



ACADEMY OF ANCIENT MUSIC

JS BACH ST MATTHEW PASSION

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JS BACH
ST MATTHEW PASSION

RICHARD EGARR
ACADEMY OF ANCIENT MUSIC
CHOIR OF THE AAM



JS BACH ST MATTHEW PASSION BWV244

1727 version

James Gilchrist · Evangelista
Matthew Rose · Jesus
Ashley Riches · Pilatus

Elizabeth Watts · soprano
Sarah Connolly · alto
Thomas Hobbs · tenor
Christopher Maltman · bass

Christopher Field · Testis I
Stuart Jackson · Testis II
Richard Bannan · Pontifex
Philippa Hyde · Ancilla I, Uxor Pilati
Elizabeth Drury · Ancilla II
Richard Latham · Petrus, Pontifex I
Philip Tebb · Judas, Pontifex II

Richard Egarr · director & harpsichord
Academy of Ancient Music
Choir of the AAM

Richard Stokes · language advisor
Gerhard Gall · language advisor
Philip Hobbs · producer

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CD 1 · PART ONE

58'40

- | | | | |
|---|------|---|------|
| 1. Chorus Kommt, ihr Töchter, helft mir klagen | 6'25 | 21. Aria (soprano) Ich will dir mein Herze schenken | 3'24 |
| 2. Recitativo (Evangelista, Jesus) Da Jesus diese Rede vollendet hatte | 0'37 | 22. Recitativo (Evangelista) Und da sie den Lobgesang gesprochen hatten | 0'58 |
| 3. Choral Herzliebster Jesu, was hast du verbrochen | 0'34 | 23. Choral Erkenne mich, mein Hüter | 0'52 |
| 4. Recitativo (Evangelista) Da versammelten sich die Hohenpriester | 0'25 | 24. Recitativo (Evangelista, Petrus, Jesus) Petrus aber antwortete und sprach zu ihm | 0'55 |
| 5. Chorus Ja nicht auf das Fest | 0'14 | 25. Choral Es dient zu meinem Freuden | 0'52 |
| 6. Recitativo (Evangelista) Da nun Jesus war zu Bethanien | 0'28 | 26. Recitativo (Evangelista, Jesus) Da kam Jesus mit ihnen zu einem Hofe | 1'29 |
| 7. Chorus Wozu dienet dieser Unrat? | 0'27 | 27. Recitativo (tenor, choir II) O Schmerz! hier zittert das gequälte Herz | 1'35 |
| 8. Recitativo (Evangelista, Jesus) Da das Jesus merket | 1'12 | 28. Aria (tenor, choir II) Ich will bei meinem Jesu wachen | 5'00 |
| 9. Recitativo (alto) Du lieber Heiland du | 0'53 | 29. Recitativo (Evangelista, Jesus) Und ging hin ein wenig | 0'35 |
| 10. Aria (alto) Buß und Reu | 4'18 | 30. Recitativo (bass) Der Heiland fällt vor seinem Vater nieder | 0'58 |
| 11. Recitativo (Evangelista, Judas) Da ging hin der Zwölfen einer | 0'35 | 31. Aria (bass) Gerne will ich mich bequemen | 4'14 |
| 12. Aria (soprano) Blute nur, du liebes Herz! | 4'08 | 32. Recitativo (Evangelista, Jesus) Und er kam zu seinen Jüngern | 1'00 |
| 13. Recitativo (Evangelista) Aber am ersten Tage der süßen Brot | 0'13 | 33. Choral Was mein Gott will, das g'scheh allzeit | 0'51 |
| 14. Chorus Wo willst du, daß wir dir bereiten | 0'21 | 34. Recitativo (Evangelista, Jesus, Judas) Und er kam und fand sie aber schlafend | 2'09 |
| 15. Recitativo (Evangelista, Jesus) Er sprach: Gehet hin in die Stadt | 1'07 | 35. Aria (soprano, alto, choir II) So ist mein Jesus nun gefangen | 3'20 |
| 16. Recitativo (Evangelista) Und sie wurden sehr betrübt | 0'11 | 36. Chorus Sind Blitze, sind Donner | 1'01 |
| 17. Chorus Herr, bin ichs? | 0'10 | 37. Recitativo (Evangelista, Jesus) Und siehe, einer aus denen, die mit Jesu waren | 1'58 |
| 18. Choral Ich bins, ich sollte büßen | 0'36 | 38. Choral Jesum laß ich nicht von mir | 0'49 |
| 19. Recitativo (Evangelista, Jesus, Judas) Er antwortete und sprach | 2'39 | | |
| 20. Recitativo (soprano) Wiewohl mein Herz in Tränen schwimmt | 1'10 | | |

CD 2 · PART TWO

49'39

- | | | | |
|--|------|--|------|
| 1. Aria (bass, choir II) Ach, nun ist mein Jesus hin! | 3'17 | 21. Recitativo (Evangelista, Pilatus, Jesus) Sie hielten aber einen Rat | 1'49 |
| 2. Recitativo (Evangelista) Die aber Jesum gegriffen hatten | 1'04 | 22. Choral Befiehl du deine Wege | 0'50 |
| 3. Choral Mir hat die Welt trüglich gericht' | 0'36 | 23. Recitativo (Evangelista, Pilatus, Uxor Pilati, choir I & II) Auf das Fest | 1'50 |
| 4. Recitativo (Evangelista, Testis I & II, Pontifex) Und wiewohl viel falsche Zeugen | 1'05 | 24. Chorus Laß ihn kreuzigen! | 0'15 |
| 5. Recitativo (tenor) Mein Jesus schweigt zu falschen Lügen stille | 0'57 | 25. Choral Wie wunderbarlich ist doch diese Strafe! | 0'32 |
| 6. Aria (tenor) Geduld, Geduld! | 3'32 | 26. Recitativo (Evangelista, Pilatus) Der Landpfleger sagte | 0'15 |
| 7. Recitativo (Evangelista, Pontifex, Jesus) Und der Hohenpriester antwortete | 1'07 | 27. Recitativo (soprano) Er hat uns allen wohlgetan | 1'10 |
| 8. Chorus Er ist des Todes schuldig! | 0'10 | 28. Aria (soprano) Aus Liebe will mein Heiland sterben | 5'03 |
| 9. Recitativo (Evangelista) Da speieten sie aus | 0'13 | 29. Recitativo (Evangelista) Sie schrieen aber noch mehr | 0'05 |
| 10. Chorus Weissage uns, Christe | 0'19 | 30. Chorus Laß ihn kreuzigen! | 0'15 |
| 11. Choral Wer hat dich so geschlagen | 0'36 | 31. Recitativo (Evangelista, Pilatus) Da aber Pilatus sahe | 0'25 |
| 12. Recitativo (Evangelista, Ancilla I & II, Petrus) Petrus aber saß draußen im Palast | 0'54 | 32. Chorus Sein Blut komme über uns | 0'38 |
| 13. Chorus Wahrlich, du bist auch einer von denen | 0'10 | 33. Recitativo (Evangelista) Da gab er ihnen Barrabam los | 0'19 |
| 14. Recitativo (Evangelista, Petrus) Da hub er an, sich zu verfluchen | 1'17 | 34. Recitativo (alto) Erbarm es Gott! | 0'58 |
| 15. Aria (alto) Erbarme dich, mein Gott | 6'41 | 35. Aria (alto) Können Tränen meiner Wangen | 6'13 |
| 16. Choral Bin ich gleich von dir gewichen | 0'48 | 36. Recitativo (Evangelista) Da nahmen die Kriegsknechte | 0'37 |
| 17. Recitativo (Evangelista, Judas) Des Morgens aber hielten alle Hohepriester | 0'56 | 37. Chorus Gegrüßet seist du, Jüdenkönig! | 0'09 |
| 18. Chorus Was gehet uns das an? | 0'08 | 38. Recitativo (Evangelista) Und speieten ihn an | 0'12 |
| 19. Recitativo (Evangelista, Pontifex I & II) Und er warf die Silberlinge in den Tempel | 0'41 | 39. Choral O Haupt, voll Blut und Wunden | 0'58 |
| 20. Aria (bass) Gebt mir meinen Jesum wieder! | 2'37 | | |

