bittersweet combination of pity, penance and love aroused by the Passion story.

The *St Matthew Passion* was written for liturgical performance at the service of Vespers on Good Friday, 11 April 1727, in Leipzig. Traditionally the Leipzig churches recited the Passion story on Good Friday in a simple chanted setting dating back to the early 16th century. In 1721 Bach's predecessor as Leipzig Thomaskantor, Johann Kuhnau, introduced a more elaborate Passion setting, punctuating the Biblical recitation with arias and verses of chorales. In 1724 Bach performed his *St John Passion*, and three years later he premiered the *St Matthew Passion*. Bach's Passions, like Kuhnau's, were in two halves, the first part to be performed before the sermon and the second part afterwards.

The *St Matthew Passion* uses a libretto by 'Picander', the pen-name of the Leipzig poet Christian Friedrich Henrici. The libretto, undoubtedly the result of a close collaboration between Picander and Bach, uses three types of text. Firstly, there is the Biblical narrative, sung in recitative by the Evangelist; the Leipzig churches evidently required composers to state the entire scriptural text without alteration. Secondly, there are Passiontide chorales, hymns that would be familiar to every member of the congregation. Thirdly, there is Picander's own poetry, reflecting on the Passion story with metaphors and poetic devices typical of baroque literature. Following the model of Barthold Heinrich Brockes's Passion libretto, Picander occasionally introduces the allegorical figures of the Daughter of Zion and the Believer, although many of the arias are not attributed to any specific character.

The resultant mosaic of textual layers creates levels of allusion that greatly enrich the Passion. Comments on the Biblical story are offered by the chorales (in simple language dating from the Lutheran Reformation of the early 16th century) and the arias (in Picander's more elaborate language of the early 18th century). For example, the first recitative of the piece is

the Biblical passage where Jesus prophesies his death: 'des Menschen Sohn wird überantwortet werden, daß er gekreuziget werde' (No. 2). This is immediately followed by a chorale, which expresses incredulity that Jesus should die: 'Herzliebster Jesu, was hast du verbrochen / daß man ein solch scharf Urteil hat gesprochen?' (No. 3).

The different texts can also be layered simultaneously, as in the opening chorus (No. 1). Here, Choir I represents the Daughters of Zion, singing 'Kommt ihr Töchter, helft mir klagen, sehet den Bräutigam' ('Come, daughters, help me lament / Behold the bridegroom!' – a reference to a Biblical tradition of representing Christ's coming as a wedding, except here Christ will be taken to his death). Choir II represents the believers, who interject questions about what is happening: 'Wen?', 'Wie?', 'Was?', 'Wohin?' ('Whom?', 'How?', 'What?', 'Where?'). Over all this is heard the melody of the German *Agnus Dei*, 'O Lamm Gottes, unschuldig'; this 16th-century chorale was used at Communion services and refers to Christ's innocence at his crucifixion. Bach sets the two main choirs as a 12/8 pastorale in E minor, whereas the *Agnus Dei* is in G major. The dual tonality epitomises the musical and textual richness of the movement. In addition, its length and sense of foreboding give a foretaste of the style of the rest of the Passion.

As a liturgical work, the *St Matthew Passion* aims not only to narrate the Biblical story, but also to help members of the congregation meditate on the significance of Christ's sacrifice. Scholars such as Eric Chafe and Elke Axmacher have traced resemblances between Picander's libretto and sermons on Christ's Passion by Martin Luther and subsequent theologians such as Heinrich Müller. Particularly relevant to Picander's libretto is Luther's 1519 meditation on Christ's Passion, which outlines three stages of contemplation: firstly, for the believers to recognise that it was their sins that caused Christ's death; secondly, to cleanse their conscience by casting their sins onto Christ; and thirdly, to imitate Christ and his willing submission to the Cross.

Many of the arias in the *St Matthew Passion* can be associated with one of the three stages of meditation, and Bach often emphasises their contemplative function by using an unusual scoring or distinctive key. In the first half of the Passion, the initial stage of the meditation (recognition of one's sins) is foremost. The first aria of the piece, sung after a woman anoints Jesus's feet with oil, emphasises humanity's guilt for its sins: 'Buß und Reu /

Knirscht das Sündenherz entzwei' (No. 10). The aria is in F-sharp minor, a key that Bach's contemporary Johann Mattheson described as 'misanthropic' and 'causing great affliction'; and the obbligato flutes play many descending gestures, as if weighed down by sin.

Later in the first part, when Jesus is in the Garden of Gethsemane, his fear at his impending death is expressed in the movement 'O Schmerz! Hier zittert das gequälte Herz' (No. 25). Here the key is F minor (associated by Mattheson with 'heartache'), and the scoring includes the colourful combination of flutes and oboes da caccia (a baroque member of the oboe family, pitched a fifth lower). A chorale then enters in dialogue with the solo tenor, drawing a moral for the congregation: 'Was ist die Ursach aller solcher Plagen? / Ach! meine Sünden haben dich geschlagen.'

The second part of the Passion continues to assert the need for repentance. After Peter has denied that he ever knew Christ, his remorse is expressed in the aria 'Erbarme dich' (No. 47). Here the obbligato violin is entrusted with a theme that is both beseeching (particularly in the opening leap of a minor sixth) and also ornate. When the singer first enters, the vocal line attempts to imitate the violin's theme; but soon the theme reverts to the violin. Bach implies that humankind is so broken that it cannot even follow the violin's melody.

Some arias in the second half of the Passion, however, have a calmer or more confident note. In the midst of the anger and hurly-burly of Jesus's trial, Pilate asks 'Was hat er denn Übels getan? / What evil has He done then?' (No. 56). A soprano recitative recounts the good things that Jesus has done, followed by the aria 'Aus Liebe will mein Heiland sterben' (No. 58). Here the instrumental scoring – for flute and two oboes da caccia, without continuo – gives a moment of stillness within the onward-driving narrative. As the soprano explains why Jesus is sentenced to death – 'Daß die ewige Verderben / Und die Strafe des Gerichts / Nicht auf meiner Seele bliebe' ('So that eternal destruction and the punishment of judgement would not remain upon my soul') – it is evident we have reached the second stage of Luther's meditation on the Passion.

After Jesus is found guilty at the trial, he is led away to be crucified. As he struggles under the weight of the Cross, a bystander – Simon of Cyrene – is conscripted to carry it. Simon's willingness to take this load is expressed in the aria 'Komm, süßes Kreuz' (No. 66). The obbligato is played by the viola da gamba, whose triple-stopping and awkward leaps suggest that

Simon's task is a difficult one; the dotted rhythms are an echo of the French overture, associated with the arrival of royalty (even if here the king has been sentenced to death). The aria represents the third stage of meditation on the Passion, namely that the believer is now prepared to follow Christ and take up his Cross.

All the arias of the *St Matthew Passion* draw on aspects of the musical vocabulary of baroque opera, as for instance in the lamenting gestures of 'Erbarme dich'. Yet Bach's conception of these arias is far from operatic, for he does not assign them to named characters. Sometimes the aria is sung by a voice-type appropriate for one of the Biblical personages, as with the bass who sings the words associated with Simon of Cyrene. By contrast, 'Erbarme dich' is sung by an alto, not by the bass who sang Peter's words in the preceding recitative. The change of singer may have been required by the limitations of Bach's performers (the aria may have been too hard for the bass in Choir I); but it also universalises the message of the arias, showing that the experience of repentance is not specific to a single singer. Bach thereby aimed to involve the congregation in the Passion story and mould them spiritually.

