



signum
CLASSICS

2 CD

ST JOHN PASSION

Passio secundum
Johannem, BWV 245

J.S.BACH

Charles Daniels Evangelist
Stephen Varcoe Jesus
Stephan Loges Pilate

Yorkshire Baroque Soloists

Peter Seymour Director

PASSIO SECUNDUM JOHANNEM

ST JOHN PASSION / BWV 245

DISC 1 PART ONE

- | | | |
|----|---|---------|
| 1 | Herr, unser Herrscher (Chorus) | [10.01] |
| 2 | Jesus ging mit seinen Jüngern (Evangelist, Jesus) | [2.18] |
| 3 | O große Lieb, o Lieb ohn' alle Maße (Chorale) | [0.34] |
| 4 | Auf daß das Wort erfüllet würde (Evangelist, Jesus) | [1.01] |
| 5 | Dein Will gescheh, Herr Gott, zugleich (Chorale) | [0.35] |
| 6 | Die Schar aber und der Oberhauptmann (Evangelist) | [0.39] |
| 7 | Von den Stricken meiner Sünden mich zu entbinden (Aria, alto) <i>Soloist: Caroline Sartin</i> | [5.03] |
| 8 | Simon Petrus aber folgete Jesu nach (Evangelist) | [0.13] |
| 9 | Ich folge dir gleichfalls mit freudigen Schritten (Aria, soprano) <i>Soloist: Judith Cunnold</i> | [3.40] |
| 10 | Derselbige Jünger war dem Hohenpriester bekannt <i>(Evangelist, Maid, Peter, Jesus, Servant)</i> <i>Soloists: Bethany Seymour (Maid), Christopher Palmer (Servant), Jason Darnell (Peter)</i> | [3.03] |
| 11 | Wer hat dich so geschlagen (Chorale) | [1.08] |
| 12 | Und Hannas sandte ihn gebunden (Evangelist) <i>Soloist: Jason Darnell (Peter)</i> | [2.09] |

- | | | |
|----|---|--------|
| 13 | Ach, mein Sinn, wo willst du endlich hin (Aria, tenor) <i>Soloist: Jason Darnell</i> | [2.18] |
| 14 | Petrus, der nicht denkt zurück (Chorale) | [0.54] |

Total Timings [33.27]

DISC 2 PART TWO

- | | | |
|----|--|--------|
| 1 | Christus, der uns selig macht (Chorale) | [0.47] |
| 2 | Da führten sie Jesum von Kaiphas vor das Richthaus (Evangelist, Pilate) | [4.06] |
| 3 | Ach großer König, groß zu allen Zeiten (Chorale) | [1.05] |
| 4 | Da sprach Pilatus zu ihm (Evangelist, Pilate, Jesus) | [1.55] |
| 5 | Betrachte, meine Seel, mit ängstlichem Vergnügen (Arioso, bass) <i>Soloist: Stephan Loges</i> | [2.21] |
| 6 | Erwäge, wie sein blutgefärbter Rücken (Aria, tenor) <i>Soloist: Joshua Ellicott</i> | [7.39] |
| 7 | Und die Kriegsknechte flochten eine Krone von Dornen (Evangelist) | [5.40] |
| 8 | Durch dein Gefängnis, Gottes Sohn (Chorale) | [0.41] |
| 9 | Die Jüden aber schrieten und sprachen (Evangelist) | [4.11] |
| 10 | Eilt ihr angefochtenen Seelen (Aria, bass & chorus) <i>Soloist: Stephan Loges</i> | [3.47] |
| 11 | Allda kreuzigten sie ihn (Evangelist) | [2.05] |
| 12 | In meines Herzens Grunde (Chorale) | [0.30] |
| 13 | Die Kriegsknechte aber (Evangelist) | [3.45] |
| 14 | Er nahm alles wohl in acht (Chorale) | [0.53] |

| | | |
|---------------|---|---------|
| 15 | Und von Stund an nahm (Evangelist, Jesus) | [1.33] |
| 16 | Es ist vollbracht! (Aria, alto) <i>Soloist: Robin Bier</i> | [5.38] |
| 17 | Und neigte das Haupt und verschied (Evangelist) | [0.23] |
| 18 | Mein teurer Heiland, laß dich fragen (Aria, bass & chorus) <i>Soloist: Stephan Loges</i> | [4.16] |
| 19 | Und Siehe da, der Vorhang im Tempel zerriß (Evangelist, Jesus) | [0.26] |
| 20 | Mein Herz, in dem die ganze Welt (Arioso, tenor) <i>Soloist: Joshua Ellicot</i> | [0.50] |
| 21 | Zerfließe, mein Herze (Aria, soprano) <i>Soloist: Bethany Seymour</i> | [6.48] |
| 22 | Die Juden aber, dieweil es der Rüsttag war (Evangelist) | [2.12] |
| 23 | O hilf, Christe, Gottes Sohn (Chorale) | [0.50] |
| 24 | Darnach bat Pilatum Joseph von Arimathia (Evangelist) | [2.16] |
| 25 | Ruht wohl, ihr heiligen Gebeine (Chorus) | [7.01] |
| 26 | Ach Herr, laß dein lieb Engelein (Chorale) | [1.32] |
| Total Timings | | [73.16] |

EVANGELIST - CHARLES DANIELS
 JESUS - STEPHEN VARCOE
 PILATE - STEPHAN LOGES
 YORKSHIRE BAROQUE SOLOISTS
 DIRECTOR - PETER SEYMOUR

PASSIO SECUNDUM JOHANNEM

Although Bach is the greatest composer of the 'classical baroque' era he is a less representative figure than Handel; and this fact has something to do with his cultural heritage. Partly as a consequence of the devastations of the Thirty Years War, Germany had been split into Catholic south and Protestant north: a frenetic bifurcation still evident today, and nearer home. The art of the south fostered the flamboyance of Italianate operatic lyricism, whilst the north favoured the abnegatory fervour of German contrapuntal science and harmonic tension. In the work of Bach's predecessor Schütz the two traditions merge; the sun-baked brilliance of Monteverdi (with whom Schütz studied) finds its way into his early works, composed for the chapels of German princelings, yet his music preserves a mystical intensity that concentrates on Christ as man-god, equating his suffering with ours. And 'our' anguish, in Schütz's day, was patent enough: for especially after the War Teutonic apotheoses of humanism flourished over an abyss. This was sometimes literally true: Esterhazy, later the home of Haydn's princes, was a fairy-tale Versailles built by serfs over a marshy morass. It's hardly surprising that as Schütz grew to old age he concentrated increasingly on Christ's Passion,

incarnate in musical and liturgical styles that became progressively more austere.

By Bach's day the Church was still the hub of social life in Germany; and the operatic techniques which proliferated throughout Europe were still employed to religious rather than secular ends. This is nowhere more manifest than in his Passion musics, in which the 'passion' is simultaneously a celebration of human feeling – our joy and suffering in our pilgrimage on earth – and also Christ's sacrifice. So the centre of the experience is in the recitative, an entirely operatic convention which, growing from the inflections of the German language, enables us to live through the Christian story with physical and psychological immediacy. No less dramatically immediate is the presentation of the crowd in choral homophony or polyphony. The arias, on the other hand, though obviously an operatic convention, are seldom operatic in effect, but rather lyrical meditations on what has occurred in recitative, in the lyrically heightened recitative called arioso, and in the chorus's vividly realistic intrusions. The choral music too has its reflective aspect in the chorales – popular hymns often based on secular folk songs, harmonized in four-part homophony, wherein unredeemed 'Faustian' man appeals for divine salvation. The potency of Bach's music depends on the

complex interaction of these contributory elements. Detailed comment on one episode from the *St John Passion* will perhaps illuminate this more helpfully than a general survey.