CD 3 · PART TWO (CONT'D)

36'19

1. Recitativo (Evangelista) Und da sie ihn verspottet hatten	1'02
2. Recitativo (bass) Ja, freilich will in uns das Fleisch und Blut	0'31
3. Aria (bass) Komm, süßes Kreuz	5'02
4. Recitativo (Evangelista) Und da sie an die Stätte kamen	1'42
5. Chorus Der du den Tempel Gottes zerbrichst	0'25
6. Recitativo (Evangelista) Desgleichen auch die Hohenpriester	0'10
7. Chorus Andern hat er geholfen	0'45
8. Recitativo (Evangelista) Desgleichen schmäheten ihn auch die Mörder	0'15
9. Recitativo (alto) Ach Golgatha	1'16
10. Aria (alto, choir II) Sehet, Jesus hat die Hand	2'49
11. Recitativo (Evangelista, Jesus) Und von der sechsten Stunde	1'18
12. Chorus Der rufet dem Elias!	0'04
13. Recitativo (Evangelista) Und bald lief einer unter ihnen	0'15
14. Chorus Halt! laß sehen	0'06
15. Recitativo (Evangelista) Aber Jesus schree abermal laut	0'22
16. Choral Wenn ich einmal soll scheiden	1'02
17. Recitativo (Evangelista) Und siehe da, der Vorhang im Tempel zerriß	1'07
18. Chorus Wahrlich, dieser ist Gottes Sohn gewesen	0'17
19. Recitativo (Evangelista) Und es waren viel Weiber da	1'08
20. Recitativo (bass) Am Abend, da es kühle war	1'45

21. Aria (bass) Mache dich, mein Herze, rein	5'50
22. Recitativo (Evangelista) Und Joseph nahm den Leib	1'00
23. Chorus Herr, wir haben gedacht	0'48
24. Recitativo (Evangelista, Pilatus) Pilatus sprach zu ihnen	0'34
25. Recitativo (soprano, alto, tenor, bass, choir II) Nun ist der Herr zur Ruh gebracht	1'37
26. Chorus Wir setzen uns mit Tränen nieder	5'09

Total timing 144'38

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 68 movements for double choir 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" (CD 1, track 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?" (CD 1, track 3).

The different texts can also be layered simultaneously, as in the opening chorus (CD 1, track 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" (CD 1, track 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" (CD 1, track 27). 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 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" (CD 2, track 15). 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?" (CD 2, track 26). A soprano recitative recounts

the good things that Jesus has done, followed by the aria "Aus Liebe will mein Heiland sterben" (CD 2, track 28). 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" (CD 3, track 3). In later versions of the *Passion* the obbligato is played by the viola da gamba, whose triple-stopping and awkward leaps suggest that Simon's task

is a difficult one; in this 1727 version, however, the sweeter sound of the lute is used, and 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.

Stephen Rose © 2015

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RICHARD EGARR: “OH NO, NOT AGAIN”

This thought, assigned by the brilliant Douglas Adams to a bowl of petunias which is repeatedly reincarnated throughout existence, could very well apply to any performance or recording of JS Bach’s *St Matthew Passion*. As I have lived in the Netherlands for the past 25 years, this is a particularly apt sentiment, since every Easter season literally hundreds of performances of this work are (un)necessarily churned out to meet the eager demands of a folk who seem to view the piece as actually “being” Easter.

I first directed Bach’s “Great Passion” as a student at Cambridge in King’s College Chapel in 1985 (the composer’s tercentenary) with the University Bach Society as part of the celebrations there. I had an amazing team of instrumentalists and soloists, drawn from both inside and outside the University, who were not yet international stars (Andrew Manze leading, David Watkin and John Butt playing

continuo, Charles Daniels and Gerald Finley among the singers). I have conducted it many times since (as with Handel’s *Messiah*) and become more and more in awe of the musical mind that created it.

In 2007 I conducted 25 performances of the piece in two completely contrasting circumstances. The Dutch Bach Society asked me to perform it during the Sacred Easter period, specifically the first (1727) version, which had never been performed in the Netherlands at that time. The score of this version was just about to become available through the publisher Bärenreiter. It was a challenge for both audience and players, who were so used to the familiar later (1736) version; generally, however, it was received with good grace. Then, from May to August that year, I conducted 14 performances of a staged production at Glyndebourne. The critics’ knives were out before we even

started rehearsing, but I found the experience extremely rewarding in many ways.

So, for me, the *St Matthew* has a long history, and I felt very strongly, when AAM came to record it, that I wanted to record the first version; heretical as it may seem to say, in many ways I prefer the original 1727 score to Bach’s own 1736 revision.

First, a few observations on this version. I don’t wish merely to give a list of differences. There are so many, both major and minor. We are lucky to have a score of the first version, it having being copied in about 1755 by Johann Christoph Farlau (a student of Johann Christoph Altnickol, who was singing for Bach in Leipzig during the late 1740s). The reason why this earlier version was copied will probably never be known, but thank goodness it survives. The major difference is that the entire structure is supported by only one continuo line – the familiar version entirely separates the choirs and orchestras,

each having its own continuo line. This single continuo line absolutely anchors the piece within the same space – it would be contrary to put either of the choirs or orchestras at any distance from the continuo group. We placed the two choirs and orchestras simply left and right of the central continuo.