The congregation would also be drawn into the Passion by the chorales. They would have recognised the tunes and words of these German hymns, which were used regularly in private devotion during the 18th century as well as in church services. It is unclear if the congregation actually sang the chorales – which are often stated in unsuitable keys for untrained voices, or with the melody shrouded by complicated harmonies – but they doubtless would have recited the words quietly to themselves during the performance. By incorporating the popular tone of the chorales as well as the ornate rhetoric of the arias, Bach and Picander aimed to communicate with all members of the congregation regardless of their education. This communicative power is one of the factors that make the *St Matthew Passion* such an exceptional musical experience.

Programme note © Stephen Rose

Text and Translation

PART ONE

1. Choir I & II

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

Come, daughters, help me lament,
behold! *Whom?* the Bridegroom!
Behold Him! *How?* as a Lamb.
Behold! *What?* behold the patience.
Look! *Where?* at our guilt.
See Him, out of love and graciousness,
bear the wood for the Cross Himself.
*(O innocent Lamb of God,
slaughtered on the trunk of the Cross,
patient at all times,
however You were scorned.
You have borne all sins,
otherwise we would have to despair.
Have mercy on us, o Jesus.)*

2. Evangelist

Da Jesus diese Rede vollendet hatte,
sprach er zu seinen Jüngern:

When Jesus had finished this speech,
He said to His disciples:

Jesus

Ihr wisset daß nach zweien Tagen
Ostern wird, und des Menschen Sohn
wird überantwortet werden, daß er
gekreuziget werde.

You know that in two days it will be
Passover, and the Son of Man will be
handed over to be crucified.

3. Chorale

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?

Heart's beloved Jesus, how have You
transgressed, that such a harsh sentence
has been pronounced? What is the
crime, of what kind of misdeed are You
accused?

4. Evangelist

Da versammelten 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 griffen und töteten.
Sie sprachen aber:

Then the high priests and the scribes
and the elders of the people gathered
in the palace of the high priest, who was
named Caiaphas, and took council how
with deception they could seize Jesus
and kill Him. They said, however:

5. Choir I & II

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

Not, indeed, during the festival, so that
there will not be an uproar among the
people.

6. 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:

Now when Jesus was in Bethany, in the
house of Simon the leper, a woman
came to Him with a cup filled with
valuable water; and she poured it upon
His head as he sat at the table. When
His disciples saw this, they were against it
and said:

7. Choir I

Wozu dienet dieser Unrat? Dieses Wasser
hätte mögen teuer verkauft und den
Armen gegeben werden.

What purpose does this foolishness
serve? This water could have been sold
for a high price and given to the poor.

8. Evangelist

Da das Jesus merket, sprach er zu ihnen:

When Jesus heard this, He said to them:

Jesus

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
gepredigt wird in der ganzen Welt,
da wird man auch sagen zu ihrem
Gedächtnis, was sie getan hat.

Why do you trouble this woman? She
has done a good deed for Me. You will
have the poor with you always, but you
will not always have Me. She has poured
this water on My body because I will be
buried. Truly I say to you: wherever this
Gospel will be preached in the whole
world they will tell, in her memory, what
she has done.

9. Recitative (alto)

Du lieber Heiland du,
Wenn deiner Jünger töricht streiten,
Daß diese fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf sein Haupt zu gießen!

O You dear Saviour,
when Your disciples foolishly protest
that this virtuous woman
prepares Your body
with ointment for the grave,
in the meantime let me,
with the flowing tears from my eyes,
pour a water upon Your head!

10. Aria (alto)

Buß und Reu, Buß und Reu
Knirscht das Sündenherz entzwei.
Das die Tropfen meiner Zähnen
Angenehme Spezerei,
Treuer Jesu, dir gebären.

Repentance and regret,
repentance and regret
rip the sinful heart in two.
Thus the drops of my tears, desirable
spices,
are brought to You, loving Jesus.

11. Evangelist

Da ging hin der Zwölfen einer mit Namen
Judas Ischarioth zu den Hohenpriestern
und sprach:

Then one of the twelve, named Judas
Ischariot, went to the high priests and said:

Judas

Was wollt ihr mir geben? Ich will ihn euch
verraten.

What will you give me? I will betray Him
to you.

Evangelist

Und sie boten ihm dreißig Silberlinge.
Und von dem an suchte er Gelegenheit,
daß er ihn verriete.

And they offered him thirty silver pieces.
And from then on he sought opportunity
to betray Him.

12. Aria (soprano)

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.

Bleed out, You loving heart!
Alas! A child that You raised,
that nursed at Your breast,
threatens to murder its caretaker,
since it has become a serpent.

13. Evangelist

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

But on the first day of unleavened bread
the disciples came to Jesus and said to
Him:

14. Choir I

Wo willst du, daß wir dir bereiten das
Osterlamm zu essen?

Where do You want us to prepare to eat
the Passover lamb?

15. Evangelist

Er sprach:

He said:

Jesus

Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern.

Go into the city to a certain person and say to him: the Master says to you: My time is here, I will hold Passover in your house with my disciples.

Evangelist

Und die Jünger taten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er:

And the disciples did as Jesus had commanded them, and prepared the Passover lamb. And in the evening He sat at dinner with the twelve. And as they ate, He said:

Jesus

Wahrlich, ich sage euch: Einer unter euch wird mich verraten.

Truly I say to you: one among you will betray Me.

Evangelist

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

And they were very troubled and began, each one among them, to say to Him:

Choir I

Herr, bin ichs?

Lord, is it I?

16. Chorale

Ich bins, 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.

It is I, I should atone,
bound hand and foot
in hell.
The scourges and the bonds
and what you endured,
my soul has earned.

17. Evangelist

Er antwortete und sprach:

He answered and said:

Jesus

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

He who has dipped his hand in the bowl with Me will betray Me. The Son of Man will indeed pass away as it stands written of Him; yet woe to the man through whom the Son of Man is betrayed! It would be better for him if this man had

ihm besser, daß derselbige Mensch noch nie geboren wäre.

never been born.

Evangelist

Da antwortete Judas, der ihn verriet, und sprach:

Then Judas, who betrayed Him, answered and said:

Judas

Bin ichs, Rabbi?

Is it I, Rabbi?

Evangelist

Er sprach zu ihm:

He said to him:

Jesus

Du sagests.

You say it.

Evangelist

Da sie aber aßen, nahm Jesus das Brot, dankete und brachs und gabs den Jüngern und sprach:

While they ate, however, Jesus took the bread, blessed and broke it and gave it to the disciples and said:

Jesus

Nehmet, esset, das ist mein Leib.

Take, eat, this is My body.

Evangelist

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

And He took the cup and blessed it, gave it to them and said:

Jesus

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 ichs neu trinken werde mit euch in meines Vaters Reich.

Drink from this, all of you; this is My blood of the new covenant, which is poured out for many for the forgiveness of sins. I say to you: from now on I will not drink again from this fruit of the vine until the day when I drink again with you in My Father's kingdom.

18. Recitative (soprano)

Wiewohl mein Herz in Tränen schwimmt,
Daß Jesus von mir Abschied nimmt,
So macht mich doch sein Testament
erfreut:

Although my heart is swimming in tears,
since Jesus takes leave of me,
yet His Testament brings me joy:
His flesh and blood, O preciousness,

Please turn the page quietly

Sein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände.
Wie er es auf er Welt mit denen Seinen
Nicht böse können meinen,
So liebt er sie bis an das Ende.

19. Aria (soprano)

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.

20. Evangelist

Und da sie den Lobgesang gesprochen
hatten, gingen sie hinaus an den Ölberg.
Da sprach Jesus zu ihnen:

Jesus

In dieser Nacht werdet ihr euch
alle ärgern an mir. Denn es steht
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.

21. Chorale

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.

