

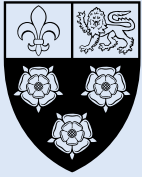
THE CHOIR OF
KING'S COLLEGE
CAMBRIDGE



BACH

ST MATTHEW PASSION

Academy of Ancient Music
Sir Stephen Cleobury



THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

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BACH

ST MATTHEW PASSION, BWV 244.2

James Gilchrist *Evangelista (Evangelist)*

Matthew Rose *Christus (Jesus)*

Sophie Bevan *soprano*

David Allsopp *countertenor*

Mark Le Brocq *tenor*

William Gaunt *bass*

Joshua Geddes *Judas (Judas)*

William Crane *Petrus (Peter)*

Charlie Baigent *Pontifex (High Priest)*

George Gibbon *Testis I (Testifier I)*

James Micklethwaite *Testis II (Testifier II)*

Chris Nehaul *Pontifex I (Chief Priest I)*

Trojan Nakade *Pontifex II (Chief Priest II)*

Jack Bowley *Ancilla I (1st Maid)*

Joshua O'Neill *Ancilla II (2nd Maid)*

The Choir of King's College, Cambridge

The Choir of King's College School, Cambridge *ripieno*

Academy of Ancient Music

Sir Stephen Cleobury *conductor*

PART 1

1	No. 1 Kommt, ihr Töchter, helft mir klagen <i>CHORUS and CHORALE</i>	6:58
2	No. 2 Da Jesus diese Rede vollendet hatte <i>EVANGELIST and JESUS</i>	0:38
3	No. 3 Herzliebster Jesu, was hast du verbrochen <i>CHORALE</i>	0:40
4	No. 4 Da versammelten sich die Hohenpriester <i>EVANGELIST, CHORUS and JESUS</i>	3:04
5	No. 5 Du lieber Heiland du <i>RECITATIVE (alto)</i>	0:52
6	No. 6 Buß und Reu <i>ARIA (alto)</i>	4:10
7	No. 7 Da ging hin der Zwölfen einer <i>EVANGELIST and JUDAS</i>	0:40
8	No. 8 Blute nur, du liebes Herz <i>ARIA (soprano)</i>	4:37
9	No. 9 Aber am ersten Tage der süßen Brot <i>EVANGELIST, JESUS and CHORUS</i>	2:14
10	No. 10 Ich bins, ich sollte büßen <i>CHORALE</i>	0:45
11	No. 11 Er antwortete und sprach <i>EVANGELIST, JESUS and JUDAS</i>	3:00
12	No. 12 Wiewohl mein Herz in Tränen schwimmt <i>RECITATIVE (soprano)</i>	1:27
13	No. 13 Ich will dir mein Herze schenken <i>ARIA (soprano)</i>	3:46
14	No. 14 Und da sie den Lobgesang gesprochen hatten <i>EVANGELIST and JESUS</i>	1:05
15	No. 15 Erkenne mich, mein Hüter <i>CHORALE</i>	0:55
16	No. 16 Petrus aber antwortete und sprach zu ihm <i>EVANGELIST, PETER and JESUS</i>	1:06
17	No. 17 Ich will hier bei dir stehen <i>CHORALE</i>	0:57
18	No. 18 Da kam Jesus mit ihnen zu einem Hofe <i>EVANGELIST and JESUS</i>	1:36
19	No. 19 O Schmerz! Hier zittert das gequälte Herz <i>RECITATIVE (tenor) and CHORALE</i>	2:01
20	No. 20 Ich will bei meinem Jesu wachen <i>ARIA (tenor) and CHORUS</i>	5:04
21	No. 21 Und ging hin ein wenig <i>EVANGELIST and JESUS</i>	0:41
22	No. 22 Der Heiland fällt vor seinem Vater nieder <i>RECITATIVE (bass)</i>	0:56
23	No. 23 Gerne will ich mich bequemen <i>ARIA (bass)</i>	4:08
24	No. 24 Und er kam zu seinen Jüngern <i>EVANGELIST and JESUS</i>	1:10
25	No. 25 Was mein Gott will, das g'scheh allzeit <i>CHORALE</i>	1:00
26	No. 26 Und er kam und fand sie aber schlafend <i>EVANGELIST, JESUS and JUDAS</i>	2:20
27	No. 27 So ist mein Jesus nun gefangen <i>ARIA (soprano and alto) and CHORUS</i>	4:32
28	No. 28 Und siehe, einer aus denen <i>EVANGELIST and JESUS</i>	2:11
29	No. 29 O Mensch, beweine deine Sünde groß <i>CHORALE</i>	6:13