Other extremely noticeable changes include the lack of the chorus “O Mensch, bewein” at the end of Part One; originally written for the second (1725) version of the *St John Passion*, this chorus was later substituted for the beautifully simple chorale heard in the original *St Matthew Passion* recorded here. This makes the first part feel totally different in balance. The opening of Part Two has a bass instead of an alto singing the Daughter of Zion’s words, thus underlining the work’s universality. Perhaps the most wonderful colour change is the great bass aria “Komm, süßes Kreuz” (CD 3, track 3). Rather than the somewhat tortured effect that we are used to

with the accompanying viola da gamba toiling with large chordal gestures (which seems to express the effort of carrying the Cross), we are given the easy, gentle colour of an accompanying lute, softly caressing the same music, shifting the emphasis to focus on the “sweet” relief of mankind at Jesus’s act.

Less obvious but important symbolical scoring changes which are lost in the later version are the assignment of the two great violin solos to opposite orchestras. So the pleadings of the solo violin in “Erbarme dich” (CD 2, track 15) are played from Orchestra II, accompanied by Orchestra I. Likewise “Gebt mir meinen Jesum wieder!” (CD 2, track 20) has the violin solo from Orchestra I, accompanied by Orchestra II.

There are many, many changes in the instrumental and musical details. In short, the early version is less decorated, purer and stronger in gesture. In many cases the later musical lines are more highly decorated, smoother and busier. The opening of the

great soprano/alto duet before “Sind Donner” is a case in point (CD 1, track 35). The thorny problem of how to play the appoggiaturas in the later version – which always raises its ugly head in rehearsal – is simply absent because they too are absent. It makes this section sound much “older” and 17th (if not 16th) century.

Often chromatic content is greater in the first version, as in some harmonies in the opening chorus (no ripieno choir for the chorale melody here – it is rescored for organ and winds) and the bass line in “Blute nur” (CD 1, track 12). There are also occasional indications of tempo modification which were also omitted later. In the tenor’s cry of “O Schmerz!” (no recorders in this score – only flutes!), the chorale comments by the second choir are marked “un poco allegro” (CD 1, track 27).

I encouraged all the players and singers to take risks with timing and freedom of expression, both in note, word and ornamental deed. I feel this music is so rich and demands a

flexibility of tempo and dynamic equal to any found in the 19th century, although of course delivered with the sensibilities of the 17th and 18th centuries. This wonderful first version of perhaps the greatest religious work is certainly not “work in progress”. It is different.

I encourage the listener to delight in this difference. We are perhaps conditioned to think that, if composers revisited their works and changed them, they always made things better. How could Bach possibly make things worse by tinkering? Of course he didn’t, but conversely it is not the case that earlier versions are necessarily worse – just different.

Don’t be a bowl of petunias.

Richard Egarr © 2015



Richard Egarr, director & harpsichord.

CD 1 · PART ONE

1. Chor I & II

Kommt, ihr Töchter, helft mir klagen,
 Sehet! *Wen?* den Bräutigam!
 Seht ihn! *Wie?* als wie ein Lamm.
 Sehet! *Was?* seht die Geduld.
 Seht! *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.)*

2. Evangelista

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

Choir I & II

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.)*

Evangelist

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.

3. Choral

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

4. Evangelista

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:

5. Chor I & II

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

Jesus

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

Chorale

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?

Evangelist

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:

Choir I & II

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

6. Evangelista

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:

7. Chor I

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

8. Evangelista

Da das Jesus merket, sprach er zu ihnen:

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

Evangelist

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:

Choir I

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

Evangelist

When Jesus heard this, He said to them:

Jesus

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

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

9. Recitativo (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!

10. Aria (alto)

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

11. Evangelista

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

will tell, in her memory, what she has done.

Recitativo (alto)

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!

Aria (alto)

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.

Evangelist

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

Judas

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

Evangelista

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

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.

13. Evangelista

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

14. Chor I

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

Judas

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

Evangelist

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

Aria (soprano)

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.

Evangelist

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

Choir I

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

15. Evangelista

Er sprach:

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.

Evangelista

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:

Jesus

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

16. Evangelista

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

Evangelist

He said:

Jesus

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

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

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

Evangelist

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

17. Chor I

Herr, bin ichs?

18. Choral

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.

19. Evangelista

Er antwortete und sprach:

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 ihm besser, daß
derselbige Mensch noch nie geboren wäre.

Choir I

Lord, is it I?

Chorale

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.

Evangelist

He answered and said:

Jesus

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 never been born.

Evangelista

Da antwortete Judas, der ihn verriet, und
sprach:

Judas

Bin ichs, Rabbi?

Evangelista

Er sprach zu ihm:

Jesus

Du sagests.

Evangelista

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

Jesus

Nehmet, esset, das ist mein Leib.

Evangelista

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

Evangelist

Then Judas, who betrayed Him, answered and
said:

Judas

Is it I, Rabbi?

Evangelist

He said to him:

Jesus

You say it.

Evangelist

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

Jesus

Take, eat, this is My body.

Evangelist

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.

20. Recitativo (soprano)

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

21. Aria (soprano)

Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;

Jesus

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.

Recitative (soprano)

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,
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.

Aria (soprano)

I will give You my heart;
sink within, My Saviour!
I will sink into You;

Ist dir gleich die Welt zu klein,
Ei, so sollst du mir allein
Mehr als Welt und Himmel sein.

22. Evangelista

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 stehet geschrieben: "Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen." Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam.

23. 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,

although the world is too small for You,
ah, You alone shall be for me
more than heaven and earth.

Evangelist

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

Jesus

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.

Chorale

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,

Dein Geist hat mich begabet
Mit mancher Himmelslust.

24. Evangelista

Petrus aber antwortete und sprach zu ihm:

Petrus

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

Evangelista

Jesus sprach zu ihm:

Jesus

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

Evangelista

Petrus sprach zu ihm:

Petrus

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

Your spirit has lavished upon me
much heavenly joy.

Evangelist

Peter answered, however, and said to him:

Peter

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

Evangelist

Jesus said to him:

Jesus

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

Evangelist

Peter said to him:

Peter

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

Evangelista

Desgleichen sagten auch alle Jünger.

25. Choral

Es dient zu meinen Freuden
Und kommt mir herzlich wohl,
Wenn ich in deinem Leiden,
Mein Heil, mich finden soll.
Ach, möcht' ich, o mein Leben,
An deinem Kreuze hier
Mein Leben von mir geben,
Wie wohl geschähe mir!