22. Evangelist

Petrus aber antwortete und sprach zu
ihm:

He bequeaths to my hands.
Just as in the world, among His own,
He could not wish them harm,
just so He loves them to the end.

I will give You my heart;
sink within, My Saviour!
I will sink into You;
although the world is too small for You,
ah, You alone shall be for me
more than heaven and earth.

And when they had spoken the
benediction, they went out to the Mount
of Olives. Then Jesus said to them:

Tonight you will all be angry at Me. For it
is written: "I will strike the shepherd, and
the sheep of the flock will be scattered."
When, however, I rise again, I shall go
before you into Galilee.

Acknowledge me, my Guardian,
my Shepherd, take me in!
From You, source of all goodness,
has much good come to me.
Your mouth has nourished me
with milk and sweet sustenance,
Your spirit has lavished upon me
much heavenly joy.

Peter answered, however, and said to
him:

Peter

Wenn sie auch alle sich an dir ärgerten,
so will ich doch mich nimmermehr
ärgern.

Even though everyone will be angry at
You, yet I will never be angry.

Evangelist

Jesus sprach zu ihm:

Jesus said to him:

Jesus

Wahrlich, ich sage dir: in dieser Nacht,
ehe der Hahn krähet, wirst du mich
dreimal verleugnen.

Truly, I say to you: tonight, before the
cock crows, you will deny Me three times.

Evangelist

Petrus sprach zu ihm:

Peter said to him:

Peter

Und wenn ich mit dir sterben müßte, so
will ich dich nicht verleugnen.

Even if I must die with You, I will not deny
You.

Evangelist

Desgleichen sagten auch alle Jünger.

All the other disciples also said the same.

23. Chorale

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 Todes stoß,
Alsdenn will ich dich fassen
In meinen Arm und Schoß.

I stand her close beside Thee,
Thine anguish I would share,
O Lord, do not despise me
in this Thy heart's despair.
For when Thy heart is drooping
in death's last agony,
my arms will be about Thee
and hold Thee close to me.

24. Evangelist

Da kam Jesus mit ihnen zu einem Hofe,
der hieß Gethsemane, und sprach zu
seinen Jüngern:

Then Jesus came with them to a garden,
which was called Gethsemane, and spoke
to His disciples:

Jesus

Setzet euch hie, bis daß ich dort hingeh
und bete.

Sit here while I go over there and pray.

Evangelist

Und nahm zu sich Petrum und die zween
Söhne Zebedäi und fing an zu trauern
und zu zagen. Da sprach Jesus zu ihnen:

Jesus

Meine Seele ist betrübt bis an den Tod,
bleibet hie und wachet mit mir!

And He took Peter and the two sons of
Zebedee with Him, and began to mourn
and despair. Then Jesus said to them:

My soul is troubled even to death; stay
here and watch with Me!

25. Recitative (tenor) & Choir II

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!

O pain! Here the tormented heart
trembles;
how it sinks down, how His face pales!

What is the cause of all this trouble?

The Judge leads Him before judgement.

No comfort, no helper is there.

Alas! My sins have struck You down;

He suffers all the torments of Hell,

He must pay for the crimes of others.

*I, alas, Lord Jesus, have earned this,
that you endure.*

Ah! Could my love for You,
my Saviour, diminish or bring aid
to Your trembling and Your despair,
how gladly would I stay here!

26. Aria (tenor) & Choir II

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.

I will watch with my Jesus,

So our sins fall asleep.

my death

is atoned for by His soul's anguish;

His sorrow makes me full of joy.

*Therefore His deserved suffering
must be truly bitter and yet sweet to us.*

27. Evangelist

Und ging hin ein wenig, fiel nieder auf
sein Angesicht und betete und sprach:

And he went away a bit, fell down on His
face and prayed and said:

Jesus

Mein Vater, ist's möglich, so gehe diese
Kelch von mir; doch nicht wie ich will,
sondern wie du willst.

My Father, if it is possible, let this cup
pass from Me; yet not as I will it, rather as
you wish.

28. Recitative (bass)

Der Heiland fällt vor seinem Vater nieder;
Dadurch erhebt er sich 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.

The Saviour falls down before His Father;
through this He lifts up Himself and
everyone
from our fall
to God's grace again.
He is ready,
to drink the cup of
death's bitterness,
in which the sins of this world
are poured and which stink horribly,
since it is pleasing to our loving God.

29. 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.

Gladly will I force myself
to take on the Cross and the Chalice,
yet I drink after the Saviour.
For His mouth,
which flows with milk and honey,
has sweetened the grounds
and the bitter taste of sorrow,
through His first sip.

30. Evangelist

Und er kam zu seinen Jüngern und fand
sie schlafend und sprach zu ihnen:

And He came back to His disciples and
found them sleeping, and said to them:

Jesus

Könnet ihr denn nicht eine Stunde mit
mir wachen? Wachtet, und betet, daß ihr
nicht in Anfechtung fallet! Der Geist ist
willig, aber das Fleisch ist schwach.

Couldn't you then remain awake with Me
one hour? Stay awake, and pray, so that
you do not fall into temptation! The spirit
is willing, but the flesh is weak.

Evangelist

Zum andernmal ging er hin, betete und
sprach:

For a second time He went away, prayed
and said:

Jesus

Mein Vater, ist's nicht möglich, daß dieser
Kelch von mir gehe, ich trinke ihn denn,
so geschehe dein Wille.

My Father, if it is not possible that this
cup pass away from Me, then I will drink
it; thus may Your will be done.

31. Chorale

Was mein Gott will, das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen den' er ist bereit,
Die an ihn glauben feste.
Er hilft aus Not, der fromme Gott,
Und züchtigt mit Maßen.
Wer Gott vertraut, fest auf ihn baut,

Den will er nicht verlassen.

What my God wills always occurs,
His will is the best,
He is ready to help those
who believe firmly in Him.
He gives aid in need, this righteous God,
and punishes with measure.
Who trusts in God, builds upon Him
firmly,
God will never abandon.

32. Evangelist

Und er kam und fand sie aber schlafend,
und ihre Augen waren voll Schlags.
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:

And He came back and found them
sleeping, nevertheless, and their eyes
were full of sleep. And He left them and
went away another time and prayed
for the third time, and spoke the same
words. Then He came back to His
disciples and said to them:

Jesus

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.

Alas! Do you wish to sleep and rest now?
Behold, the hour has come, when the
Son of Man is to be handed over into the
hands of sinners. Get up, let us go; see, he
who betrays Me is here.

Evangelist

Und als er noch redete, siehe, da kam
Judas, der Zwölfen einer, und mit ihm
einer große Schar mit Schwertern und
mit Stangen von den Hohenpriester und
Ältesten des Volks. Und der Verräter hatte
ihnen ein Zeichen gegeben und gesagt:
"Welchen ich küssen werde, der ists, den
greifet!" Und alsbald trat er zu Jesu und
sprach:

And as He was speaking, behold, there
came Judas, one of the twelve, and with
him a large troop from the high priest
and the elders of the people with swords
and spears. And the betrayer had given
them a sign and said: "The one that I will
kiss is Him; seize Him!" And just then he
stepped forward to Jesus and said:

Judas

Gegrüßet seist du, Rabbi!

Greetings to You, Rabbi!

Evangelist

Und küsstete ihn. Jesus aber sprach zu ihm:

And kissed Him. However, Jesus said to him:

Jesus

Mein Freund, warum bist du kommen?

My friend, why did you come?

Evangelist

Da traten sie hinzu und legte die Hände an Jesum und griffen ihn.

Then they stepped forward and laid hands on Jesus and seized Him.

33. Aria (soprano, alto), Choir

So ist mein Jesus nun gefangen.

Laßt ihn, haltet, bindet nicht!