PART 2

1	No. 30 Ach, nun ist mein Jesus hin <i>ARIA (alto) and CHORUS</i>	3:51
2	No. 31 Die aber Jesum gegriffen hatten <i>EVANGELIST</i>	1:08
3	No. 32 Mir hat die Welt trüglich gericht' <i>CHORALE</i>	0:41
4	No. 33 Und wiewohl viel falsche Zeugen herzutraten <i>EVANGELIST, TESTIFIERS and HIGH PRIEST</i>	1:19
5	No. 34 Mein Jesus schweigt <i>RECITATIVE (tenor)</i>	1:05
6	No. 35 Geduld! Wenn mich falsche Zungen stechen <i>ARIA (tenor)</i>	3:32
7	No. 36 Und der Hohepriester antwortete <i>EVANGELIST, HIGH PRIEST, JESUS and CHORUS</i>	2:04
8	No. 37 Wer hat dich so geschlagen <i>CHORALE</i>	0:44
9	No. 38 Petrus aber saß draußen im Palast <i>EVANGELIST, MAIDS, PETER and CHORUS</i>	2:31
10	No. 39 Erbarme dich, mein Gott <i>ARIA (alto)</i>	6:21
11	No. 40 Bin ich gleich von dir gewichen <i>CHORALE</i>	0:57
12	No. 41 Des Morgens aber hielten alle Hohepriester <i>EVANGELIST, JUDAS, CHIEF PRIESTS and CHORUS</i>	1:56
13	No. 42 Gebt mir meinen Jesum wieder <i>ARIA (bass)</i>	2:52
14	No. 43 Sie hielten aber einen Rat <i>EVANGELIST, PILATE and JESUS</i>	2:03
15	No. 44 Befiehl du deine Wege <i>CHORALE</i>	0:56
16	No. 45 Auf das Fest aber hatte der Landpfleger Gewohnheit <i>EVANGELIST, PILATE, PILATE'S WIFE and CHORUS</i>	2:29
17	No. 46 Wie wunderbarlich ist doch diese Strafe <i>CHORALE</i>	0:39
18	No. 47 Der Landpfleger sagte <i>EVANGELIST and PILATE</i>	0:15
19	No. 48 Er hat uns allen wohlgetan <i>RECITATIVE (soprano)</i>	1:11
20	No. 49 Aus Liebe will mein Heiland sterben <i>ARIA (soprano)</i>	5:07
21	No. 50 Sie schrieen aber noch mehr <i>EVANGELIST, PILATE and CHORUS</i>	2:04
22	No. 51 Erbarm es Gott <i>RECITATIVE (alto)</i>	0:58
23	No. 52 Können Tränen meiner Wangen <i>ARIA (alto)</i>	6:36

PART 2 (CONTINUED)