26. Evangelista

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

Jesus

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

Evangelista

Und nahm zu sich Petrum und die zween

Evangelist

All the other disciples also said the same.

Chorale

It serves to give me joy
and does my heart good
when in Your sufferings,
my Saviour, I can find myself.
Ah, if only I could, O my life,
here at Your Cross
give my life away,
what good fortune that would be!

Evangelist

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

Jesus

Sit here while I go over there and pray.

Evangelist

And He took Peter and the two sons of

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!

27. Recitativo (tenore) & Chor 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!

Zebedee with Him, and began to mourn and despair. Then Jesus said to them:

Jesus

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

Recitative (tenor) & Choir II

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!

28. Aria (tenore) & Chor 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.

29. Evangelista

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

Jesus

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

30. Recitativo (basso)

Der Heiland fällt vor seinem Vater nieder;
Dadurch erhebt er sich und alle
Von unserm Falle
Hinauf zu Gottes Gnade wieder.

Aria (tenor) & Choir II

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.

Evangelist

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

Jesus

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

Recitative (bass)

The Saviour falls down before His Father;
through this He lifts up Himself and everyone
from our fall
to God's grace again.

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.

31. Aria (basso)

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.

32. Evangelista

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

Jesus

Könnet ihr denn nicht eine Stunde mit mir
wachen? Wachtet, und betet, daß ihr nicht in

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.

Aria (bass)

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.

Evangelist

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

Jesus

Couldn't you then remain awake with Me one
hour? Stay awake, and pray, so that you do not

Anfechtung fallet! Der Geist ist willig, aber das
Fleisch ist schwach.

Evangelista

Zum andernmal ging er hin, betete und
sprach:

Jesus

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

33. Choral

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 züchtiget mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.

34. Evangelista

Und er kam und fand sie aber schlafend, und

fall into temptation! The spirit is willing, but the
flesh is weak.

Evangelist

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

Jesus

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.

Chorale

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.

Evangelist

And He came back and found them sleeping,

ihre Augen waren voll Schlafs. Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:

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.

Evangelista

Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm einer große Schar mit Schweren 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:

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

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

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!

Evangelista

Und küssete ihn. Jesus aber sprach zu ihm:

Jesus

Mein Freund, warum bist du kommen?

Evangelista

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

35. Aria (soprano, alto), Chor II & I

So ist mein Jesus nun gefangen.
Laßt ihn, haltet, bindet nicht!
Mond und Licht ist vor Schmerzen untergegangen,
Weil mein Jesus ist gefangen.
Sie führen ihn, er ist gebunden.

36. Sind Blitze, sind Donner in Wolken
 verschwunden?
Eröffne den feurigen Abgrund, o Hölle,
Zertrümmre, verderbe, verschlinge, zerschelle

Judas

Greetings to You, Rabbi!

Evangelist

And kissed Him. However, Jesus said to him:

Jesus

My friend, why did you come?

Evangelist

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

Aria (soprano, alto), Choir II & I

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.
Are lightning and thunder extinguished in
 the clouds?
Open the fiery abyss, o Hell,
crush, destroy, devour, smash

Mit plötzlicher Wut
Den falschen Verräter, das mörderische Blut!

37. Evangelista

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:

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 zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen.

Evangelista

Zu der Stund sprach Jesus zu den Scharen:

Jesus

Ihr seid ausgegangen als zu einem Mörder, mit Schweren und mit Stangen, mich zu fahen; bin

with sudden rage
the false betrayer, the murderous blood!

Evangelist

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

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

At the time Jesus said to the crowd:

Jesus

You have come out as if to a murderer, with swords and spears to take me; yet I have daily

ich doch täglich bei euch gegessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten.

Evangelista

Da verließen ihn alle Jünger und flohen.

38. Choral

Jesum laß ich nicht von mir,
Geh ihm ewig an der Seiten;
Christus läßt mich für und für
Zu dem Lebensbächlein leiten.
Selig, wer mit mir so spricht:
Meinen Jesum laß ich nicht.

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

Then all the disciples deserted Him and fled.

Chorale

I will not let go of my Jesus,
I will walk beside Him forever;
Christ shall for ever and ever have me
guided to the springs of life.
Blessed, whoever says with me:
I will not let go of my Jesus.



Detail from *The Passion of Christ* (c.1470) by Hans Memling (1430-1494). © Getty Images

CD 2 · PART TWO

1. Aria (basso) & Chor 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?

2. Evangelista

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

Aria (bass) & Choir II

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?

Evangelist

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.

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.

3. Choral

Mir hat die Welt trüglich gericht'
 Mit Lügen und mit falschem G'dicht,
 Viel Netz und heimlich Strikke.
 Herr, nimm mein wahr
 In dieser G'fahr,
 Bhüt mich für falschen Tücken!

4. Evangelista

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

Testis I & II

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

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.

Chorale

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!

Evangelist

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

Witnesses I & II

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

Evangelista

Und der Hohepriester stund auf und sprach zu ihm:

Pontifex

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

Evangelista

Aber Jesus schwieg stille.

5. Recitativo (tenore)

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.

6. Aria (tenore)

Geduld, Geduld!
Wenn mich falsche Zungen stechen.

Evangelist

And the high priest stood up and said to Him:

High Priest

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

Evangelist

But Jesus was silent.

Recitative (tenor)

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.

Aria (tenor)

Patience, patience!
When false tongues pierce.

Leid ich wider meine Schuld
Schimpf und Spott,
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen.

7. Evangelista

Und der Hohepriester antwortete und sprach zu ihm:

Pontifex

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

Evangelista

Jesus sprach zu ihm:

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.

Although I suffer, contrary to my guilt,
shame and scorn,
indeed, dear God shall
revenge the innocence of my heart.

Evangelist

And the high priest answered and said to Him:

High Priest

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

Evangelist

Jesus said to him:

Jesus

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.

Evangelista

Da zerriß der Hohepriester seine Kleider und sprach:

Pontifex

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

Evangelista

Sie antworteten und sprachen:

8. Chor I & II

Er ist des Todes schuldig!

9. Evangelista

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

10. Chor I & II

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

Evangelist

Then the high priest tore his garments and said:

High Priest

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

Evangelist

They answered and said:

Choir I & II

He is worthy of death!

Evangelist

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

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

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.

12. Evangelista

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

Ancilla I

Und du warest auch mit dem Jesus aus Galiläa.

Evangelista

Er leugnete aber vor ihnen allen und sprach:

Petrus

Ich weiß nicht, was du sagest.

Evangelista

Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen,

Chorale

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.