Let us consider that marvellous passage, near the beginning of the Second Part, that begins with the crowd's murderously homophonic-harmonic yelling for the blood of Christ: here the baroquely 'social', public nature of their music reflects their unredeemed, more bestial than human state. Their savagery leads into a recitative that briefly but shatteringly depicts the scourging of Christ in melodic line that enacts the gestures of lashing, and in dissonant harmonic implication renders incarnate Christ's (and vicariously our) pain.

With scarcely a pause the music then relaxes to the flat submediant: in which key a bass solo sings an arioso, "Betrachte, meine Seel' mit ängstlichem Vergnügen", harmonically 'earthed' in long pedal notes and dropping chromatics, yet generating from spread chords, arching upwards through minor sevenths, a sense of lyrical release. Despite incidental dissonances and tonal instability, the long lines, floated *across* the bars, dispense balm, as the text speaks of the redemptive significance of Christ's pain. Perhaps it is not fortuitous that Bach

introduced, for this one arioso, an obbligato lute seeming to equate Christ as man-god with lute-playing Orpheus-Dionysos, who conquered sin and death through the divine power of music; the equation was traditional, if intermittent, ever since the Middle Ages. For later performances Bach replaced the lute with an organ or harpsichord.

In any case the arioso is prelude to an aria "Erwäge, wie sein blutgefärbter Rücken", that translates Christ's wounds into a paradisaic vision. In the instrumental postlude to the arioso the lute figuration doubles in time-value; and the aria follows in C minor, dark *relative* to the arioso's E flat major. The intertwining of the solo tenor line with two obbligato parts and a melodic bass creates both rhythmic agitation and harmonic stress: whilst the theme with which the instruments introduce the aria is identical with the scourging motive from the recitative! Yet Bach's music makes a psychological and theological point in that these manifestations of pain are transcended in the length and continuity of the lines. The scourging motive is now sung by a pair of love-violins (violet d'amore – this performance follows a later version which replaces these with muted violins), spiralling in dialogue with the tenor, and musically mirroring the rainbow which, the text

tells us, promises peace after the storm. So in the sequence of chorus, recitative, arioso and aria we have assisted at a miracle: have lived through a process whereby the crown of thorns has been alchemized into a rainbow-halo. In these winging melodies we are disembodied: though melodic contours, rhythms and harmonies have all – as we've seen – grown out of corporeal movement. The great length of the piece, chronometrically considered, is intrinsic; though a strict da capo aria, it's a million light years from the baroque opera house. To cut the da capo – as was common practice in the bad old days – is musically nonsensical and theologically sacrilegious.

This identity of corporeality and spirituality, of Flesh and Word, is the quintessence of Bach's art. Three other examples may be briefly mentioned. First, Peter's astonishing aria of remorse, "Ach, mein Sinn" which starts from the physical energy of the baroque dotted rhythm, yet bounces rather than thrusts across the beat, so that his agony becomes also an almost-levitatory ecstasy: such physical and mental frenzy is dramatic at a level far deeper than the conventionally operatic. In the aria, "Es ist vollbracht" after Christ's consummatum est, on the other hand, this same 'baroque' dotted rhythm becomes an image of physical exhaustion: drooping down the scale, it then flowers upwards

through the fifth, the sixth, the seventh, in a gesture of prayer. Finally, consider the opening chorus, which depicts the 'gathering of the nations' both to mourn and celebrate Christ's death. The unbroken semiquavers flow in a motor rhythm that is regular, reiterated, non-developing: un-remittent as the turning earth, continuous as the surging sea. This earth-rhythm moving at about the speed of the pulse, is viscerally rooted in the human body, and is itself an affirmation of faith. Yet over this earth-beat melodic polyphonies float, generating acutely painful, dissonantly suspended seconds on plangently piercing oboes. Again it would seem there can be no divisions between Bach's awareness of joy, anguish and ecstasy, and the simultaneously linear – harmonic, horizontal – vertical axes of his art is a literal musical synonym for the horizontal-vertical metaphor of the Christian Cross. This is also directly evident in the chorale harmonisation wherein we, the congregation, realise that we need not be like the brutish crowd that is crucifying the man-god, but are at least capable of redemption. The chorale sung after Peter's aria of remorse is a supreme example, wherein awareness of sin and conscience prompts lacerating harmonic suspensions and weird modulations; yet the music becomes a benediction because each vocal line, making up the dense, tense harmonic texture, is

in itself lyrically assuaging. Come to think of it, this is why Bach's peace 'passes understanding'; there is nothing to understand in the quietude of a cabbage.

Bach composed the *St John Passion* in 1724 to further prove his prowess to the burghers of Leipzig. He had got the job, though not until it had been rejected by the more fashionable Telemann. The burghers found Bach's music hard going: which it is, since it affirms rather than evades the appalling cruelty of life and the scarifying inevitability of death. Yet it *is* an affirmation, and we feel more alive – reborn – after we've been through it. Despite the mathematical complexity of his structures Bach had no truck with musical abstraction and meant his music to be a religious and social act: He defined his art as an 'harmonious euphony' for the glory of God and the instruction of his neighbour. Though he wouldn't have thought of it himself, I think he would have agreed with Blake and Beethoven that Christ is potential in every man; certainly for us his music is precisely this act of discovery and Bach's historicity, like that of the Cross, is identical with his present reality. After such knowledge, what forgiveness; if our performance is alive (and we'll be shamed if Bach doesn't

inspire us) we should have some notion of the answer – in heart and mind, blood and bones.

Wilfrid Mellers

TEXT & TRANSLATION

Johannespassion

DISC 1

Erster Teil

1 Coro

Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist! Zeig uns durch deine Passion, dass du, der wahre Gottessohn, zu aller Zeit, auch in der größten Niedrigkeit, verherrlicht worden bist!

2 Recitativo

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

Jesus Wen suchet ihr?

Evangelista Sie antworteten ihm:

Chorus

Jesus von Nazareth.

St John Passion

Part One

Chorus

Lord, our Redeemer, whose name is glorious in all the world, show us in this your passion, that you, the true and only Son, do rise victorious even from sore humiliation.

Recitative

Evangelist Jesus went with his disciples over the brook Kedron, where, there was a garden into which they entered. Judas Iscariot, who betrayed him, also knew the place, for Jesus and His disciples often resorted there. Judas, therefore, having received a band of men and officers from the Chief Priest and Pharisees, came there with lanterns, torches and weapons. Then Jesus, knowing all things that were to happen to Him, said to them:

Jesus "Whom do you seek?"

Evangelist And they answered:

Chorus

"Jesus of Nazareth!"

Recitativo

Evangelista Jesus spricht zu ihnen:

Jesus Ich bin's.

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

Da fragete er sie abermal:

Jesus Wen suchet ihr?

Evangelista Sie aber sprachen:

Coro

Jesum von Nazareth.