Mond und Licht ist vor Schmerzen
untergangen,

Weil mein Jesus ist gefangen.

Sie führen ihn, er ist gebunden.

Thus my Jesus is now captured.

Leave Him, stop, don't bind Him!

Moon and light for sorrow have set,

since my Jesus is captured.

They take Him away, He is bound.

Sind Blitze, sind Donner in Wolken
verschwunden?

Eröffne den feurigen Abgrund, o Hölle,
Zertrümmre, verderbe, verschlinge,
zerschelle

Mit plötzlicher Wut

Den falschen Verräter, das mörderische
Blut!

Are lightning and thunder extinguished
in the clouds?

Open the fiery abyss, o Hell,
crush, destroy, devour, smash

with sudden rage

the false betrayer, the murderous blood!

34. Evangelist

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:

And behold, one of those who were with
Jesus stretched out his hand and struck a
servant of the high priest, and cut off his
ear. Then Jesus said to him:

Jesus

Stecke dein Schwert an seinen Ort; denn
wer das Schwert nimmt, der soll durchs
Schwert umkommen. Oder meinst du,
daß ich nicht könnte meinen Vater bitten,
daß er mir zuschicke mehr denn zwölf
Legion Engel? Wie würde aber die Schrift
erfüllet? Es muß also gehen.

Put your sword back in its place; for
whoever takes the sword will perish
through the sword. Or do you think
that I could not ask My Father to send
Me more than twelve legions of angels?
How would the scripture be fulfilled
then? It must happen thus.

Evangelist

Zu der Stund sprach Jesus zu den Scharen:

At the time Jesus said to the crowd:

Jesus

Ihr seid ausgegangen als zu einem Mörder, mit Schweren 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 der Propheten.

You have come out as if to a murderer, with swords and spears to take me; yet I have daily sat among you and have taught in the Temple, and you did not arrest Me. However, all of this has happened in order to fulfil the writings of the prophets.

Evangelist

Da verließen ihn alle Jünger und flohen.

Then all the disciples deserted Him and fled.

35. Chorale

O Mensch, beweine 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 dabei all Krankheit ab
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trüg unser Sünden schwere Bürd
Wohl an dem Kreuze lange.

O mankind, mourn your great sins,
for which Christ left his Father's bosom
and came to earth;
from a virgin pure and tender
he was born here for us,
he wished to become our Intercessor,
he gave life to the dead
and laid aside all sickness
until the time approached
that he would be offered for us,
bearing the heavy burden of our sins
indeed for a long time on the Cross

INTERVAL: 20 MINUTES

PART TWO

36. Aria (bass) & Choir II

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?

Alas, now my Jesus is gone!

*Where, then, has your beloved gone,
O most beautiful among women?*

Is it possible, can I behold it?

Which way has your beloved turned?

Alas! My lamb in the claws of a tiger;

Alas! Where has my Jesus gone?

We will seek Him with you.

Alas! What shall I say to the soul,
when she asks me anxiously:

Alas! Where has my Jesus gone?

37. Evangelist

Die aber Jesum gegriffen hatten,
führten ihn zu dem Hohenpriester
Kaiphas, dahin die Schriftgelehrten und
Ältesten sich versammelt hatten. Petrus
aber folgte ihm nach von ferne bis in
den Palast des Hohenpriesters und ging
hinein und setzte 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.

But after they had arrested Jesus, they
brought Him to the high priest Caiaphas,
where the scribes and the elders had
gathered. Peter, however, followed
Him from afar to the palace of the high
priest, and went inside and sat with the
servants, so he could see how it came
out. The high priests, however, and the
elders and the entire council sought false
witness against Jesus, so that they could
put Him to death, and found none.

38. Chorale

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,
Bhüt mich für falschen Tücken!

The world has judged me deceitfully,
with lies and false statements,
many traps and secret snares.
Lord, perceive me truthfully
in this danger;
protect me from malicious falsehoods!

39. Evangelist

Und wiewohl viel falsche Zeugen
herzutraten, funden sie doch keins.
Zuletzt traten herzu zweien falsche
Zeugen und sprachen:

And although many false witnesses came
forward, they found none. Finally two
false witnesses came forward and said:

Witnesses I & II

Er hat gesagt: Ich kann den Tempel
Gottes abbrechen und in dreien Tagen
denselben bauen.

He has said: I can destroy the temple of
God and in three days build it up again.

Evangelist

Und der Hohepriester stund auf und
sprach zu ihm:

And the high priest stood up and said to
Him:

High Priest

Antwortest du nichts zu dem, das diese
wider dich zeugen?

Do you answer nothing to this, that they
say against You?

Evangelist

Aber Jesus schwieg stille.

But Jesus was silent.

40. Recitative (tenor)

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

My Jesus is silent
at false lies,
in order to show us
that His merciful will
is bent on suffering for us,
and that we, in the same trouble,
should be like Him
and keep silent under persecution.

41. Aria (tenor)

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

Patience, patience!
When false tongues pierce.
Although I suffer, contrary to my guilt,
shame and scorn,
indeed, dear God shall
revenge the innocence of my heart.

42. Evangelist

Und der Hohepriester antwortete und
sprach zu ihm:

And the high priest answered and said
to Him:

High Priest

Ich beschwöre dich bei dem lebendigen
Gott, daß du uns sagest, ob du seiest
Christus, der Sohn Gottes?

I abjure You by the living God to tell us
whether You are the Christ, the Son
of God!

Evangelist

Jesus sprach zu ihm:

Jesus said to him:

Jesus

Du sagests. Doch sage ich euch: von nun an wirds geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.

You say it. Yet I say to you: from now on it will come to pass that you will see the Son of Man sitting at the right hand of power, and approaching in the clouds of heaven.

Evangelist

Da zerriß der Hohepriester seine Kleider und sprach:

Then the high priest tore his garments and said:

High Priest

Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehöret. Was dünket euch?

He has blasphemed God; what further witness do we need? Behold, now you have heard his blasphemy. What do you think?

Evangelist

Sie antworteten und sprachen:

They answered and said:

Choir I & II

Er ist des Todes schuldig!

He is worthy of death!

43. Evangelist

Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen:

Then they spat in His face and struck Him with fists. Some of them, however, struck Him in the face and said:

Choir I & II

Weissage uns, Christe, wer ists, der dich schlug?

Prophecy to us, Christ, who is it who strikes You?

44. Chorale

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.

Who has struck you thus,
my Saviour, and with torments
so evilly used You?
You are not at all a sinner
like us and our children,
You know nothing of transgressions.

45. Evangelist

Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach:

Peter, however, sat outside the palace; and a maid came up to him and said:

Maid I

Und du warest auch mit dem Jesus aus Galiläa.

And you were also with that Jesus of Galilee

Evangelist

Er leugnete aber vor ihnen allen und sprach:

He denied it, however, before them all and said:

Peter

Ich weiß nicht, was du sagest.

I don't know what you are saying.

Evangelist

Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren:

As he was going out of the door, however, another one saw him and said to those who were near:

Maid II

Dieser war auch mit dem Jesu von Nazareth.

This one was also with that Jesus from Nazareth.

Evangelist

Und er leugnete abermal und schwur dazu:

And He denied again, and swore to it:

Peter

Ich kenne des Menschen nicht.

I do not know the man.

Evangelist

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

And after a little while people standing around came up and said to Peter:

46. Choir II

Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

Truly you are also one of them; your speech gives you away.

Evangelist

Da hub er an sich zu verfluchen und zu schwören:

Then he began to curse and swear:

Peter

Ich kenne des Menschen nicht.

I do not know the man.

Evangelist

Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: "Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen." Und ging heraus und weinete bitterlich.