24	No. 53 Da nahmen die Kriegsknechte des Landpflegers <i>EVANGELIST and CHORUS</i>	1:15
25	No. 54 O Haupt voll Blut und Wunden <i>CHORALE</i>	1:58
26	No. 55 Und da sie ihn verspottet hatten <i>EVANGELIST</i>	1:10
27	No. 56 Ja freilich will in uns das Fleisch und Blut <i>RECITATIVE (bass)</i>	0:41
28	No. 57 Komm, süßes Kreuz, so will ich sagen <i>ARIA (bass)</i>	5:13
29	No. 58 Und da sie an die Stätte kamen <i>EVANGELIST and CHORUS</i>	3:43
30	No. 59 Ach Golgatha, unselges Golgatha <i>RECITATIVE (alto)</i>	1:25
31	No. 60 Sehet, Jesus hat die Hand <i>ARIA (alto) and CHORUS</i>	3:30
32	No. 61 Und von der sechsten Stunde an <i>EVANGELIST, JESUS and CHORUS</i>	2:22
33	No. 62 Wenn ich einmal soll scheiden <i>CHORALE</i>	1:06
34	No. 63 Und siehe da, der Vorhang im Tempel zerriß <i>EVANGELIST and CHORUS</i>	2:42
35	No. 64 Am Abend, da es kühle war <i>RECITATIVE (bass)</i>	1:49
36	No. 65 Mache dich, mein Herze, rein <i>ARIA (bass)</i>	6:42
37	No. 66 Und Joseph nahm den Leib <i>EVANGELIST, PILATE and CHORUS</i>	2:49
38	No. 67 Nun ist der Herr zur Ruh gebracht <i>RECITATIVE and CHORUS</i>	1:43
39	No. 68 Wir setzen uns mit Tränen nieder <i>CHORUS</i>	5:23

BACH'S MATTHEW PASSION

John Butt

The Passion story was represented in a musical-dramatic tradition long before the invention of opera and oratorio. But it was only a matter of time before these later dramatic genres would cross-fertilise with the earlier traditions. This began to happen towards the end of the seventeenth century, as librettists and composers increasingly embellished the Gospel texts with free arias, meditations and demanding instrumental *obbligati*. Many composers sought to capitalise on the operatic conventions that congregations would have experienced in the world of secular entertainment. Nevertheless, the Passion in this new oratorio style did not arrive in Leipzig until 1717 (at the modish Neue-Kirche), and the ageing Johann Kuhnau did not introduce an oratorio Passion at the Cantorate of the Thomasschule until 1721, thus shortly before Bach himself came to Leipzig (1723). So, one of the greatest ironies about Bach's Passions is that their original audiences were far less familiar with the genre than many of us are today. Moreover – as is the case with virtually all Bach's most celebrated music – we might have heard them many more times than did the original performers, or even Bach himself.

Bach's Passions were performed during the afternoon Vespers on Good Friday, their two parts replacing the cantata and Magnificat, which were normally presented

on either side of the sermon. Like Bach's cantatas, the Passions assimilate something of the sermon's function, since the free poetry of the arias, ariosos and framing choruses provide both a commentary and an emotional interpretation of the biblical text in the world of the listener. This is something quite different from the function of an aria in opera, which normally actualises a specific character within the represented world. But it is not difficult to understand some of the complaints about the new Passion genre from pious individuals in Lutheran Germany; Passions do, after all, borrow liberally from secular conventions such as dance and, especially, opera.

Particularly striking in the construction of both the free poetry (by the Leipzig poet, Christian Friedrich Henrici, or 'Picander') and Bach's musical setting of Matthew's Passion narrative is the emphasis on dialogue form – necessitating the performing format of double chorus and orchestra. This rhetorical device allows for contrasting or even opposing viewpoints to be presented simultaneously and also to personify the various 'voices' within a single listener, as if acting out one's own reactions and conflicts. The most impressive of the dialogue numbers is the opening chorus, which sets out some of the topics that the meditative numbers are to cover; indeed, it seeds several specific words that feature in later arias. Perhaps Picander and Bach hoped that the congregation would retain some of these expressions (e.g. '*Sehet*', '*Erbarm dich unser*', '*seht die Geduld*', etc.) in the unconscious before hearing the corresponding aria much later. It is also highly likely that interested participants could have purchased the libretto in advance and were therefore able to come to the service prepared for the various theological themes and emotions that the overall Passion performance would traverse. The opening is cast as a dialogue between Christian believers and