Evangelist

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

Maid I

And you were also with that Jesus of Galilee

Evangelist

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

Peter

I don't know what you are saying.

Evangelist

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

die da waren:

Ancilla II

Dieser war auch mit dem Jesu von Nazareth.

Evangelista

Und er leugnete abermal und schwur dazu:

Petrus

Ich kenne des Menschen nicht.

Evangelista

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

13. Chor II

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

14. Evangelista

Da hub er an sich zu verfluchen und zu schwören:

Petrus

Ich kenne des Menschen nicht.

were near:

Maid II

This one was also with that Jesus from Nazareth.

Evangelist

And He denied again, and swore to it:

Peter

I do not know the man.

Evangelist

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

Choir II

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

Evangelist

Then he began to curse and swear:

Peter

I do not know the man.

Evangelista

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.

15. Aria (alto)

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

16. Choral

Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld,
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets bei mir befinde.

Evangelist

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.

Aria (alto)

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

Chorale

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.

17. Evangelista

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:

Judas

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

Evangelista

Sie sprachen:

18. Chor I & II

Was gehet uns das an? Da siehe du zu!

Evangelist

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

I have done evil by betraying innocent blood.

Evangelist

They said:

Choir I & II

How does that concern us? See to it yourself!

19. Evangelista

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:

Pontifex I & II

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

20. Aria (basso)

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

21. Evangelista

Sie hielten aber einen Rat und kauften einen Töpfersacker 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

Evangelist

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

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

Aria (bass)

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

Evangelist

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

dreiig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Tpfersakker, als mir der Herr befohlen hat.“ Jesus aber stund vor der Landpfleger; und der Landpfleger fragte ihn und sprach:

Pilatus

Bist du der Jden Knig?

Evangelista

Jesus aber sprach zu ihm:

Jesus

Du sagests.

Evangelista

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

Pilatus

Hrest du nicht, wie hart sie dich verklagen?

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

Are you the King of the Jews?

Evangelist

Jesus, however, said to him:

Jesus

You say it.

Evangelist

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

Pilate

Do you not hear how harshly they accuse You?

Evangelista

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

22. Choral

Befiehl du deine Wege,
Und was dein Herze krnkt,
Der allertreusten Pflege,
Des, der den Himmel lenkt,
Der Wolken, Luft und Winden
Gibt Wege, Lauf, und Bahn,
Er will auch Wege finden
Da dein Fu gehen kann.

23. Evangelista

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 hie Barrabas. Und da sie versammelt waren, sprach Pilatus zu ihnen:

Evangelist

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

Chorale

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.

Evangelist

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:

Pilatus

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

Evangelista

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:

Uxor Pilati

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

Evangelista

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:

Pilate

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

Evangelist

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

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

Evangelist

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:

Pilatus

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

Evangelista

Sie sprachen:

Chor I & II

Barrabam!

Evangelista

Pilatus sprach zu ihnen:

Pilatus

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

Evangelista

Sie sprachen alle:

24. Chor I & II

Laß ihn kreuzigen!

Pilate

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

Evangelist

They said:

Choir I & II

Barabbas!

Evangelist

Pilate said to them:

Pilate

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

Evangelist

They all said:

Choir I & II

Let Him be crucified!

25. Choral

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

26. Evangelista

Der Landpfleger sagte:

Pilatus

Was hat er denn Übels getan?

27. Recitativo (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 aufgerichtet',
Er nahm die Sünder auf und an,
Sonst hat mein Jesus nichts getan.

28. Aria (soprano)

Aus Liebe will mein Heiland sterben,

Chorale

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.

Evangelist

The Governor said:

Pilate

What evil has He done then?

Recitativo (soprano)

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!

Aria (soprano)

Out of love my Saviour wants to die,

Von einer Sünde weiß er nichts,
Daß das ewige Verderben
Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

29. Evangelista

Sie schrieen aber noch mehr und sprachen:

30. Chor I & II

Laß ihn kreuzigen!

31. Evangelista

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:

Pilatus

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

Evangelista

Da antwortete das ganze Volk und sprach:

He knows nothing of a single sin,
so that eternal destruction
and the punishment of judgement
would not remain upon my soul.

Evangelist

They screamed even more and said:

Choir I & II

Let Him be crucified!

Evangelist

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:

Pilate

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

Evangelist

Then all the people answered and said:

32. Chor I & II

Sein Blut komme über uns und unsre Kinder.

33. Evangelista

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

34. Recitativo (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!

35. Aria (alto)

Können Tränen meiner Wangen

Nichts erlangen,

Choir I & II

Let His blood be on us and on our children.

Evangelist

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

Recitativo (alto)

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!

Aria (alto)

If the tears on my cheeks

can do nothing,

O so nehmt mein Herz hinein!

Aber laßt es bei den Fluten,

Wenn die Wunden milde bluten,

Auch die Opferschale sein.

36. Evangelista

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:

37. Chor I & II

Gegrüßet seist du, Jüdenkönig!

38. Evangelista

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

O then take my heart as well!

Yet let it, for the flow,

when the wounds gently bleed,

be the offering-bowl as well.

Evangelist

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

Hail to You, King of the Jews!

Evangelist

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

39. Choral

O Haupt, voll Blut und Wunden,
 Voll Schmerz und voller Hohn!
 O Haupt, zu Spott gebunden
 Mit einer Dornenkron!
 O Haupt, sonst schön gezieret
 Mit höchster Ehr und Zier,
 Jetzt aber hoch schimpfiet:
 Gegrüsset seist du mir!

Chorale

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!

CD 3 · PART TWO (CONT'D)

1. Evangelista

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, fanden sie einen
 Menschen von Kyrene mit Namen Simon; den
 zwungen sie, daß er ihm sein Kreuz trug.

2. Recitativo (basso)

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

3. Aria (basso)

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.

Evangelist

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.

Recitative (bass)

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

Aria (bass)

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.

4. Evangelista

Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da ers schmeckete, wollte ers nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und wurfen 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 geschriben, 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:

5. Chor I & II

Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist

Evangelist

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

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

du Gottes Sohn, so steig herab vom Kreuz!

6. Evangelista

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

7. Chor 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."

8. Evangelista

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

9. Recitativo (alto)

Ach Golgatha, unselges Golgatha!
Der Herr der Herrlichkeit
Muß schimpflich hier verderben,
Der Segen und das Heil der Welt

the Son of God, climb down from the Cross!

Evangelist

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

Choir I & II

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."

Evangelist

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

Recitativo (alto)

Alas, Golgotha, unhappy Golgotha!
The Lord of Glory
must shamefully perish here,
the blessing and salvation of the world

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!