And just then the cock crew. Then Peter remembered the words of Jesus, when He said to him: "Before the cock crows, you will deny Me three times." And he went out and wept bitterly.

47. Aria (alto)

Erbarme dich, mein Gott,
Um meiner Zähren Willen!
Schau hier, Herz und Auge
Weint vor dir bitterlich.
Erbarme dich, erbarme dich!

Have mercy, my God,
for the sake of my tears!
Look here, heart and eyes
weep bitterly before You.
Have mercy, have mercy!

48. Chorale

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

Although I have been separated from
You,
yet I return again;
even so Your Son set the example for us
through His anguish and mortal pain.
I do not deny my guilt,
but Your grace and mercy
are much greater than the sin
that I constantly discover in me.

49. Evangelist

Des Morgens aber hielten alle Hohenpriester und die Ältesten des Volks einen Rat über Jesum, daß sie ihn töteten. Und bunden ihn, führten 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:

The next day, however, all the high priests and the elders of the people held a council about Jesus so that they could put Him to death. And they bound Him, led Him out and turned Him over to the Governor, Pontius Pilate. When Judas, who betrayed Him, saw that He was condemned to death, he felt remorse and brought back the thirty silver pieces to the high priests and the elders and said:

Judas

Ich habe übel getan, daß ich unschuldig
Blut verraten habe.

I have done evil by betraying innocent
blood.

Evangelist

Sie sprachen:

They said:

Choir I & II

Was gehet uns das an? Da siehe du zu!

How does that concern us? See to it
yourself!

50. Evangelist

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:

And He threw the silver pieces into the
temple and left, and went away and
hanged himself. However, the high
priests took the silver pieces and said:

High Priests I & II

Es taugt nicht, daß wir sie in den
Gotteskasten legen, denn es ist Blutgeld.

It will not do to put them into the coffers
of God, since it is blood money.

51. Aria (bass)

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

Give me my Jesus back!
See the money, the murderer's fee,
tossed at your feet by the lost son!

52. Evangelist

Sie hielten aber einen Rat und kauften
einen Töpfersakker darum zum Begräbnis
der Pilger. Daher ist derselbige Akker
genennet der Blutakker bis auf den
heutigen Tag. Da ist erfüllet, das gesaget
ist durch den Propheten Jeremias, da er
spricht: "Sie haben genommen dreißig
Silberlinge, damit bezahlt ward der
Verkaufte, welchen sie kauften von den
Kindern Israel, und haben sie gegeben
um einen Töpfersakker, als mir der Herr
befohlen hat." Jesus aber stund vor der
Landpfleger; und der Landpfleger fragte
ihn und sprach:

They held a council, however, and
bought a potter's field with them for the
burial of pilgrims. Therefore this same
field is called the Field of Blood to this
very day. Thus was fulfilled what was
spoken through the Prophet Jeremiah,
who said: "They have taken thirty silver
pieces, the price of Him who was bought
from the children of Israel, and have
given them for a potter's field, as the Lord
has commanded me." Jesus, however,
stood before the Governor; and the
Governor questioned Him and said:

Pilate

Bist du der Jüden König?

Are you the King of the Jews?

Evangelist

Jesus aber sprach zu ihm:

Jesus, however, said to him:

Jesus

Du sagests.

You say it.

Evangelist

Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm:

And to the accusations from the high priests and the elders he answered nothing. Then Pilate said to him:

Pilate

Hörest du nicht, wie hart sie dich verklagen?

Do you not hear how harshly they accuse You?

Evangelist

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

And He answered him not even one word, so that even the Governor was greatly amazed.

53. Chorale

Befehl 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,
Er will auch Wege finden
Daß dein Fuß gehen kann.

Commit your path,
and whatever troubles your heart,
to the most faithful caretaker,
He, who directs the heavens,
who to the clouds, air, and winds
gives path, course, and passage,
He will also find ways
for your feet to follow.

54. Evangelist

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 von andern, der hieß Barrabas. Und da sie versammelt waren, sprach Pilatus zu ihnen:

At the festival, however, the Governor had a custom of releasing a prisoner to the people, whichever they wanted. He had, however, at the time a most unusual prisoner named Barabbas. And as they were gathered together, Pilate said to them:

Pilate

Welchen wollt ihr, daß ich euch losgebe?
Barrabam oder Jesum, von dem gesagt
wird, er sei Christus?

Which one do you want me to release
to you? Barabbas or Jesus, of whom it is
said, He is the Christ?

Evangelist

Denn er wußte wohl, daß sie ihn aus Neid
überantwortet hatten. Und da er auf dem
Richtstuhl saß, schickete sein Weib zu
ihm und ließ ihm sagen:

For he knew well that they had handed
Him over out of envy. And while he sat
upon the judgement seat, his wife sent to
him and her message said:

Pilate's Wife

Habe du nichts zu schaffen mit diesem
Gerechten; ich habe heute viel erlitten im
Traum von seinem wegen!

Have nothing to do with this righteous
man; I have suffered much in a dream
today on His account!

Evangelist

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

But the high priests and the elders
convinced the people that they should
ask for Barabbas and convict Jesus. So
when the Governor answered and said
to them:

Pilate

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

Which one of the two do you want me to
release to you?

Evangelist

Sie sprachen:

They said:

Choir I & II

Barrabam!

Barabbas!

Evangelist

Pilatus sprach zu ihnen:

Pilate said to them:

Pilate

Was soll ich denn machen mit Jesu, von
dem gesagt wird, er sei Christus?

What shall I do then with Jesus, of whom
it is said, He is the Christ?

Evangelist

Sie sprachen alle:

They all said:

Choir I & II

Laß ihn kreuzigen!

Let Him be crucified!

55. Chorale

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

How strange is this punishment!
The Good Shepherd suffers for the sheep.
The Lord, the righteous One, atones for
the crime on His servants' behalf.

56. Evangelist

Der Landpfleger sagte:

The Governor said:

Pilate

Was hat er denn Übels getan?

What evil has He done then?

57. Recitative (soprano)

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.

He has done good things for all of us,
He gave sight to the blind,
He made the lame to walk,
He told us His Father's word,
He drove out the devil,
He has strengthened the troubled,
He took sinners in and embraced them,
other than that, my Jesus has done
nothing!

58. Aria (soprano)

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.

Out of love my Saviour wants to die,
He knows nothing of a single sin,
so that eternal destruction
and the punishment of judgement
would not remain upon my soul.

59. Evangelist

Sie schrienen aber noch mehr und
sprachen:

They screamed even more and said:

Choir I & II

Laß ihn kreuzigen!

Let Him be crucified!

Evangelist

Da aber Pilatus sahe, daß er nichts
schaffete, sondern daß ein viel größer
Getümmel ward, nahm er Wasser und
wusch die Hände vor dem Volk und
sprach:

Pilate

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

Evangelist

Da antwortete das ganze Volk und
sprach:

Choir I & II

Sein Blut komme über uns und unsre
Kinder.

Evangelist

Da gab er ihnen Barrabam los;
aber Jesum ließ er geißeln und
überantwortete ihn, daß er gekreuziget
würde.

60. Recitative (alto)

Erbarm es Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweicht 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!

61. Aria (alto)

Können Tränen meiner Wangen
Nichts erlangen,
O so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,

When Pilate saw, however, that he
achieved nothing, rather that a much
greater riot occurred, he took water and
washed his hands before the people and
said:

I am innocent of the blood of this
righteous man, see to it yourselves!

Then all the people answered and said:

Let His blood be on us and on our
children.

Then he released Barabbas to them; but
Jesus he had scourged and handed Him
over to be crucified.

Forgive this, God!
Here stands the Saviour bound.
O scourging, o blows, o wounds!
You hangmen, stop!
Doesn't the soul's anguish,
the sight of such horror soften you?
Alas indeed! You have such hearts
that are like the whipping posts
themselves
and even much harder.
Have mercy, stop!