'the Daughters of Zion' (allegorical personages from the *Song of Songs*, reinterpreted as contemporary witnesses to Jesus's suffering). The theme of Solomon's love is recast in a Christian context with Jesus as the loving bridegroom and the church as his bride. A third element is introduced with a German chorale based on the Agnus Dei, '*O Lamm Gottes, unschuldig*', sung by *ripieno* sopranos. Jesus is thus portrayed as an innocent sacrificial lamb, an image that points towards the Apocalypse when Christ as a lamb rules the New Jerusalem, a bridegroom to the ('feminine') community of all believers (and therefore referencing Revelation). In the work as a whole, Bach spins a dialogue between Old and New Testaments, then between these and the Lutheran tradition (e.g. the chorales), and, finally, between all these temporal layers and the listeners in their own time. It may well be that this sense of ongoing conversation is what has rendered this work so durable in later contexts, drawing in the listener to continue the conversation, whether within or outside the Christian tradition.

The dialogic element also serves to render the various crowd choruses more dramatic. In the context of Leipzig's main churches, where only a very small proportion of the congregation would have been able to see the musicians, this might have given the performance a much more spatial, almost stereo, quality. In other words, the drama lies almost entirely in the sound rather than anything visual, and this would be compatible with the sense of the 'real' drama lying in the mind of the believer rather than in any represented character. This is a typically Lutheran contribution to western culture, by which the sound of the 'Word' and its interpretation encourage a sense of change and renewal. Bach took many of the standard operatic conventions and simply reworked them to reposition the normal focus on the staged drama

within the individual's soul (therefore, the recorded format is curiously authentic to the original dynamics of the work). This aspect of dynamic hearing is taken further in later meditative numbers, such as the tenor aria '*Ich will bei meinem Jesu wachen*' [20], where the singer tells his listeners in Choir II how staying with Jesus will bring them all salvation; the choir's entries become increasingly confident as their understanding grows, so that eventually they are able to finish the aria without the tenor's help. When Jesus is arrested, one half of the forces, represented by soprano and alto soloists, sing of their sorrow at Jesus's capture, while Choir II expresses the anger at his mistreatment; finally, the entire choral forces enter to express a desire for revenge against the betrayer ('*Sind Blitze, sind Donner*'). All this seems to mimic the train of thought (both split between two emotions and erupting into uncontrollable anger) that a contemporary witness and a modern believer might go through. Just a couple of minutes later, the theological dial is turned to end Part I, with the chorale '*O Mensch, beweine*' [29]: in fact, all humans are inherently sinful, so it was in retrospect hypocritical to call for vengeance. Only by admitting this can the process of salvation even begin. The preacher who would have given the central sermon just after this point must surely have felt envious of the power with which Bach's Passion setting created a theologically plausible process of emotions in real time, before he had even begun.

Emotions clearly play a strong part in the larger second half of the piece, which originally came after the sermon. Spiritual love is expressed by the opening dialogue by which the erotic poetry of the *Song of Songs* is turned to represent the bereft believer, comforted by her companions, who describe her as the 'most beautiful among women'. The next arias explore steadfastness in the

face of false accusations ('*Geduld*' [35] – with its jagged accompanying rhythms against which the tenor attempts to remain calm); the celebrated transference of Peter's guilt to the believer in '*Erbarme dich*' [39]; and the sense of failure, loss and the desire to reverse the transaction after Judas's suicide. Then the meditative movements move on to themes of love and Jesus's unconditional generosity, as if to change the overall emotional trajectory. This prepares for the final set of arias, which often relate to the individual's assimilation and imitation of Jesus's model (beginning with the superb aria, '*Komm, süßes Kreuz*' [57], which takes its theme from the first imitator of Christ, Simon of Cyrene, who helped carry the cross). The final aria seems to represent a final assimilation of the theme of atonement: as the Lord is buried in the grave, his spiritual presence is buried in the believer's heart ('*Mache dich, mein Herze, rein*') [65]. Here the deep oboes *da caccia* are fully reconciled with the strings, and the compound metre recalls the very first chorus. But all is now transformed: what was originally the tonality of E minor is now B-flat major, the furthest distance possible in Bach's tonal system.