10. Aria (alto) & Chor 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.

11. Evangelista

Und von der sechsten Stunde an war eine
Finsternis über das ganze Land bis zu der
neunten Stunde. Und um die neunte Stunde
schrie Jesus laut und sprach:

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!

Aria (alto) & Choir II

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.

Evangelist

And from the sixth hour there was a darkness
over the entire land until the ninth hour.
And at the ninth hour Jesus cried out loudly
and said:

Jesus

Eli, Eli, lama asabthani?

Evangelista

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

12. Chor I

Der ruft dem Elias!

13. Evangelista

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:

14. Chor II

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

15. Evangelista

Aber Jesus schrie abermal laut und verschied.

Jesus

Eli, Eli, lama sabachtani?

Evangelist

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

Choir I

He is calling Elijah!

Evangelist

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:

Choir II

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

Evangelist

But Jesus cried out loudly once again and died.

16. Choral

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

17. Evangelista

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

Chorale

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.

Evangelist

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

18. Chor I & II

Wahrlich, dieser ist Gottes Sohn gewesen.

19. Evangelista

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 hei Joseph, welcher auch ein
 Jnger Jesu war, der ging zu Pilato und bat ihn
 um den Leichnam Jesu. Da befahl Pilatus, man
 sollte ihm ihn geben.

20. Recitativo (basso)

Am Abend, da es khle war,
 Ward Adams Fallen offenbar;
 Am Abend drcket ihn der Heiland nieder.
 Am Abend kam die Taube wieder,
 Und trug ein Ölblatt in dem Munde.
 O schne Zeit! O Abendstunde!
 Der Friedensschlu ist nun

Choir I & II

Truly, this was the Son of God.

Evangelist

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.

Recitative (bass)

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

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!

21. Aria (basso)

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!

22. Evangelista

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,

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!

Aria (bass)

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!

Evangelist

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

der da folget nach dem Rüsttage, kamen die
Hohenpriester und Pharisäer sämtlich zu Pilato
und sprachen:

23. Chor I & II

Herr, wir haben gedacht, daß dieser Verführer
sprach, da er noch lebete: "Ich will nach dreien
Tagen wieder auferstehen." Darum befiehl, 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!

24. Evangelista

Pilatus sprach zu ihnen:

Pilatus

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

Evangelista

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

followed after the Sabbath day, the high priests
and Pharisees came all together to Pilate and
said:

Choir I & II

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

Pilate said to them:

Pilate

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

Evangelist

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

25. Recitativo (soprano, alto, tenore, basso) & Chor 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!

26. Chor 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

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

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!

Choir I & II

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

Soll dem ängstlichen Gewissen

Ein bequemes Ruhekissen

Und der Seelen Ruhstatt sein.

Ruhet sanfte, sanfte ruht!

Höchst vergnügt

Schlummern da die Augen ein.

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.

Translation Pamela Dellal © 2015
courtesy of Emmanuel Music, Boston MA, USA



William Thorp, violin.

RICHARD EGARR · DIRECTOR & HARPSICHORD

The AAM's Music Director Richard Egarr is a brilliant harpsichordist and equally skilled on the organ, fortepiano and modern piano. He is an accomplished conductor, and his zeal for music-making has led to his being described as "the Bernstein of early music" by USA National Public Radio.

He trained as a choirboy at York Minster, at Chetham's School of Music in Manchester and as organ scholar at Clare College, Cambridge. He later studied with Gustav and Marie Leonhardt.

Egarr was appointed Music Director of the AAM in 2006, and shortly thereafter he established the Choir of the AAM. Opera and oratorios lie at the heart of his repertoire. He is involved with various other historically-informed orchestras including Boston's Handel and Haydn Society. Outside the period-instrument world, he is Associate Artist with the Scottish Chamber Orchestra and Principal Guest Conductor of

the Hague Philharmonic. He also conducts the Philadelphia, Royal Concertgebouw and London Symphony orchestras.

As a soloist he has performed throughout Europe, Japan and the USA. His acclaimed solo recording output includes a cycle of JS Bach's keyboard works as well as music by Couperin, Purcell and Mozart. For many years he formed an "unequaled duo" (*Gramophone*) with violinist Andrew Manze, with whom he has recorded music from Biber to Schubert.

Richard Egarr is Visiting Artist at the Juilliard School in New York, and also teaches at the Amsterdam Conservatoire.

"Egarr's energy and sustained vitality is breath-taking."

BBC Music Magazine

© Marco Borggreve



JAMES GILCHRIST · EVANGELISTA

James Gilchrist began his working life as a doctor, turning to a career in music in 1996.

On the concert platform he performs music from Monteverdi to new commissions; notable collaborations include the Royal Concertgebouw Orchestra, The Sixteen and English National Opera. Gilchrist enjoys a vibrant and long-standing association with the Academy of Ancient Music.

A versatile and prolific recitalist, Gilchrist's imaginative programming takes him to major recital venues across the world. He performs regularly with pianists Anna Tilbrook and Julius Drake, and harpist Alison Nicholls.

Gilchrist's recordings include works by JS Bach, Britten, Grainger, Rachmaninov and – to particular critical acclaim – Schubert's complete song cycles.



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MATTHEW ROSE · JESUS

Matthew Rose studied at the Curtis Institute of Music in the United States before joining the Jette Parker Young Artist Programme at the Royal Opera House, Covent Garden.

Opera engagements include Sparafucile and Sarastro (Royal Opera House, Covent Garden), Leporello and Nick Shadow (Glyndebourne), Talbot (Metropolitan Opera), Bottom (La Scala, ROH, Glyndebourne, Lyon, Houston and Metropolitan Opera), Claggart (English National Opera) and Mozart's Figaro (Bayerische Staatsoper).

Concert highlights include the LSO/Colin Davis, LPO/Nézet-Séguin, Boston Symphony Orchestra/Dutoit, Los Angeles Philharmonic/Dudamel, Swedish Radio Orchestra/Harding and the Accademia Nazionale di Santa Cecilia/Pappano.



© Clive Barda

Recitals include the Amsterdam Concertgebouw, Edinburgh, Brighton, Chester and Cheltenham International Festivals and London's Wigmore Hall.

Recordings include *Winterreise* with pianist Gary Matthewman and *Schwanengesang* with pianist Malcolm Martineau (Stone Records).

ASHLEY RICHES · PILATUS

Ashley Riches was a member of the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden, and studied at the Guildhall School of Music & Drama.

Roles at the ROH include *Moralès* in Bizet's *Carmen*, Mandarin in Puccini's *Turandot*, Baron Douphol in Verdi's *La Traviata*, Officier in Poulenc's *Dialogues des Carmélites* and Osmano in Cavalli's *L'Ormindo* at the Wanamaker Playhouse.