Recitativo

Evangelista Jesus antwortete:

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

3 Choral

O große Lieb, o Lieb ohn alle Maße,
die dich gebracht auf diese Marterstraße ich
lebte mit der Welt in Lust und Freuden, und du
musst leiden.

4 Recitativo

Evangelista Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters

Recitative

Evangelist Jesus said to them:

Jesus "I am He."

Evangelist Judas, who betrayed Him, was also standing with them. As soon then as He had said, "I am He," they went backward and fell to the ground. Again then He asked them:

Jesus "Whom do you seek?"

Evangelist Again they said:

Chorus

"Jesus of Nazareth!"

Recitative

Evangelist Jesus answered them:

Jesus "I have told you that I am He; if you are seeking Me, let these then go their way!"

Chorale

O Wondrous love whose depths no heart has
sounded, that brought you here surrounded by
sin and grief; we live, enjoying the pleasures of
this world, and you are dying.

Recitative

Evangelist So that the word might be fulfilled which He had spoken: 'Of them which you gave me I have lost none'. Then Simon Peter, having a sword, drew it and smote the High Priest's

Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro:

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

5 Choral

Dein Will gescheh, Herr Gott, zugleich auf Erden wie im Himmelreich. Gib uns Geduld in Leidenszeit, gehorsam sein in Lieb und Leid; wehr und steur allem Fleisch und Blut, das wider deinen Willen tut!

6 Recitativo

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

7 Aria

(Alto) Von den Stricken meiner Sünden mich zu entbinden, wird mein Heil gebunden. Mich von allen Lasterbeulen völlig zu heilen, läßt er sich verwunden.

8 Recitativo

Evangelista Simon Petrus aber folgte Jesu nach und ein ander Jünger.

servant and cut off his right ear. The servant's name was Malchus. Then Jesus said to Peter:

Jesus "Put up your sword into the sheath; shall I not drink the cup my Father has given me?"

Chorale

Your will, O Lord our God, be done on earth as in Heaven; give patience in time of sorrow and make us live ever in obedience. Fill each heart that strives against your will with your restraining spirit.

Recitative

Evangelist The band, together with the captain and officers of the Jews, took Jesus and bound Him and led Him away – first to Annas, the father-in-law of Caiaphas, who was that same year High Priest. Now it was Caiaphas who counselled the Jews that it was expedient that one man should die for the people.

Aria

(Alto) My holy Saviour is bound to give me freedom from the bondage of sin. He bears this grievous wound to fully heal me from all taint of deadly sickness.

Recitative

Evangelist Simon Peter followed Jesus and so did another disciple.

9 **Aria**

(Soprano) Ich folge dir gleichfalls mit freudigen Schritten und lasse dich nicht, mein Leben, mein Licht. Befördre den Lauf und höre nicht auf, selbst an mir zu ziehen, zu schieben, zu bitten.

10 **Recitativo**

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

(Soprano) Bist du nicht dieses Menschen Jünger einer?

Evangelista Er sprach:

Petrus Ich bin's nicht.

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

Jesus Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Jüden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die

Aria

(Soprano) I also follow you, my Saviour, with gladness, and will not forsake you, my life and light; let me not stray from your way, my God, should my life ever be encompassed with sadness.

Recitativo

Evangelist Now that disciple was known to the High Priest, and went into the High Priest's palace with Jesus. But Peter stood outside at the door. Then that other disciple, who was known to the High Priest, went out and spoke to the door maid and brought Peter inside. Then that maid said to Peter:

(Soprano) "Are you not one of this man's disciples?"

Evangelist He replied:

Peter "I am not!"

Evangelist And the servants and officers stood there having made a coal fire, (for it was cold) and they warmed themselves. Peter also stood by them and warmed himself: Then the High Priest asked Jesus about His disciples and about His teaching. Jesus answered him:

Jesus "I have spoken openly to the world; I always taught in the synagogue and in the temple where the Jews always resort; and I have said nothing in secret. Why do you ask Me? Ask them who heard Me what I have said to them; they know what I have said!"

Evangelist And when he said this an officer, who

gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.

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

Diener Solltest du dem Hohenpriester also antworten?

Evangelista Jesus aber antwortete:

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

11 **Choral**

Wer hat dich so geschlagen, mein Heil, und dich mit Plagen so übel zugericht'? Du bist ja nicht ein Sünder wie wir und unsre Kinder, von Missetaten weißt du nicht. Ich, ich und meine Sünden, die sich wie Körnlein finden des Sandes an dem Meer, die haben dir erregt das Elend, das dich schläget, und das betrübte Marterheer.

12 **Recitativo**

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

Coro

Bist du nicht seiner Jünger einer?

was standing by, struck Jesus with the palm of his hand and said:

Servant "Do you answer the High Priest in this way?"

Evangelist Jesus answered him:

Jesus "If I have spoken evil, then witness the evil, but if I have spoken well, then why do you strike me?"

Chorale

O Lord, who dares to strike you and falsely accuse you? Who dares to deride and mock you? You, who know no sin, do not need confession. Why does the Saviour languish beneath this load of sorrow? Where does this mortal woe come from? The sinless inherits the wrath that sinners merit, and He pays the debt His debtors owe.

Recitativo

Evangelist Now Annas sent Him, bound, to the High Priest, Caiaphas. Simon Peter stood and warmed himself; then they said to him:

Chorus

"Are you not one of His disciples?"

Recitativo

Evangelista Er leugnete aber und sprach:

Petrus Ich bin's nicht.

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

Diener Sahe ich dich nicht im Garten bei ihm?

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

13 Aria

(*Tenore*) Ach, mein Sinn, wo willst du endlich hin, wo soll ich mich erquicken? Bleib ich hier, oder wünsch ich mir Berg und Hügel auf den Rücken? Bei der Welt ist gar kein Rat, und im Herzen stehn die Schmerzen meiner Missetat, weil der Knecht den Herrn verleugnet hat.

14 Choral

Petrus, der nicht denkt zurück, seinen Gott verneinet, der doch auf ein' ernsten Blick bitterlichen weinet. Jesu, blicke mich auch an, wenn ich nicht will büßen; wenn ich Böses hab getan, rühre mein Gewissen!

Recitative

Evangelist But he denied and said:

Peter "I am not!"

Evangelist One of the servants of the High Priest, being a kinsman of he whose ear Peter had cut off, said to him:

Servant "Did I not see you in the garden with Him?"

Evangelist Peter then denied again, and while he was speaking the cock crowed. And Peter remembered the words of Jesus and went out and wept bitterly.

Aria

(*Tenor*) Ah, my soul, where shall you fly? Where shall I seek comfort? Shall I stay - or depart, and leave the hills and mountains far behind me? There is not relief in the world; the burden of my evil deed remains on my heart, for the servant has denied his Lord.

Chorale

Peter, faithless, three times denies that he knows his Lord; when he meets those earnest eyes, he goes away, weeping. Jesus, when we will not turn, look on us in kindness; make our hearts burn within us and rouse us from our blindness.

DISC 2

Zweiter Teil

1 Choral

Christus, der uns selig macht, kein Bös' hat begangen, der ward für uns in der Nacht als ein Dieb gefangen, geführt für gottlose Leut und fälschlich verklaget, verlacht, verhöhnt und verspeit, wie denn die Schrift saget.