If the emotional manipulation of the listener is crucially activated within the extensive and iterative arena of the aria (usually circling round a principal musical section which returns in various guises, often literally), the essence of the story itself lies in the sequence of recitatives and choruses, which together set Matthew's original text. Here Bach excels himself in the dramatic presentation of the Evangelist's text, which, in the third person (and therefore much more akin to novelistic narration than the conversational recitative of opera), seems to conjure up the entire story within our present. Although Jesus's part accounts for a relatively small proportion of the music as a whole, his presence is rendered particularly

acute through the addition of the string 'halo', something that is only dropped at the very end of Jesus' life when – with his fully human suffering – he asks why God has forsaken him. Bach's skill lies not only in the remarkable sequence of keys (covering something close to all the available tonalities) but also in the ways in which the very shape of the individual voices is stretched and inflected through the expressive control of narrational melody. Much the same is evident in the choruses, for instance where the call for crucifixion ('*Lass ihn kreuzigen!*') is set with uncomfortable chromaticism and leaps: it is as if the very distention of the tortured limbs is acted out in the larynx.

One aspect of Bach's performance that may be considered is the way in which the piece might originally have been heard in relation to the libretto available to the congregation. The text only survives in a collection of Picander's poetry from 1729, but its layout is entirely compatible with surviving libretti for other Bach vocal works. All that the libretto presents is the text of the free poetry of arias and meditative choruses, each one cued by a reference to the point reached in Matthew's story. Thus, the first recitative-aria pair occurs 'after the woman has anointed Jesus'. The original listener would presumably have read each aria text while listening to the familiar gospel narrative (interspersed with chorales, which would have been very familiar, but which are not listed in the libretto), drawing each of the fifteen scenes together in the expectation of the meditation to come. There is some unevenness in this pattern, such as when the scene is very short (e.g. Judas's betrayal [7], between the arias '*Buß und Reu*' and '*Blute nur*'), or when the aria seems to burst into the middle of a scene ('*So ist mein Jesu nun gefangen*') [27]. Most striking is the way the renewed call for Jesus's crucifixion bursts in at the

end of what is arguably the most beautiful aria, relating to Jesus's supreme act of love ('*Aus Liebe will mein Heiland sterben*') [49]. Here we get the sense of a scene that has been interrupted by the aria, and the return to brutality is surely one of the most disturbing moments in the history of western music. With the recurrence of the chorus '*Laß ihn kreuzigen!*' a tone higher, there is a degree of intensification, but also perhaps of the change wrought by the sentiment of the aria: we recognise it as precisely the same music, yet every note is different.

With its unfolding levels of symbolism, theological interpretation and – most striking of all – psychological insight, the *Matthew Passion* is perhaps the most challenging and ambitious artwork on a Christian theme. It is thus not entirely surprising that Bach seems to have spent considerable time and care in preparing the work. He may have started work as early as 1725 but clearly did not finish or perfect it in time for the Good Friday performance (the *John Passion* had to be repeated). Bach did not present the *Matthew Passion* until 1727 and recast it in its most familiar form in 1736, performing it again in the early 1740s. In the event, such historical details might begin to seem rather trivial when this work – coming from a relatively obscure venue in eighteenth-century Europe – continues to provide an experience that is almost on the threshold of what is emotionally bearable.



LIBRETTO

St. Matthew Passion (BWV 244.2)

ERSTER TEIL

① ARIA-CHORUS und CHORAL

Die Tochter Zion (Chorus I)

Kommt, ihr Töchter, helft mir klagen,
Sehet

Die Gläubigen (Chorus II)

Wen?

Die Tochter Zion (Chorus I)

den Bräutigam,
Seht ihn

Die Gläubigen (Chorus II)

Wie?

Die Tochter Zion (Chorus I)

als wie ein Lamm!

Ripieno Chorus

O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,

PART ONE

① ARIA-CHORUS and CHORALE

The Daughter Zion (Chorus I)

Come, you Daughters [of Zion], help me lament;
look

The Believers (Chorus II)

At whom?

The Daughter Zion (Chorus I)

at the Bridegroom;
look at him

The Believers (Chorus II)

As how?