Riches performs regularly on the concert platform and has given song recitals at Wigmore Hall, Barbican Hall and the City of London Festival. He has recorded Poulenc's *Chansons Gaillardes* with Graham Johnson for Hyperion and the role of Mercury in Daniel Purcell's *The Judgment of Paris*.



© Debbie Scanton & Ben Cole



James Gilchrist, Evangelista.

ELIZABETH WATTS · SOPRANO

Elizabeth Watts won the 2006 Kathleen Ferrier Award and the Rosenblatt Song Prize at the 2007 BBC Cardiff Singer of the World competition. She is a former BBC Radio 3 New Generation Artist.

In concert Watts sings with modern and period orchestras including the LSO, LPO, BBC Symphony, Philharmonia, Netherlands Philharmonic, Akademie für Alte Musik, The English Concert and AAM. In opera she has appeared with leading UK and European companies in roles including Mozart's Countess, Susanna and Pamina; Marzelline in Beethoven's *Fidelio*; and Almirena in Handel's *Rinaldo*.

Critically acclaimed recordings include Schubert Lieder (Sony), Bach Cantatas (Harmonia Mundi) and Strauss Lieder (Hyperion).



© Marco Borggreve

SARAH CONNOLLY · ALTO

One of the superlative singers of her generation, Sarah Connolly has appeared at the Royal Opera House, Covent Garden, La Scala, the Metropolitan Opera, Bayerische Staatsoper, Paris Opera and at the Aix-en-Provence and Glyndebourne Festivals, and is noted particularly for the roles of Octavian, Komponist, Didon, Roméo, Sesto, Brangäne, Fricka, Ariodante, Serse and Giulio Cesare.

Concert appearances include the Aldeburgh, Edinburgh, Lucerne, Salzburg and Tanglewood Festivals and the BBC Proms where, in 2009, she was a memorable guest soloist at the Last Night. Much in demand with the world's great orchestras, she is closely associated with such conductors as Bolton, Chailly, Andrew Davis, Elder, Harding, Herreweghe, Jurowski, Nézet-Séguin and Rattle.



© Peter Warren

She was made CBE in the 2010 New Year's Honours List, presented with the Distinguished Musician Award by the Incorporated Society of Musicians in 2011 and was the recipient of the Royal Philharmonic Society's 2012 Singer Award.

THOMAS HOBBS · TENOR

Thomas Hobbs is in demand with many leading baroque and early music ensembles, appearing throughout Europe and the US as a soloist in key works from the 16th, 17th and 18th centuries. Hobbs works frequently with, among others, the acclaimed ensembles Collegium Vocale Gent and Ensemble Pygmalion.

Recent highlights include Evangelista in JS Bach's *St Matthew Passion* and *St John Passion* with the Choir of King's College, Cambridge, Le Concert Lorrain and Ensemble Pygmalion; arias in the *Passions* with the Academy of Ancient Music, CVG and Ex Cathedra; JS Bach's Mass in B minor with CVG and Le Concert Lorrain; JS Bach's *Magnificat* with the Nederlandse Bachvereniging; the *Christmas Oratorio* with the Australian Chamber Orchestra; and Handel's *Israel in Egypt* with the Choir of King's College, Cambridge.



© Benjamin Ealovega

Recent operatic roles include Telemachus in *The Return of Ulysses* for English National Opera and Apollo and Shepherd in Monteverdi's *Orfeo* with the Academy of Ancient Music.

Engagements in 2014-15 include further tours with CVG, Bach cantatas with the Nederlandse Bachvereniging and Ensemble Pygmalion, and the *Christmas Oratorio* with Le Concert Lorrain.

CHRISTOPHER MALTMAN · BASS

Winner of the Lieder Prize at the 1997 Cardiff Singer of the World competition, Christopher Maltman studied singing at the Royal Academy of Music.

This season he sings *Don Giovanni* at the Royal Opera House, Covent Garden, and Deutsche Staatsoper, Berlin; *Il barbiere di Siviglia* at the Metropolitan Opera, New York; and returns to the Bayerische Staatsoper, Munich, Los Angeles Opera, Vienna State Opera and Frankfurt Opera.

A renowned recitalist and concert performer, he has appeared with major orchestras across Europe and the USA.

His discography includes the three Schubert song cycles for Wigmore Live, Schumann's *Dichterliebe* and *Liederkreis* Op.24 and songs by Brahms, Warlock, Holst, Somervell, Debussy, Poulenc and Fauré.



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ACADEMY OF ANCIENT MUSIC

The Academy of Ancient Music is renowned as one of the world's finest orchestras, thrilling audiences with its fresh, engaging performances of baroque and classical music. Playing on period instruments and inspired by the soundworlds composers might have known, the AAM has changed the perceptions of a generation of music-lovers through its concerts and recordings of music from Monteverdi to Beethoven.

Founded in 1973 by the late Christopher Hogwood, the AAM has since performed the world over, and is known to millions worldwide for its discography of over 300 CDs, among them Brit, *Gramophone* and MIDEM award-winners. Highlights include discs of Handel operas starring David Daniels, Dame Joan Sutherland, Cecilia Bartoli and Dame Emma

Kirkby, and the first-ever recordings on period instruments of Mozart's complete symphonies and Beethoven's piano concertos.

In 2006 the harpsichordist and conductor Richard Egarr succeeded Christopher Hogwood as Music Director. Since then Egarr has toured with the orchestra to major concert halls throughout the Far East, USA, Australia and Europe. His recordings with the AAM have won Edison, *Gramophone* and MIDEM awards, and include a cycle of Handel's complete instrumental music Opp.1-7 and the world-premiere recording of music by 17th century English composer Christopher Gibbons.

In June 2012 Egarr directed the AAM in a performance of Handel's *Water Music* as part of the Queen's Thames Diamond Jubilee Pageant.

The AAM enjoys ongoing relationships with a superlative roster of guest artists. Alongside the stewardship of Richard Egarr, regular guest directors and artists include violinist Alina Ibragimova, mezzo-soprano Sarah Connolly, counter-tenor Iestyn Davies, conductor Bernard Labadie and the Choir of King's College, Cambridge.

The AAM is dedicated to providing enriched experiences of baroque and classical music for a worldwide audience. In 2009 it featured in the world's first live global classical choral cinecast, in which Handel's *Messiah* was streamed to thousands of cinemas worldwide; and in summer 2013 it accompanied the National Gallery's exhibition "Vermeer and Music" as Resident Ensemble, the first time that musical performance had been featured as an ongoing part of a major London art exhibition.