2 Recitativo

Evangelista Da führten sie Jesum von Kaiphas vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf dass sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach:

Pilatus Was bringet ihr für Klage wider diesen Menschen?

Evangelista Sie antworteten und sprachen zu ihm:

Coro

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

Recitativo

Evangelista Da sprach Pilatus zu ihnen:

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

Evangelista Da sprachen die Jüden zu ihm:

Part Two

Chorale

See the Lord of life and light, Saviour meek and lowly, taken in the night like a thief and bound by unholy men. See the sinless Son of God bearing shameful mocking and bitter taunts, beaten by a cruel rod, and sharing the fate of sinners.

Recitative

Evangelist Then they led Jesus from Caiaphas and into the judgement hall, and it was early. But they themselves did not enter the judgement hall lest they should be defiled and might not eat the Passover. Then Pilate went out and said to them: *Pilate* "What accusation do you bring against this man?"

Evangelist They answered and said to him:

Chorus

"If this man were not an evil-doer, we would not have brought Him to you".

Recitative

Evangelist Then Pilate said to them:

Pilate "Take Him and judge Him according to your law."

Evangelist The Jews therefore said to him:

Coro

Wir dürfen niemand töten.

Recitativo

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

Pilatus Bist du der Jüden König?

Evangelista Jesus antwortete:

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

Evangelista Pilatus antwortete:

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

Evangelista Jesus antwortete:

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

3 Choral

Ach großer König, groß zu allen Zeiten, wie kann ich gnugsam diese Treu ausbreiten? Keins Menschen Herze mag indes ausdenken, was dir zu schenken. Ich kann's mit meinen Sinnen nicht erreichen, womit doch dein Erbarmen zu

Chorus

"It is not lawful for us to put Him to death".

Recitativo

Evangelist So that the saying of Jesus might be fulfilled, that in which He had shown in which way He was to die, Pilate entered into the judgement hall again and called Jesus and said to Him:

Pilate "Are you the King of the Jews?"

Evangelist Jesus answered him:

Jesus "Is this your saying or did others tell it to you?"

Evangelist Pilate answered:

Pilate "Am I a Jew? The chief priests and your own nation have delivered You to me - what have You done?"

Evangelist Jesus answered:

Jesus "My kingdom is not of this world; if it were then My servants would fight so that I might not be delivered to the Jews, but My kingdom is not from here".

Chorale

O mighty King, your glory is eternal! What tongue can justly tell your story? What heart can find a worthy gift? We dare not offer anything. How can I, straining sight and expectation, find anything which can measure your compassion?

vergleichen. Wie kann ich dir denn deine Liebestaten im Werk erstatten? Ich kann's mit meinen Sinnen nicht erreichen, womit doch dein Erbarmen zu vergleichen. Wie kann ich dir denn deine Liebestaten im Werk erstatten?

4 Recitativo

Evangelista Da sprach Pilatus zu ihm:

Pilatus So bist du dennoch ein König?

Evangelista Jesus antwortete:

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

Evangelista Spricht Pilatus zu ihm:

Pilatus Was ist Wahrheit?

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

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

Evangelista Da schriehen sie wieder allesamt und sprachen:

Coro

Nicht diesen, sondern Barrabam!

Recitativo

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

How can I repay your loving-kindness?

Recitativo

Evangelist Pilate therefore said to Him:

Pilate "Are you then a king?"

Evangelist Jesus answered:

Jesus "You say that I am a king. I was born and came into the world that I might bear witness to the truth. All who are not deaf to the truth hear My voice."

Evangelist Pilate said to Him:

Pilate "What is truth?"

Evangelist And when he had said this he went out again to the Jews and said to them:

Pilate "I find no fault in Him. But you have a custom that I should release one to you at the Passover; do you wish me to release to you the King of the Jews?"

Evangelist Then they shouted again to him:

Chorus

"Not this man, but release instead Barabbas."

Recitativo

Evangelist Now Barabbas was a robber. Then Pilate therefore took Jesus and scourged Him.

5 Arioso

(*Basso*) Betrachte, meine Seel, mit ängstlichem Vergnügen, mit bitterer Lust und halb beklemmtem Herzen dein höchstes Gut in Jesu Schmerzen, wie dir auf Dornen, so ihn stechen, die Himmelschlüsselblumen blühen! Du kannst viel süße Frucht von seiner Wermut brechen drum sieh ohn Unterlass auf ihn!

6 Aria

(*Tenore*) Erwäge, wie sein blutgefärbter Rücken in allen Stücken dem Himmel gleiche geht, daran, nachdem die Wasserwagen von unsrer Sündflut sich verzogen, der allerschönste Regenbogen als Gottes Gnadenzeichen steht!

7 Recitativo

Evangelista Und die Kriegsknechte flochten eine Krone von Dornen und setzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:

Coro

Sei begrüßet, lieber Jüdenkönig!

Recitativo

Evangelista Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen: *Pilatus* Sehet, ich führe ihn heraus zu euch, dass ihr erkennt, dass ich keine Schuld an ihm finde.

Arioso

(*Bass*) Consider with fearful joy, O my soul, with bitter anguish in your afflicted in your highest good is Jesus' sorrow. What heavenly flowers spring from the thorns that pierce Him - they are for you; you can gather the sweetest fruit from His wormwood, then look for evermore to Him.

Aria

(*Tenore*) Lord Jesus, your bitter pain and sorrow restores us to joy and sets the sinner free. I am afflicted with fear and trembling when I see His holy, wounded Body, and yet it fills me with gratitude for I am saved from hell and death.

Recitativo

Evangelist And the soldiers plaited a crown of thorns and put in on His head and put on Him a purple robe and said:

Chorus

"We salute you, King of the Jews".

Recitativo

Evangelist And they struck Him with their hands. Then Pilate went to them again and said: *Pilate* "Behold, I bring Him to you that you may know that I find no fault in Him."

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

Pilatus Sehet, welch ein Mensch!

Evangelista Da ihn die Hohenpriester und die Diener sahen, schrieten sie und sprachen:

Coro

Kreuzige, kreuzige!

Recitativo

Evangelista Pilatus sprach zu ihnen:

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

Evangelista Die Jüden antworteten ihm:

Coro

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

Recitativo

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

Pilatus Von wannen bist du?

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

Pilatus Redest du nicht mit mir? Weißest du

Evangelist And then Jesus came to them, wearing a crown of thorns and the purple robe, and Pilate said to them:

Pilate "Behold the Man!"

Evangelist And when the chief priests and officers saw Him, they cried out and said:

Chorus

"Crucify!"

Recitativo

Evangelist But Pilate said to them:

Pilate "You take Him and crucify Him, for I find no fault in Him,"

Evangelist The Jews therefore answered him:

Chorus

"We have a Law, and by our Law He ought to die, because He made Himself the Son of God."

Recitativo

Evangelist When Pilate heard this, he was even more afraid and went again into the judgement hall and said to Jesus:

Pilate "Where do you come from?"

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

Pilate "Will you not speak to me? Do you not know

nicht, dass ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugehen?

Evangelista Jesus antwortete:

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

Evangelista Von dem an trachtete Pilatus, wie er ihn losließe.