The Daughter Zion (Chorus I)

just like a lamb!

Ripieno Chorus

O Lamb of God,
slaughtered guiltless on the beam of the cross,

Die Tochter Zion (Chorus I)

Sehet,

Die Gläubigen (Chorus II)

Was?

Die Tochter Zion (Chorus I)

seht die Geduld,

Ripieno Chorus

Allzeit erfunden geduldig,
Wiewohl du warest verachtet.

Die Tochter Zion (Chorus I)

Seht

Die Gläubigen (Chorus II)

Wohin?

Die Tochter Zion (Chorus I)

auf unsre Schuld;

Ripieno Chorus

All Sünd hast du getragen,
Sonst müßten wir verzagen.

Die Tochter Zion und Die Gläubigen (Chorus I und II)

Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!

Ripieno Chorus

Erbarm dich unser, o Jesu!

Die Tochter Zion und Die Gläubigen (Chorus I und II)

Kommt, ihr Töchter, helft mir klagen,

The Daughter Zion (Chorus I)

Look,

The Believers (Chorus II)

At what?

The Daughter Zion (Chorus I)

look at the patience;

Ripieno Chorus

always found to be patient,
however much you were despised.

The Daughter Zion (Chorus I)

look

The Believers (Chorus II)

Where?

The Daughter Zion (Chorus I)

on our guilt;

Ripieno Chorus

You have borne all sin;
otherwise, we would have to despair.

The Daughter Zion and The Believers (Chorus I and II)

look at him, out of love and favour,
bearing [the] wood of the cross himself!

Ripieno Chorus

Have mercy on us, o Jesus!

The Daughter Zion and The Believers (Chorus I and II)

Come, you Daughters, help me lament;

Die Tochter Zion (Chorus I)

Sehet

Die Gläubigen (Chorus II)

Wen?

Die Tochter Zion (Chorus I)

den Bräutigam,
Seht ihn

Die Gläubigen (Chorus II)

Wie?

Die Tochter Zion (Chorus I)

als wie ein Lamm,

Die Tochter Zion und Die Gläubigen (Chorus I und II)

als wie ein Lamm!

② EVANGELISTA und JESUS**Evangelista**

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

Jesus

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

③ CHORAL**Chorus I und II**

Herzliebster Jesu, was hast du verbrochen,
Daß man ein solch scharf Urteil hat gesprochen?

The Daughter Zion (Chorus I)

look

The Believers (Chorus II)

At whom?

The Daughter Zion (Chorus I)

at the Bridegroom;
look at him

The Believers (Chorus II)

As how?

The Daughter Zion (Chorus I)

just like a lamb,

The Daughter Zion and The Believers (Chorus I and II)

just like a lamb!

② EVANGELIST and JESUS**Evangelist**

When Jesus had brought this discourse to a close,
he said to his disciples:

Jesus

You know that after two days it will be Passover, and
the Son of Man will be handed over, so that he may be
crucified.

③ CHORALE**Chorus I and II**

Most beloved Jesus, what wrong have you committed,
that such a severe judgment is pronounced?

Was ist die Schuld, in was für Missetaten
Bist du geraten?

④ **EVANGELISTA, CHORUS und JESUS**

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:

Chorus I und II

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

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:

Chorus I

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

Evangelista

Da das Jesus merket, sprach er zu ihnen:

What is the trespass; for what sort of misdeeds
have you been caught?

④ **EVANGELIST, CHORUS and JESUS**

Evangelist

Then the chief priests and scripture experts
and the elders among the people
gathered in the palace of the high priest,
who was called Caiaphas, and held council on
how with cunning they might seize and kill Jesus.
But they said:

Chorus I and II

By no means during the Festival,
so that there won't be an insurrection among the people.

Evangelist

Now when Jesus was at Bethany,
in the house of Simon the leper,
a woman who had a glass jar
with precious water approached him
and poured it on his head,
as he sat at table.
When his disciples saw that,
they became angry and said:

Chorus I

What purpose does this waste serve?
This water might have been sold
for a great sum and given to the poor.