If the tears on my cheeks
can do nothing,
O then take my heart as well!
Yet let it, for the flow,

Wenn die Wunden milde bluten,
Auch die Opferschale sein.

when the wounds gently bleed,
be the offering-bowl as well.

62. Evangelist

Da nahmen die Kriegsknechte des
Landpflegers Jesum zu sich in das
Richthaus und sammelten über ihn die
ganze Schar und zogen ihn aus und
legeten ihm einen Purpurmantel an und
flochten eine dornene Krone und setzten
sie auf sein Haupt, und ein Rohr in seine
rechte Hand, und beugeten die Knie vor
ihm und spotteten ihn und sprachen:

Then the soldiers of the Governor took
Jesus with them into the courthouse and
gathered around Him the entire troop;
and undressed Him and put a purple
mantle on Him; and they wove a crown
of thorns and set it upon His head, and a
reed in His right hand, and they bowed
before Him and mocked Him, saying:

Choir I & II

Gegrüßet seist du, Jüdenkönig!

Hail to You, King of the Jews!

Evangelist

Und speieten ihn an und nahmen das
Rohr und schlugen damit sein Haupt.

And they spat on Him and took the reed
and struck His head with it.

63. Chorale

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 schimpfiet:
Gegrüßet seist du mir!

O Head, full of blood and wounds,
full of suffering and shame!
O Head, bound in mockery
with a crown of thorns!
O Head, once beautifully adorned
with the highest honour and beauty,
now rather supremely defiled:
be greeted by me!

64. Evangelist

Und da sie ihn verspottet hatten, zogen
sie ihm den Mantel aus und zogen
ihm seine Kleider an und führten 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.

And when they had mocked Him, they
took off the mantle and put His clothes
back on; and led Him out to be crucified.
And as they were going out, they found
a man from Cyrene named Simon; they
compelled him to carry His cross for Him.

65. Recitative (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.

Yes, willingly are flesh and blood
compelled to the Cross;
the better it is for our souls,
the bitterer it feels.

66. Aria (bass)

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

Come, sweet Cross, this I want to say:
My Jesus, give it always to me!
If my suffering becomes too heavy one
day,
You Yourself will help me bear it.

67. Evangelist

Und da sie an die Stätte kamen mit
Namen Golgotha, das ist verdeutschet
Schädelstätt, gaben sie ihm Essig zu
trinken mit Gallen vermischet; und da
ers schmeckte, wollte ers nicht trinken.
Da sie ihn aber gekreuziget hatten,
teilten sie seine Kleider und warfen das
Los darum, auf das erfüllet würde, das
gesaget 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. Und oben zu seinem
Häupten hefteten sie die Ursach seines
Todes geschrieben, nämlich: "Dies ist
Jesus, der Jüdenkönig." 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:

And when they had come to the place
named Golgotha, which is translated the
Place of the Skull, they gave Him vinegar
to drink mixed with gall; and when He
tasted it, He would not drink it. When
they had crucified Him, however, they
divided up His clothing and tossed lots
over them, so that what was spoken
through the Prophets was fulfilled: "They
have divided my clothing among them,
and over my robe they have cast lots."
And they sat around and kept watch.
And over His head they lifted up a
written sentence of death, namely:
"This is Jesus, the King of the Jews." And
there were two murderers crucified with
Him, one to His left and one to His right.
But those who passed by cursed at Him
and shook their heads, saying:

Choir I & II

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

You who can destroy the temple of God
and build it up again in three days, help
Yourself! If You are the Son of God, climb
down from the Cross!

Evangelist

Desgleichen auch die Hohenpriester
spotteten sein samt den Schriftgelehrten
und Ältesten und sprachen:

Choir I & II

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, lüstets ihn; denn er hat
gesagt:

"Ich bin Gottes Sohn."

In the same way the high priests also
mocked Him, together with the scribes
and the elders, saying:

He has helped others and He cannot help
Himself. If He is the King of Israel, let Him
climb down now from the Cross, and we
will believe in Him. He has trusted in God
to rescue Him now; He lied, because He
has said:

"I am the Son of God."

68. Evangelist

Desgleichen schmäheten ihn auch die
Mörder, die mit ihm gekreuzigt waren.

In the same way He was reviled by the
murderers who were crucified with Him.

69. Recitative (alto)

Ach Golgotha, unselges Golgotha!
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 Golgotha, unselges Golgotha!

Alas, Golgotha, unhappy Golgotha!
The Lord of Glory
must shamefully perish here,
the blessing and salvation of the world
is placed on the Cross as a curse.
From the Creator of heaven and earth
earth and air shall be withdrawn.
The innocent must die here guilty;
this touches my soul deeply;
Alas, Golgotha, unhappy Golgotha!

70. Aria (alto) & Choir II

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 verlaßnen Küchlein ihr,
Bleibet! *Wo?* In Jesu Armen.

Look, Jesus has stretched out His hands
to embrace us,
come! *Where?* In Jesus' arms
seek redemption, receive mercy,
seek it! *Where?* In Jesus' arms.
Live, die, rest here,
you forsaken chicks,
stay! *Where?* In Jesus' arms.

71. Evangelist

Und von der sechsten Stunde an war eine
Finsternis über das ganze Land bis zu

And from the sixth hour there was a
darkness over the entire land until the

Please turn the page quietly

der neunten Stunde. Und um die neunte Stunde schrie Jesus laut und sprach:

Jesus

Eli, Eli, lama asabthani?

Evangelist

Das ist: "Mein Gott, mein Gott, warum hast du mich verlassen?" Etliche aber, die da stunden, da sie das hörten, sprachen sie:

Choir I

Der ruft dem Elias!

Evangelist

Und bald lief einer unter ihnen, nahm einen Schwamm und füllte ihn mit Essig, und steckte ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen:

Choir II

Halt! Laß sehen, ob Elias komme und ihm helfe.

Evangelist

Aber Jesus schrie abermal laut und verschied.

72. Chorale

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.

73. Evangelist

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und

ninth hour. And at the ninth hour Jesus cried out loudly and said:

Eli, Eli, lama sabachtani?

That is: "My God, my God, why have You forsaken Me?" Some of those, however, who were standing by, when they heard this, said:

He is calling Elijah!

And one of them quickly ran, took a sponge and filled it with vinegar, and put it on a reed for Him to drink. But the others said:

Stop! Let's see whether Elijah comes and helps Him.

But Jesus cried out loudly once again and died.

When I must depart one day,
do not part from me then,
when I must suffer death,
come to me then!
When the greatest anxiety
will constrict my heart,
then wrest me out of the horror
by the power of your anguish and pain.

And behold, the veil of the temple was torn in two pieces from top to bottom. And the earth shook, and the cliffs were

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, erschranken sie sehr und sprachen:

Choir I & II

Wahrlich, dieser ist Gottes Sohn gewesen.

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 heiß 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.

74. Recitative (bass)

Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drückt 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!

rent, and the graves opened up, and many bodies of saints arose, who were sleeping, and came out of their graves after His resurrection and came into the Holy City and appeared to many people. The Captain, however, and those with him who were guarding Jesus, when they saw the earthquake and what happened then, they were terrified and said:

Truly, this was the Son of God.

And there were many women there, watching from a distance, who had followed Him from Galilee and had served Him, among whom were Mary Magdalene, and Mary the mother of James and Joseph, and the mother of the sons of Zebedee. In the evening, however, came a rich man from Arimathea, named Joseph, who was also a disciple of Jesus; he went to Pilate and asked him for Jesus' body. Then Pilate ordered that it be given to him.