8 Choral

Durch dein Gefängnis, Gottes Sohn, muss uns die Freiheit kommen; dein Kerker ist der Gnadenthron, die Freistatt aller Frommen; denn gingst du nicht die Knechtschaft ein, müßt unsre Knechtschaft ewig sein.

9 Recitativo

Evangelista Die Jüden aber schrieen und sprachen:

Coro

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

Recitativo

Evangelista Da Pilatus das Wort hörete, führete er Jesum heraus und satzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf

that I have power to crucify you, and also power to release you?"

Evangelist Jesus answered:

Jesus "You could have no power at all against Me, had it not been given to you from above; therefore he that delivered Me to you has the greater sin".

Evangelist From that moment Pilate therefore sought to release Him.

Chorale

Son of God most high, your bonds have brought us perfect freedom; and we come to your throne as you, by grace, have taught us; had you disdained this bondage, we would have been bound for evermore.

Recitativo

Evangelist But the Jews cried out and said:

Chorus

"If you let this man go, you are not a friend of Caesar."

Recitativo

Evangelist When Pilate heard this he brought in Jesus, and sat in the judgement seat in a place that is called the pavement, or, in Hebrew, Gabbatha.

Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Jüden:

Pilatus Sehet, das ist euer König!

Evangelista Sie schrieen aber:

Coro

Weg, weg mit dem, kreuzige ihn!

Recitativo

Evangelista Spricht Pilatus zu ihnen:

Pilatus Soll ich euren König kreuzigen?

Evangelista Die Hohenpriester antworteten:

Coro

Wir haben keinen König denn den Kaiser.

Recitativo

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

10 Aria e Coro

(*Basso, Coro*)

Basso Eilt, ihr angefochtenen Seelen, Geht aus euren Marterhöhlen, Eilt –

Coro Wohin?

And it was the preparation of the Passover and about the sixth hour; and he said to the Jews:

Pilate "Behold your King."

Evangelist But they cried out:

Chorus

"Away with Him, crucify Him."

Recitativo

Evangelist Pilate said to them:

Pilate "Shall I crucify your King?"

Evangelist The chief priests answered and said:

Chorus

"We have no King but Caesar."

Recitativo

Evangelist Then Pilate delivered Him to them to be crucified and they took Jesus and led Him away. And bearing His cross, He went to a place called the place of a skull, which is, in the Hebrew, Golgotha.

Aria with Chorus

(*Bass with Chorus*)

Bass Hurry, you deeply wounded spirits, come and bring your heavy burdens. Hasten –

Chorus Come where?

Basso nach Golgotha! Nehmet an des Glaubens Flügel, Flieht...

Coro Wohin?

Basso zum Kreuzeshügel, Eure Wohlfahrt blüht allda!

11 Recitativo

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

Coro

Schreibe nicht: der Juden König, sondern dass er gesaget habe: Ich bin der Juden König.

Recitativo

Evangelista Pilatus antwortet:

Pilatus Was ich geschrieben habe, das habe ich geschrieben.

Bass To Golgotha! Take the wings of faith and fly...

Chorus Fly where?

Bass To the Cross of Jesus: find relief and healing there!

Recitativo

Evangelist And there they crucified Him and, on either side of Him, two with Him. Pilate wrote a title and put in on the cross; and the writing was – Jesus of Nazareth, the King of the Jews. Many of the Jews read this, for the place was near to the city, and it was written in Hebrew, Greek and Latin. Then the chief priests of the Jews said to Pilate:

Chorus

"Write not - the King of the Jews, but rather that He said: I am the King of the Jews."

Recitativo

Evangelist But Pilate answered:

Pilate "What I have written, I have written."

12 Choral

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

13 Recitativo

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

Recitativo

Lasset uns den nicht zerteilen, sondern darum lösen, wes er sein soll.

Recitativo

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

Chorale

May your name and cross, the light of our life, have prevailing influence in our inmost being. Breathe this comfort upon us, when we lie in grief, that you, Lord Jesus, have given yourself to die.

Recitativo

Evangelist When they had crucified Jesus, the soldiers took His garments and coat and divided them into four parts and each soldier took a part. Now the coat was without seam, woven from the top throughout. They therefore said to one another:

Chorus

"Let us not divide it but cast lots to decide who shall have it."

Recitativo

Evangelist The soldiers did these things in order that the scripture might be fulfilled which said: "They parted my raiment among them and cast lots for my vesture." Now His mother, His mother's sister, Mary the wife of Cleophas and Mary Magdalene stood there by the cross of Jesus. When Jesus saw His mother and the disciple whom He loved standing by, He said to His mother:
Jesus "Woman, behold your son."

Evangelista Darnach spricht er zu dem Jünger:
Jesus Siehe, das ist deine Mutter!

14 Choral

Er nahm alles wohl in acht in der letzten Stunde,
seine Mutter noch bedacht, setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit, Gott und Menschen
liebe, stirb darauf ohn alles Leid, und dich
nicht betrübe!

15 Recitativo

Evangelista Und von Stund an nahm sie der Jünger
zu sich. Darnach, als Jesus wusste, dass schon
alles vollbracht war, dass die Schrift erfüllet
würde, spricht er:

Jesus Mich dürstet!

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

Jesus Es ist vollbracht!

16 Aria

(Alto) Es ist vollbracht! O Trost vor die
gekränkten Seelen! Die Trauernacht läßt nun die
letzte Stunde zählen. Der Held aus Juda siegt mit
Macht und schließt den Kampf. Es ist vollbracht!

Evangelist Then He said to the disciple:
Jesus "Behold your mother."

Chorale

Jesus thinks on His mother, lest she be forsaken,
even while His spirit leaves Him. Hearts that
emulate His love can sever nought from Him;
they shall rise to realms above where He lives
for ever.

Recitative

Evangelist And from that time that disciple took
her into his own home. After this, Jesus, knowing
that all things were now accomplished, and that
scripture might be fulfilled, said:

Jesus "I thirst!"

Evangelist Now there was there a vessel full of
vinegar, and they filled a sponge with vinegar,
put it upon hyssop, and put it to His mouth.
When Jesus had received the vinegar, He said:

Jesus "It is finished."

Aria

(Alto) It is finished. There is rest for all afflicted
spirits. This night of sorrow makes me ponder upon
my last hour. See, Judah's hero triumphs now and
ends the fight. It is finished.

17 Recitativo

Evangelista Und neigte das Haupt und verschied.

18 Aria e Coro

(Basso, Coro)

Basso Mein teurer Heiland, lass dich fragen, Da
du nunmehr ans Kreuz geschlagen Und selbst
gesagt: Es ist vollbracht, Bin ich vom Sterben frei
gemacht? Kann ich durch deine Pein und Sterben
Das Himmelreich ererben? Ist aller Welt Erlösung
da? Du kannst vor Schmerzen zwar nichts
sagen; Doch neigest du das Haupt Und sprichst
stillschweigend: ja!

Coro Mehr ich nicht begehre!

Jesu, der du warest tot, Lebest nun ohn Ende, In
der letzten Todesnot Nirgend mich hinwende. Als
zu dir, der mich versühnt, O du lieber Herre! Gib
mir nur, was du verdienst.

19 Recitativo

Evangelista Und siehe da, der Vorhang im Tempel
zerriss in zwei Stück von oben an bis unten aus.
Und die Erde erbebete, und die Felsen zerrissen,
und die Gräber täten sich auf, und stunden auf viel
Leiber der Heiligen.