Evangelist

When Jesus noticed that, he said to them:

Jesus

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

5 RECITATIVO**Alt**

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

6 ARIA**Alt**

Buß und Reu
 Knirscht das Sündenherz entzwei,

Daß die Tropfen meiner Zähren
 Angenehme Spezerei,
 Treuer Jesu, dir gebären.

Jesus

Why do you trouble the woman?
 She has done me a good deed.
 The poor you will always have with you;
 but me you will not always have.
 The reason why she has poured this water
 on my body is that I am going to be buried.
 Truly, I say to you:
 wherever this good news is preached
 in the entire world,
 they will also, in memorial to her,
 tell of what she has done.

5 RECITATIVE**Alto**

You, dear Saviour, you:
 if your disciples foolishly pick a quarrel
 because this good woman wants to prepare
 your body with salve
 for the grave,
 then let me in the meantime pour
 from the rivers of tears in my eyes
 a [stream of precious] water upon your head!

6 ARIA**Alto**

Penitence and remorse
 grinds my sinful heart into pieces,

so that my teardrops bring forth
 spices acceptable
 to you, faithful Jesus.

7 EVANGELISTA und JUDAS

Evangelista

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

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.

8 ARIA

Sopran

Blute nur, du liebes Herz!

Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.

9 EVANGELISTA, CHORUS und JESUS

Evangelista

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

Chorus I

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

7 EVANGELIST and JUDAS

Evangelist

Then one of the Twelve, named Judas Iscariot,
went up to the chief priests and said:

Judas

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

Evangelist

And they offered him thirty pieces of silver.
And from then on he sought an opportunity
where he might betray him.

8 ARIA

Soprano

Bleed away, you loving heart!

Oh! a child that you have reared,
who has suckled at your breast,
threatens to murder its caretaker,
for it [the child] has become a serpent.

9 EVANGELIST, CHORUS and JESUS

Evangelist

But on the first day [of the Festival] of Unleavened Bread
the disciples approached Jesus and said to him:

Chorus I

Where do you want us to prepare for you
to eat the Passover lamb?

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.

Evangelista

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

Chorus I

Herr, bin ichs?

10 CHORAL**Chorus I und II**

Ich bins, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden

Evangelist

He said:

Jesus

Go forth into the city to a certain one
and say to him: "The master would have us say to you,
'My time is at hand; I will keep
the Passover at 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 down
at table with the Twelve.
And as they ate, he said:

Jesus

Truly, I say to you:
one among you will betray me.

Evangelist

And they became very distressed, and started,
each and every one among them, to say to him:

Chorus I

Lord, am I the one?

10 CHORALE**Chorus I and II**

I am the one, I should atone:
bound, hand and foot,
in hell.
The scourges and the bonds

Und was du ausgestanden,
Das hat verdient meine Seel.

11 EVANGELISTA, JESUS und JUDAS

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.

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:

and what you have endured –
my soul has merited that.

11 EVANGELIST, JESUS and JUDAS

Evangelist

He answered, saying:

Jesus

He who dips his hand in the bowl with me
will betray me.
The Son of Man is going forth,
indeed, as it is written of him;
yet, woe to the man
by whom the Son of Man is betrayed!
It would be better for him
if this same man had never even been born.

Evangelist

Then Judas (who betrayed him) answered, saying:

Judas

Am I the one, rabbi?

Evangelist

He said to him:

Jesus

You are saying so.

Evangelist

But as they ate, Jesus took the bread, gave thanks
and broke it and handed it to the disciples, saying:

Jesus

Nehmet, esset, das ist mein Leib.

Evangelista

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

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.

12 RECITATIVO**Sopran**

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 der Welt mit denen Seinen
Nicht böse können meinen,
So liebt er sie bis an das Ende.

13 ARIA**Sopran**

Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!

Jesus

Take, eat; this is my body.

Evangelist

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

Jesus

Drink from it, all of you;
this is my blood of the new testament,
which is shed for many
for the forgiveness of sins.
I say to you: from now on
I shall drink no more
from this fruit of the grapevine,
until the day when I shall drink it new
with you in my Father's kingdom.