In the evening, when it was cool,
Adam's fall was made apparent;
in the evening the Saviour bowed
Himself down.
In the evening the dove came back,
bearing an olive leaf in its mouth.
O lovely time! O evening hour!
The pact of peace with God
has now been made,
since Jesus has completed His Cross.
His body comes to rest,
Ah! dear soul, ask,
go, have them give you the dead Jesus,
O salutary, o precious remembrance!

Please turn the page quietly

75. 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!

Make yourself pure, my heart,
I want to bury Jesus myself.
For from now on He shall have in me,
forever and ever,
His sweet rest.
World, get out, let Jesus in!

76. Evangelist

Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand, und legte ihn in sein eigen neu Grab, welches er hatte 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 und Pharisäer sämtlich zu Pilato und sprachen:

And Joseph took the body, and wrapped it in a pure shroud, and laid it in his own new tomb, which he had carved out of a single rock, and rolled a large stone before the opening of the tomb and went away. But Mary Magdalene and the other Mary were there, and they sat opposite the tomb. On the next day, that followed after the Sabbath day, the high priests and Pharisees came all together to Pilate and said:

Choir I & II

Herr, wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: "Ich will nach dreien Tagen wieder auferstehen." Darum befehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn, und sagen zu dem Volk: "Er ist auferstanden von den Toten," und werde der letzte Betrug ärger denn der erste!

Lord, we have remembered that this deceiver said, when He was still alive: "I will rise again after three days." Therefore order that the tomb be guarded until the third day, so that His disciples do not come and steal Him, and say to the people, "He has arisen from the dead;" and the newest fraud would be worse than the first one!

Evangelist

Pilatus sprach zu ihnen:

Pilate said to them:

Pilate

Da habt ihr die Hüter; gehet hin und verwahrets, wie ihrs wisset!

You have guards there; go and guard it as you see fit!

Evangelist

Sie gingen hin und verwahreten das Grab mit Hütern und versiegelten den Stein.

They went forth and protected the tomb with guards and put a seal on the stone.

77. Recitative (soprano, alto, tenor, bass) & Choir II

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!

78. Choir I & II

Wir setzen uns mit Tränen nieder

Und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

Ruht, ihr ausgesognen Glieder!

Ruhet sanfte, ruhet wohl!

Euer Grab und Leichenstein

Soll dem ängstlichen Gewissen

Ein bequemes Ruhekissen

Und der Seelen Ruhstatt sein.

Ruhet sanfte, sanfte ruht!

Höchst vergnügt

Schlummern da die Augen ein.

Now the Lord is brought to rest.

My Jesus, good night!

The weariness is over, that our sins
have given Him.

My Jesus, good night!

O blessed bones,

see, how I weep over You with
repentance and regret,

since my fall has brought such anguish
upon You!

My Jesus, good night!

Lifelong, thousand thanks to You for Your
suffering,

since You held my soul's salvation so dear.

My Jesus, good night!

We sit down with tears

and call to You in the grave:

rest gently, gently rest!

Rest, you exhausted limbs!

Rest gently, rest well!

Your grave and headstone

shall, for the anxious conscience,

be a comfortable pillow

and the resting place for the soul.

Rest gently, gently rest!

Highly contented,

there the eyes fall asleep.

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Laurence Cummings

director, harpsichord & organ



Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. A noted authority on Handel, he is Musical Director of the London Handel Festival, Music Director of Orquestra Barroca Casa da Música in Porto as well as AAM's current Music Director.

Frequently praised for his stylish performances in the opera house, he has conducted productions across Europe at houses including Opernhaus Zürich, Theater

an der Wien, Chatelet Paris and Gothenburg Opera. In the UK he has been a regular guest at English National Opera, Glyndebourne Festival Opera, Garsington Opera and Opera North. He makes his main stage debut at Royal Opera House conducting Handel's *Jephtha* during 2023-24.

Equally at home on the concert platform, he is regularly invited to conduct both period and modern orchestras worldwide, including the Orchestra of the Age of Enlightenment, The English Concert, Handel and Haydn Society Boston, Zurich Chamber Orchestra, Moscow Chamber Orchestra, Jerusalem Symphony, and in the UK with Hallé Orchestra, Bournemouth Symphony, Royal Liverpool Philharmonic, and Royal Scottish National Orchestra.

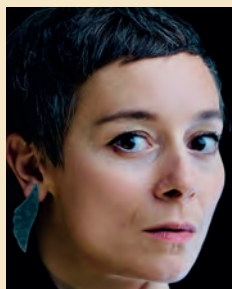
His recordings include discs with Emma Kirkby and Royal Academy of Music on BIS, Angelika Kirschlager and the Basel Chamber Orchestra for Sony BMG, Maurice Steger and The English Concert for Harmonia Mundi, as well as a series of live performances for Accent recorded at the Göttingen International Handel Festival where he was Artistic Director from 2011-21. He has also released numerous solo harpsichord recital and chamber music recordings for Naxos.

Until 2012 he was Head of Historical Performance at the Royal Academy of Music and is now the William Crotch Professor of Historical Performance.

Laurence was awarded an OBE for services to Music in the New Year Honours List 2024.

Anna Dennis

soprano



Recipient of the 2023 Royal Philharmonic Society's Singer award, Anna Dennis' many opera performances

include Purcell's *The Fairy Queen* at Drottningholms Slottsteater, Handel's *Rodelinda* at the Göttingen Handel Festspiel and she recently created the title role of Violet in Tom Coult's debut opera, premiered at the Aldeburgh Festival.

Recent highlights on the concert platform include the Antony Burgess setting of TS Eliot's *The Wasteland* with Benedict Cumberbatch and Britten Sinfonia, Haydn's *Jahreszeiten* with Düsseldorfer Sinfoniker and Handel's *Judas Maccabeus* with AKAMUS at the Berlin Philharmonie.

Her numerous recordings include Elena Langer's *Landscape with Three People*, the Grammy-nominated Kastalsky *Requiem* with the Orchestra of St Luke's under Leonard Slatkin and Handel's *Amadigi di Gaula* with Early Opera Company under Christian Curnyn.

This season she sings Queen of the Night (Mozart's *The Magic Flute*) for Opera North, Nono's *Canti di Vita e d'Amore* with BBC Symphony Orchestra, and AAM's concert performance of Handel's *Orlando*.

Tim Mead

alto



Lauded for interpretations of the great Handel counter-tenor roles, Tim Mead's recent highlights

include Dardano in *Amadigi di Gaula* for Garsington Opera, Goffredo in *Rinaldo* at Glyndebourne, Athamas in *Semele* for Opera Philadelphia, and Ottone in *Agrippina* for Opera Vlaanderen.

On the concert platform, recent highlights include performances of Handel's *Messiah* with New York Philharmonic and Orchestra of the Age of Enlightenment amongst others; Bach's Mass in B minor with the OAE, English Concert and Les Arts Florissants; Pergolesi's *Stabat Mater* with Arcangelo and at the BBC Proms, *Written on Skin* with the Orchestre Philharmonique de Radio France conducted by the composer, George Benjamin, an appearance with the Los Angeles Philharmonic at the Hollywood Bowl, and the world premiere of Theo Loevendie's *Spinoza* at the Concertgebouw Amsterdam.

Tim's most recent releases include his debut solo album *Sacroprofano* which received great critical claim, and Handel's *Theodora*, both on Alpha Classics.

Nicholas Mulroy

tenor



Nicholas Mulroy is noted for his interpretation of Bach's music, described as 'a thing of wonder' (*The*

Times). He has sung at many of the world's leading concert halls, opera houses, and festivals, including Carnegie Hall, the Salzburg Festival, BBC Proms and Boston's Symphony Hall.