20 Arioso

(Tenore) Mein Herz, in dem die ganze Welt bei
Jesu Leiden gleichfalls leidet, die Sonne sich in

Recitative

Evangelist And He bowed His head and gave up
His ghost.

Aria with Chorus

(Bass) Beloved Saviour, will you answer - as
you have now endured the cross and you
yourself have said: "It is finished." - Am I
delivered from death? Can I inherit the
heavenly realm through your eternal merit? Shall
all the world see redemption? Because of
your anguish, you can now say nothing, yet you
bow your head and say, in silence, Yes!

(Chorus) Jesus, you know death, yet are alive
for ever: Lord do not forsake me when I give
my dying breath. I have no other saviour; since
you receive me, Lord, to share what you have
won, give me of your mercy.

Recitative

Evangelist And behold, the veil of the temple
was torn in two from the top to the bottom. And
the earth shook, and rocks were broken. And
the graves were opened and many bodies of
sleeping saints rose.

Arioso

(Tenor) My heart, see how all the world likewise
suffers at Jesus' sufferings; the sun shrouds His

Trauer kleidet, der Vorhang reißt, der Fels zerfällt, die Erde bebzt, die Gräber spalten, weil sie den Schöpfer sehn erkalten, was willst du deines Ortes tun?

[21] **Arioso**

(*soprano*) Zerfließe, mein Herze, in Fluten der Zähren dem Höchsten zu Ehren! Erzähle der Welt und dem Himmel die Not: dein Jesus ist tot!

[22] **Recitativo**

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

beams in sorrow, the veil divides, the rocks are rent, the earth quakes, the graves are opened, whilst the Creator is killed; and as for you, what will you do?

Aria

(*soprano*) Dissolve, O my heart, into torrents of weeping, to honour the highest. Proclaim to the world and to Heaven your affliction, your Jesus is dead.

Recitative

Evangelist The Jews therefore, because it was the preparation and so that the bodies should not remain upon the cross on the Sabbath day (for that Sabbath was a high day) asked Pilate that their legs might be broken and that they might be taken away. So the soldiers came and broke the legs of the first and of the other who was crucified with him. And when they came to Jesus and saw that He was dead already they did not break His legs. But one of the soldiers pierced His side with a spear and blood and water came from His side. And he that saw it gave witness and his record is true and he knows that which he says is true, that you may believe. For these things were done that scripture might be fulfilled: 'A bone of Him shall not be broken'. And again, another scripture says: 'They shall look on Him whom

andere Schrift: "Sie werden sehen, in welchen sie gestochen haben".

[23] **Choral**

O hilf, Christe, Gottes Sohn, durch dein bitter Leiden, dass wir dir stets untertan all Untugend meiden, deinen Tod und sein Ursach fruchtbarlich bedenken, dafür, wiewohl arm und schwach, dir Dankopfer schenken!

[24] **Recitativo**

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

they pierced'.

Chorale

Help us, Christ, Almighty Son of God, to run our course faithfully and vanquish every sin, by your bitter anguish. Teach us, Lord, to know your grace, guide our weak endeavour, to show thankfully for ever our Redeemer's praise.

Recitative

Evangelist And after this, Joseph of Arimathaea (being a disciple of Jesus, though secretly for fear of the Jews), asked Pilate if he might take away the body of Jesus, and Pilate gave him permission. He came, therefore, and took away the body of Jesus. And Nicodemus, who came first by night, also came and brought a mixture of myrrh and aloes, about a hundred pounds in weight. Then they took the body of Jesus, and wrapped it in linen clothes, with the spices, as it was the custom of the Jews at burial. Now there was in the place where He was crucified a garden and a new sepulchre in the garden where no man had been laid. They laid Jesus there, because of the Jews' preparation, for the sepulchre was near by.

25 Coro

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

26 Choral

Ach Herr, lass dein lieb Engelein am letzten End die Seele mein in Abrahams Schoß tragen, den Leib in seim Schlafkammerlein gar sanft ohn einge Qual und Pein ruhn bis am jüngsten Tage! Alsdan vom Tod erwecke mich, dass meine Augen sehen dich in aller Freud, o Gottes Sohn, mein Heiland und Genadenthron! Herr Jesu Christ, erhöre mich, ich will dich preisen ewiglich!

Chorus

Rest here in peace, blessed and holy Redeemer, I will no more bewail you; rest here in peace and lead me to your peace. The grave will not close me in for ever, but when God my Redeemer calls, then I will hasten forth in glory to meet the God of Heaven.

Chorale

Lord Jesus, send your dear angel, when my mortal life shall end, and bear my soul to heaven. Keep my body safe in painless sleep within its narrow chamber until your last call is given, and when you waken me from death, my eyes shall see, in bliss, your glorious face, my Saviour and my fount of grace. Lord Jesus Christ, hear me, I will praise you eternally.

BIOGRAPHIES

CHARLES DANIELS EVANGELIST (TENOR)

Charles Daniels' singing is coloured by his knowledge of twelve centuries' music. Born in Salisbury, he studied at King's College, Cambridge and at the Royal College of Music under Edward Brooks. His ninety recordings include Handel's *Messiah*, Schütz' *Christmas Story*, Monteverdi's 1610 *Vespers* for Deutsche Grammophon; Dowland songs for EMI; *The Beggar's Opera*, Handel's *Alexander Balus* for Hyperion; Senfl *Tenorlied* with Fretwork; Rubbra *Amoretti* with the Maggini Quartet and much Bach and Purcell.

Among his concert performances have been BBC Proms; Monteverdi's *Orfeo* (Toronto); John Tavener's *Songs of the Sky* (world première); Mendelssohn's *Elijah* (Fribourg); Bach's *Matthäus-Passion* (Nederlands Bach-Vereeniging); Luigi Nono's *Canti di Vita e Amore* (Edinburgh Festival); Britten's *Serenade* and *St Nicolas* (St.Gallen); Handel's *Theodora* (London Handel Festival); Elgar's *Dream of Gerontius* (Winchester, Warsaw); Purcell's *King Arthur* (Tafelmusik).

The *Johannes-Passion*, Charles' first recording with the Yorkshire Baroque Soloists, follows several enjoyable concert collaborations in recent years.

STEPHEN VARCOE JESUS (BASS)

Stephen Varcoe studied at King's College, Cambridge, and at the Guildhall School of Music, London. His recordings of Bach's works include the Cantata series with Gardiner, *St John Passion* with Cleobury, *St Matthew Passion* with Goodwin and *Mass in B minor* and *Magnificat* with Hickox. In a long association with Peter Seymour he has performed all the great works of Bach, as well as many by Purcell and Handel; they have also appeared together in Lieder repertoire. His Baroque operatic appearances include Peri's *Euridice* in Drottningholm, Monteverdi's *Orfeo* in Tokyo, and Handel's *Orlando* in Glasgow. He has also performed in Jonathan Miller's staging of Bach's *St Matthew Passion* in London and New York.