Millions of tracks from the AAM's discography have been streamed via the AAMplayer at

aam.co.uk since its launch in 2011; and in 2013 AAM Records was launched with an acclaimed disc surveying the development of the symphony in the 18th century – *Birth of the symphony: Handel to Haydn*.

The AAM is Associate Ensemble at the Barbican Centre in London and Orchestra-in-Residence at the University of Cambridge.

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"Neat and stylish music-making that delivered impact, power and distinction"
The Guardian, 2014

ORCHESTRA I

VIOLIN I

Pavlo Beznosiuk (Mathuys Hofmans, Antwerp, 1676)

Iona Davies (Anonymous, Tyrolean, c.1750)

Stephen Pedder (Sebastian Dallinger, Vienna, 1783)

VIOLIN II

Rebecca Livermore (Francois Goutenoyre, Lyon, 1682)

Liz MacCarthy (Andrea Castagneri, Paris, 1750)

Persephone Gibbs (Amati workshop, Cremona, c.1680)

VIOLA

Jane Rogers (Jan Pawlikowski, Krakow, 2008; after Guarnerius, Cremona)

FLUTE

Rachel Beckett (Martin Wenner, Singen, 2004; after Carlo Palanca, Torino, c.1750)

Guy Williams (Martin Wenner, Singen, 2003; after Carlo Palanca, Torino, c.1750)

OBOE

Andreas Helm (Paolo Grazzi, Verona, 2002; after Thomas Stanesby Jr, London, 1720)

Lars Henriksson (Pau Orriols, 2006; after Thomas Stanesby Jr, London, 1720)

OBOE D'AMORE

Andreas Helm (Alberto Ponchio, Vicenza, 2013; after J Eichtopf, Leipzig, c.1720)

Lars Henriksson (Alfredo Bernardini, Amsterdam, 2011; after J Eichtopf, Leipzig, c.1720)

OBOE DA CACCIA

Andreas Helm (Henri Gohin, Boissy l'Aillerie, 2001; after J Eichtopf, Leipzig, c.1725)

Lars Henriksson (Wolfgang Kube, Berlin, 2003; after J Eichtopf, Leipzig, c.1725)

LUTE

William Carter (Martin Haycock, rebuilt by Klaus Jacobsen, London, 2009; after Hans Frei, Bologna, c.1520)

ORCHESTRA II

VIOLIN I

Rodolfo Richter (Nicolo Amati, Cremona, 1642)

Sijie Chen (Joan Carol Klotz, Mittenwald, c.1760)

Marianna Szücs (Roland Ross, Guildford, 1979)

VIOLIN II

William Thorp (Anonymous, English, c.1750)

Joanna Lawrence (Anonymous, French/Flemish, c.1740)

Christiane Eidsten Dahl (Jan Pawlikowski, Krakow, 2003; after Stradivari, Cremona, 1715)

VIOLA

Ricardo Cuende Isuskiza (Jan Pawlikowski, Krakow, 2011; after Guarnerius, Cremona)

FLUTE

Christine Garratt (Roderick Cameron, Scotland, 1997; after Jacob Denner, Nuremberg, c.1720)

Brinley Yare (Martin Wenner, Singen, 2010; after Carlo Palanca, Torino, c.1750)

OBOE

Gail Hennessy (Toshi Hasegawa, Deventer, 2005; after Jacob Denner, Nuremberg, c.1720)

Leo Duarte (Sand Dalton, San Francisco, 2011; after J Eichentopf, Leipzig, c.1720)

CONTINUO

CELLO

Tomasz Pokrzywinski (Bastian Muthesius, Berlin, 2006; after Stradivarius "Servais", Cremona, 1701)

DOUBLE BASS

Judith Evans (Anonymous, Italy, c.1750)

BASSOON

Ursula Leveaux (Peter de Koningh, The Netherlands, 1987; after Prudent, Paris, c.1720)

HARPSICHORD

Richard Egarr (Double-manual by Malcolm Greenhalgh, 2005; after a Franco-Flemish original)

Jan Waterfield (Single-manual by William Schofield, 1988; revised by Malcolm Greenhalgh, London, 2001; after Marc Ducornet, Paris)

CHAMBER ORGAN

Alastair Ross (Chamber organ by Henk Klop, Garderen; 8' principal, 8' gedact, 4' octave, 2' fifteenth)

Tuning: A=415

CHOIR I

SOPRANO

Elizabeth Drury
Philippa Hyde
Anna Whyte

ALTO

Michal Czerniawski
Lucy Goddard

TENOR

Matthew Sandy
Michael Solomon Williams

BASS

Richard Bannan
Richard Latham
Charles Pott

CHOIR II

SOPRANO

Nina Bennet
Emma Brain-Gabbott
Helen Groves

ALTO

Christopher Field
Susanna Spicer

TENOR

Edmund Hastings
Stuart Jackson

BASS

Michael Bundy
Samuel Queen
Philip Tebb

The Choir of the AAM was founded by Richard Egarr in 2007, and has since performed at concert halls throughout the world. In 2008 it won the Choir of the Year award at the Beijing Classical Elites; and its debut recording – the first ever of works by 17th century English composer Christopher Gibbons – was released in 2012.



AAM RECORDS

aam.co.uk/recordings

"Another day, another orchestra own-label. But wait, because this is something special. The ambitious roster of forthcoming releases, including the Bach Passions with stellar casts, should be worth waiting for." CLASSICAL MUSIC MAGAZINE, OCTOBER 2013

BIRTH OF THE SYMPHONY HANDEL TO HAYDN

AAM001, released October 2013

Richard Egarr • director & harpsichord

★★★★★

CLASSICAL MUSIC MAGAZINE

Disc of the Week

BBC RADIO 3

"A striking success ... Expertly led by harpsichordist Richard Egarr, and superbly played, it programmes an attractive selection of symphonies by five 18th-century composers to illustrate the title 'Birth of the symphony'. The contents prove enjoyable both in sequence and as historical display case."

BBC MUSIC MAGAZINE



JS BACH ST JOHN PASSION

AAM002, released March 2014

Richard Egarr • director & harpsichord
Choir of the AAM

"James Gilchrist is an incisive and emotional storyteller."

THE OBSERVER

Nominated, best baroque vocal recording
2014 GRAMOPHONE AWARDS



JS BACH ORCHESTRAL SUITES

AAM003, released November 2014

Richard Egarr • director & harpsichord

★★★★★

FINE MUSIC MAGAZINE

"Exuberant and full of vitality."

BBC RADIO 3



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JS BACH ST MATTHEW PASSION

AAM004

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Saint Jude-on-the-Hill, London, UK.

AAM004

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