He has worked closely with many leading international early music ensembles including John Butt and the Dunedin Consort, Orchestra of the Age of Enlightenment, Concerto Copenhagen and Les Musiciens du Louvre. He is devoted to recital repertoire, appearing regularly at Wigmore Hall, in a wide range of music from Purcell's *Harmonia Sacra* to songs by Schubert.

His ongoing collaboration with guitarist/theorist Toby Carr explores a rare combination of music from two golden ages: 17th-century Europe and 20th-century Latin America with a CD due to be released this year. Other recordings include a *Gramophone* Award-winning *Messiah*, Evangelist for *St Matthew Passion* and *St John Passion*.

In November 2020 he was appointed Associate Director of the Dunedin Consort.

George Humphreys

bass



George Humphreys' recent operatic appearances include *Il Conte d'Almaviva* in *Le Nozze di Figaro* for

Glyndebourne on Tour, Figaro (*Il Barbiere di Siviglia*) and Prior Walter (*Angels in America*) at the Salzburger Landestheater, *Eugene Onegin* at the Buxton Festival, and roles at English National Opera, Welsh National Opera, the Aldeburgh Festival, the Komische Oper Berlin, the Nederlandse Reisopera and the Royal Opera House, Covent Garden.

His concert highlights include Mahler Symphony No. 8 with Daniel Harding and the Swedish Radio Orchestra, Britten's *Canticles* in Berlin and Paris, Bach's *Weihnachts Oratorium* with the Australian Chamber Orchestra, *Dido and Aeneas* at Wigmore Hall, and *St Matthew Passion* at the London Handel Festival. He has given Lieder recitals at Lille Opera, Opernhaus Zürich, Wigmore Hall and the Oxford Lieder Festival.

George studied at St John's College, Cambridge, and the Royal Academy of Music, where he was recently made an Associate. He is currently a member of the ensemble at the Salzburger Landestheater.

Mhairi Lawson

soprano



Mhairi Lawson has performed in opera houses and concert halls worldwide in repertoire ranging from traditional

folksong to opera.

This season includes performances of Purcell's *King Arthur* with the Early Opera Company in London, Bach's B minor Mass with the Scottish Chamber Orchestra and Mozart's *Requiem* with the Royal Northern Sinfonia. Recent highlights include performances of Handel's *Messiah* with the Royal Scottish National Orchestra and the Dunedin Consort, Haydn's *Creation* with the Oxford Philharmonic Orchestra and the Arctic Philharmonic, and Bach's *St Matthew Passion* with Nieuwe Philharmonie Utrecht and also BBC National Orchestra of Wales.

She has performed dramatic music by Purcell, Charpentier, Landi and Monteverdi with Les Arts Florissants throughout Europe, and further afield Bach's *St John Passion* in New York's Lincoln Centre, and *King Arthur* with the Philharmonia Baroque Orchestra, San Francisco.

Her many recordings include Vivaldi's sacred and operatic works with the virtuoso baroque band La Serenissima.

Magid El-Bushra

alto



Magid El-Bushra's recent engagements include Pergolesi's *Stabat Mater* with Edmonton Opera in

Canada, Cupid in John Blow's *Venus and Adonis*, Moritz in Hans Tomalla's *Dark Spring* at Nationaltheater Mannheim and counter-tenor solo in Nicholas Lens's *Shell Shock* with the Orchestre de Radio France at the Philharmonie in Paris (staged by Sidi Larbi Cherkaoui).

Other opera highlights include Hamor in Handel's *Jephtha* at the Vienna Festwochen, the Cheshire Cat in Will Todd's *Alice's Adventures in Wonderland* in the Linbury Theatre, Royal Opera House, Sorceress in Purcell's *Dido and Aeneas* at the Amsterdam Concertgebouw and Théâtre des Champs Elysées in Paris, and Nutrice in Monteverdi's *L'Incoronazione di Poppea* (Glyndebourne on Tour).

Oratorio performances include Handel's Chapel Royal Anthems with the Basel Kammerorchester; alto solos in Bach's *St John Passion* with Concerto Köln and Bach's Mass in G and Mass in A with Ensemble Pygmalion (recorded for Alpha). He has also recorded the 'Pie Jesu' in Duruflé's *Requiem* for Harmonia Mundi.

Paul Hopwood

tenor



Paul Hopwood cut his operatic teeth at Glyndebourne singing chorus, performing principal roles in studio

productions and covering them on the main stage. After Glyndebourne new solo opportunities followed, particularly with the English National Opera. There, he covered title roles such as Faust in Berlioz's *Damnation of Faust*, Offenbach's Hoffman, and Gandhi in Glass's *Satyagraha*. More recent highlights include a debut at the Göttingen International Handel Festival singing Varo in Handel's *Arminio*, covering the eponymous *Jephtha* at the Royal Operah House, Covent Garden and performing the role of Melanzane in Dove's *Marx* in London at Scottish Opera.

A keen concert soloist, he has performed works varying from Handel's oratorios to Verdi's *Requiem*, and in venues from small parish churches to the Royal Albert Hall. Paul's solo recordings include a live charity performance of Mozart's *Requiem* on the Hyperion label.

Future highlights include his main stage debut at the ROH playing Emperor Altoum in *Turandot*.

Rodney Earl Clarke

bass



Rodney Earl Clarke has been especially successful in Mozart operas notably the title role in *Don Giovanni*. Other

highlights include Jake in Gershwin's *Porgy and Bess* with Berlin Philharmonic and Sir Simon Rattle, and Crown in the same in a production by The Royal Danish Opera. He has also performed the title role with the Orchestra of Accademia di Santa Cecilia Rome. He performs regularly with major orchestras and conductors with repertoire including Bernstein's Mass with the London Symphony Orchestra.

Rodney enjoys the versatility of performing both contemporary music as well as early music. He premiered *One Sun One World* by Peter Rose and Anne Conlon at the Royal Albert Hall, was Polyphemus in *Acis and Galatea* in the BBC's documentary of *The Birth of British Music*, made his Wigmore Hall debut with songs from *Music of a Distant Drum* by Kenneth Hesketh, performed Vaughan Williams *Serenade to Music* at Queen Elizabeth Hall, and in Max Richter's chamber opera *SUM* at the Royal Opera House. Rodney sang Firefighter in Tansy Davies' opera *Between Worlds* for English National Opera, directed by Deborah Warner.

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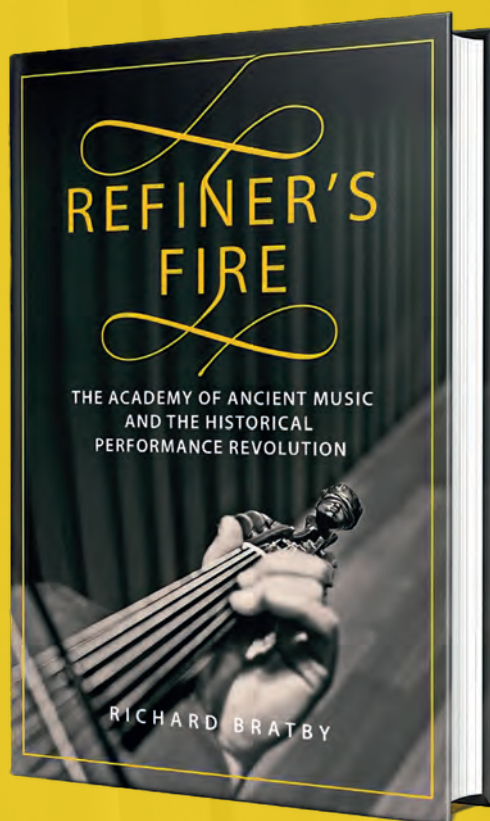
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