STEPHAN LOGES PILATE (BASS)

Stephan Loges was born in Dresden and was the winner of the 1999 Wigmore Hall International Song Competition. He regularly gives recitals throughout the world, including in London, New York, Amsterdam, New York, Brussels, Schleswig-Holstein Festival, Kuhmo Festival, Santiago de Compostela and the Vocal Arts Series in Washington with pianists Roger Vignoles, Simon Lepper, Alexander Schmalcz, and Eugene Asti. Stephan has sung the Bach Cantatas with Sir John Eliot Gardiner and the Passions with the Gabrieli Consort and Paul McCreech (also recorded for DG). His repertoire embraces a wide range including Handel, Haydn, Mendelssohn, Brahms, Elgar and Britten. Operatic performances include Mozart, Wagner, Puccini, Britten, Francesconi and MacMillan.

Stephan was a member of the Dresden Kreuzchor before studying at the Hochschule der Künste Berlin and the Guildhall School of Music and Drama in London.

YORKSHIRE BAROQUE SOLOISTS

Sopranos

Judith Cunnold
Helena Daffern
Judith Hartley
Bethany Seymour
Marina Theodoropoulou

Altos

Robin Bier
Freyja Jacklin
Edward McMullan
Caroline Sartin
Gwendolyn Wellmann

Tenors

Jason Darnell
Joshua Ellicott
Paul Gameson
Christopher Palmer

Basses

Graham Bier
David Bowden
Michael Brunsdon
John Holland-Avery
James Ryan
Guy Tudor

Violins - Lucy Russell, Jonathan Sparey,
Daniel Edgar

Viola - Alan George

Cellos - Rachel Gray

Violone - Carina Cosgrave

Viol - Susanne Heinrich

Flutes - Edwina Smith, Sarah McNulty

Oboes - Anthony Robson, Cherry Forbes

Bassoon - Alastair Mitchell

Organ - Robert Patterson

Harpichord - Peter Seymour

Yorkshire Baroque Soloists (YBS) was formed in 1973 by Peter Seymour to perform a repertoire from the 17th and 18th centuries for forces ranging from chamber to orchestral size. The group has performed and recorded in most European countries and forms the basis of the baroque and classical parts of York Early Music Festival.

Much of the orchestra's work has been with Yorkshire Bach Choir and recent performances have included Bach's *Christmas Oratorio*, Mozart's *Requiem* and *C Minor Mass*, Cantatas for the Feast of St Michael by Bach and Monteverdi's *Vespers of 1610*. Commercially released recordings have included Bach's *Motets* (Carlton); *A Festal Mass at the Imperial Court in Vienna, 1648* (Carlton); Mozart's *Requiem*;

Psalms and Motets by Tomás Luis de Victoria; Monteverdi – *Vespro Della Beata Vergine*; Bach Family Motets. In 2010 YBS recorded Bach *St John Passion* and *B minor Mass* for Signum Records.

YBS performed a programme for Channel 4 about Bach's work in Leipzig in which, amongst other compositions, they performed Bach's *Ascension Oratorio*. In recent York Early Music Festivals BBC and WDR have recorded the group's performances of Handel's *Semele*, *Alexander's Feast*, *Israel in Egypt*, Bach's Cantatas for the Feast of St Michael, Purcell's *Come ye Sons of Art*, *The Yorkshire Feast Song*, Blow's *Welcome every guest* (edited by Peter Seymour), Clarke's *Music on the Death of Henry Purcell*, Haydn's *Theresienmesse*, Mozart's *Requiem*, Purcell's *Dioclesian* and a psalm sequence of music by Charpentier. Additionally, there have been recordings of Schütz (*St John Passion*, *Seven Last Words*, *Resurrection History*) and some new editions (also by Peter Seymour) of biblical narratives by Purcell and Blow.

YBS recently performed Purcell's *Fairy Queen* and in Festival Mitte Europa (in Germany and Czech Republic) and *Dido & Aeneas*, Blow's *Ode on the Death of Mr Henry Purcell* and Daniel Purcell's *Song on her Royal Highness's Birthday* (both edited by

Peter Seymour) at Bach Leipzig Festival. In 2009, YBS presented a Purcell Day of three concerts in Merseburg Orgeltage and at Köthener Herbst performed a programme of music by Bach, Torelli and Handel from Bach's library from his time at Köthen.

PETER SEYMOUR DIRECTOR

Peter Seymour studied at Huddersfield School of Music and at University of York, including post-graduate work researching into the performance of baroque music. In July 1994 he was awarded the degree of D Mus., at University of York for research into performing style. He is Professor of Music and Organist at University of York and director of Yorkshire Baroque Soloists, Yorkshire Bach Choir and Corona Coloniensis and has worked and recorded in most European countries. He is also an artistic adviser to York Early Music Festival. He has recorded regularly both as conductor and keyboard player for WDR-Köln, BBC and other radio stations. As a keyboard player he has appeared with singers Yvonne Seymour, Stephen Varcoe, Emma Kirkby, Barbara Schlick, Lynne Dawson, Mhairi Lawson, Thomas Guthrie, Thomas Thomaschke, David Thomas, Christoph Prégardien, Ian Partridge, James Bowman,

James Gilchrist, Roderick Williams and Matthew Brook as well as instrumentalists Crispian Steele-Perkins, Lucy Russell, Simon Jones, Anthony Robson and Pamela Thorby.

As conductor he has performed much of the standard Renaissance, Baroque and Classical choral repertoire and has recorded Mozart *Requiem* (in a completion he commissioned from Duncan Druce); Bach's *Motets* (Carlton); *A Festal Mass at the Imperial Court in Vienna, 1648* (Carlton); *Psalms and motets by Tomás Luis de Victoria*; Monteverdi *Vespro Della Beata Vergine*; Bach Family Motets. In 2010 he recorded Bach *St John Passion* and *B minor Mass* for Signum Records. Also as conductor he has performed much of the large-scale 19th and 20th century choral repertoire. As a solo keyboard player on harpsichord, fortepiano and organ he has recorded music by Bach, Buxtehude, Böhm, Pachelbel, Bruhns, Purcell, Blow, Prendcourt, Stanley, Arne, Duphy; a major project for WDR-Köln was to record CPE Bach's last six volumes of keyboard works.

He has performed at many festivals throughout Europe, most recently in Festival Mitte Europa (in Germany and Czech Republic), Bach Leipzig Festival, Merseburg Orgeltage, Köthener Herbst, Knechtsteden, Düsseldorf, Aarhus and Corfu and

directed *Christmas Oratorio*, *St Matthew Passion* and *Dido & Aeneas* in Hong Kong.

Recent scholarly performing editions have included Sweelinck *Cantiones Sacrae*, A. Gabrieli *Missa Quando lieta sperai*, anthologies of Victoria psalms and antiphons (1600), motets by members of the Bach family and celebratory odes by John Blow and Daniel Purcell. These are published by York Early Music Press. He is currently preparing editions of music for St Cecilia's Day and other similar occasions by Turner, Blow and Daniel Purcell.

JUDITH CUNNOLD SOPRANO

Judith Cunnold studied music at University of York. She has appeared throughout Europe as soloist and consort singer, including concerts for York Early Music Festival, Bach Leipzig Festival and Festival Mitte Europa. Recordings range from Handel duets and cantatas to Monteverdi *Vespers* and Lully *Petits Motets*. As a member of the specialist early music ensemble Corona Coloniensis she has made numerous recordings for WDR-Köln; she also sings regularly with Yorkshire Bach Choir. Operatic roles include Cherubino (*Le Nozze di Figaro*) and Zerlina (*Don*

Giovanni). Judith also teaches singing and trains the probationer choristers of York Minster.

BETHANY SEYMOUR SOPRANO

Bethany Seymour was born in York and graduated with first-class honours from University of Leeds where she read music. Her studies at Leeds included an Erasmus-exchange programme studying at the Musikhochschule in Köln with Barbara Schlick. Since then she has sung with Hermann Max and the Rheinische Kantorei in festivals including Knechtsteden, Leipzig and Erfurt. In England she sings with Yorkshire Bach Choir and Yorkshire Baroque Soloists with whom she has performed as soloist at Festival Mitte Europa, Bach Leipzig Festival, Köthener Herbst (with Leipzig Barockorchester), Merseburg Orgeltage, Aarhus, Düsseldorf, Ryedale, Warwick and York Early Music Festivals. She has also recorded Bach *B minor Mass* with Yorkshire Baroque Soloists and Yorkshire Bach Choir.

CAROLINE SARTIN ALTO

Caroline Sartin read music at University of Hull, completing a Masters in Music in 2001, specialising in vocal performance. Caroline has performed as a soloist on live radio broadcasts and a number of recordings including a production of Blow's *Venus and Adonis* with Theatre of the Ayre for Wigmore Live. Caroline has appeared as a soloist in concerts and festivals around Europe including the York Early Music Festival, the *son et lumière* concerts at Amiens, Bach Leipzig Festival and the Festival Mitte Europa in the Czech Republic and Germany. Caroline has worked with Peter Seymour since 2000 and sings regularly with Yorkshire Bach Choir and Yorkshire Baroque Soloists, Ebor Singers and Harmonie Universelle.

ROBIN BIER ALTO

Robin Bier studied at Oberlin Conservatory of Music before continuing on to masters and doctorate work with John Potter and Peter Seymour at University of York. Other appearances with Peter Seymour include Bach's *St. John Passion* in York Early Music Festival, Scarlatti's *La Giuditta* at the National Centre for Early Music, and Bach's

St. Matthew Passion. She created the role of Damon in the modern première of the anonymous Jesuit pastorale *Daphnis* and is committed to contemporary vocal music, collaborating regularly with living composers. Robin also sings with Yorkshire Bach Choir, Ergodos Voices, Ebor Singers, YORVOX and Viriditas Opera, and directs the vocal chamber ensemble Bright Cecilia.

JASON DARNELL TENOR

Jason Darnell studied at the Britten-Pears School and at University of York. Jason performs throughout Europe and has recorded and broadcast for ITV, Channel 4, Radio 3, Radio 4, Polish Radio 2 and EBU. For the latter he gave the world première of Zebrowski *Magnificat* and Wanski *Missa de Nativitate Domini*. He has also performed and recorded with the ensembles Corona Coloniensis, Vocalsolisten Ratisbona, Red Byrd and Yorkshire Baroque Soloists. CD releases include Monteverdi *Vespers* for Yorkshire Bach Choir, two programmes of sacred and secular music by Gombert with The Sound and the Fury for ORF and a future release of Blow's *Venus and Adonis* for Wigmore Live. Baroque operatic appearances include the title role in Monteverdi's opera *Il Ritorno di Ulisse in Patria* at

the Temple of Octavia, Corinth; Vivaldi's *Giustino* and Handel's *Theodora* at the Megaron, Athens; odes by Purcell and Blow at Bach Leipzig Festival and York Early Music Festival. He has also recorded Bach's *B minor Mass* with Yorkshire Baroque Soloists and Yorkshire Bach Choir.

JOSHUA ELLICOTT TENOR

Joshua Ellicott was born in Manchester and read Music at University of York before continuing his vocal studies at the Guildhall School of Music and Drama. A milestone in his thriving career came in 2006 when he won the International Vocal Competition in 's-Hertogenbosch, The Netherlands. His career is now becoming as varied as it is

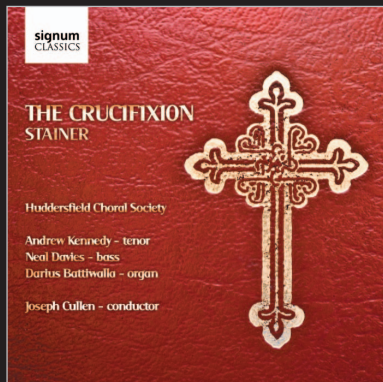
distinguished with interests ranging from early music to contemporary repertoire and from recitals and concerts through to opera, performed with some of the finest ensembles and musicians. Recent performances have included Handel with the English Concert and Scottish Chamber Orchestra; Birtwistle with the London Sinfonietta; Bach with The King's Consort and the Rotterdam Philharmonic Orchestra and Beethoven with the BBC Symphony Orchestra. In opera he has sung for Scottish Opera, English Touring Opera, Opera North and La Monnaie, Brussels. Joshua has continued to work regularly with Peter Seymour and Yorkshire Baroque Soloists since his time as a student in York and has also recorded Monteverdi *Vespers* and Bach's *B minor Mass* with them.

Recorded January 2010 in Sir Jack Lyons Concert Hall, University of York, UK
Recording Engineer - Mike Cox
Assistant - David Rose
Editor - Alex Foster
Language Coach - Richard Jackson
Producer - Mark Rowlinson
Organ by Geoffrey Coffin and harpsichord by Dennis Woolley tuned to A=415 Hz, Valotti temperament.
Cover Image - Shutterstock
Design and Artwork - Woven Design www.wovendesign.co.uk

© 2010 The copyright in this recording is owned by Signum Records Ltd.
© 2010 The copyright in this CD booklet, notes and design is owned by Signum Records Ltd.
Any unauthorised broadcasting, public performance, copying or re-recording of Signum Compact Discs constitutes an infringement of copyright and will render the infringer liable to an action by law. Licences for public performances or broadcasting may be obtained from Phonographic Performance Ltd. All rights reserved. No part of this booklet may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from Signum Records Ltd.

SignumClassics, Signum Records Ltd., Suite 14, 21 Wadsworth Road, Perivale, Middx UB6 7JD, UK. +44 (0) 20 8997 4000 E-mail: info@signumrecords.com
www.signumrecords.com

ALSO AVAILABLE ON SIGNUMCLASSICS

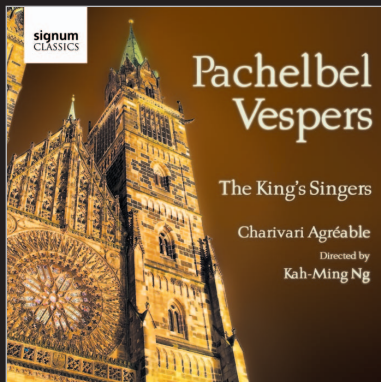


Stainer: The Crucifixion
Huddersfield Choral Society
Andrew Kennedy (tenor), Neal Davies (bass)

SIGCD176

"The Crucifixion is a work of its time, but a performance as good as this one shows that its expressive quality is timeless."

The Daily Telegraph ★★★★★



Pachelbel Vespers
The King's Singers / Charivari Agréable

SIGCD198

"For those who know Pachelbel only through the Canon, this disc will be revelatory . . . Each piece is beautifully served by the ensemble."

The Sunday Times