12 RECITATIVE**Soprano**

Though my heart swims in tears
because Jesus takes leave of me,
still his testament makes me glad:
his flesh and blood – o treasure –
he passes on to me, into my hands.
Just as in the world toward his own
he cannot mean any harm,
just so does he love them until the end.

13 ARIA**Soprano**

I will give my heart to you;
sink into it, my Salvation!

Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei so sollst du mir allein
Mehr als Welt und Himmel sein.

14 EVANGELISTA und JESUS

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.

15 CHORAL

Chorus I und II

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

I will immerse myself in you;
even if to you the world is too small,
ah then to me you shall alone
be more than the world and heaven.

14 EVANGELIST and JESUS

Evangelist

And after they had rendered the song of praise,
they went out to the Mount of Olives.
Then Jesus said to them:

Jesus

This very night you will all be offended at me.
For it is written,
“I shall strike the shepherd,
and the sheep of the flock will scatter.”
But when I rise [from the dead],
I will go forth before you to Galilee.

15 CHORALE

Chorus I and II

Recognise me, my guardian,
my shepherd; accept me!
From you, source of all good things,
much good has come to me.
Your mouth has refreshed me
with milk and sweet fare;
your spirit has endowed me
with many a heavenly delight.

16 EVANGELISTA, PETRUS und JESUS

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.

Evangelista

Desgleichen sagten auch alle Jünger.

17 CHORAL

Chorus I und II

Ich will hier bei dir stehen;
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht.
Wenn dein Herz wird erblassen

16 EVANGELIST, PETER and JESUS

Evangelist

But Peter answered, saying to him:

Peter

Even were they all to be offended at you,
still I will never be offended.

Evangelist

Jesus said to him:

Jesus

Truly, I say to you:
this very night, before the cock crows,
you will disavow me three times.

Evangelist

Peter said to him:

Peter

And should I have to die with you,
I will not disavow you even then.

Evangelist

All the disciples said similar things.

17 CHORALE

Chorus I and II

I will stand here beside you;
please do not despise me!
I will not take leave of you
when your heart breaks.
When your heart turns pale

Im letzten Todesstoß,
Alsdenn will ich dich fassen
In meinen Arm und Schoß.

18 EVANGELISTA und JESUS

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 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!

19 RECITATIVO und CHORAL

Die Tochter Zion (Tenor)

O Schmerz!
Hier zittert das gequälte Herz;
Wie sinkt es hin, wie bleicht sein Angesicht!

Chor der Gläubigen (Chorus II)

Was ist die Ursach aller solcher Plagen?

in the final deathblow,
then I will embrace you
in my arms and bosom.

18 EVANGELIST and JESUS

Evangelist

Then Jesus came with them to a villa,
which was called Gethsemane,
and said to his disciples:

Jesus

Sit here, until I go over there and pray.

Evangelist

And [he] took with him Peter
and the two sons of Zebedee
and began to grieve and lose heart.
Then Jesus said to them:

Jesus

My soul is distressed, to the point of death;
remain here and stay alert with me!

19 RECITATIVE and CHORALE

The Daughter Zion (Tenor)

O agony!
Here the afflicted heart trembles;
how it sinks to the ground, how his face pales!

Chorus of Believers (Chorus II)

What is the cause of all such torments?

Die Tochter Zion (Tenor)

Der Richter führt ihn vor Gericht.
Da ist kein Trost, kein Helfer nicht.

Chor der Gläubigen (Chorus II)

Ach! meine Sünden haben dich geschlagen;

Die Tochter Zion (Tenor)

Er leidet alle Höllenqualen,
Er soll vor fremden Raub bezahlen.

Chor der Gläubigen (Chorus II)

Ich, ach Herr Jesu, habe dies verschuldet
Was du erduldet.

Die Tochter Zion (Tenor)

Ach könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen
Vermindern oder helfen tragen,
Wie gerne blieb ich hier!

20 ARIA und CHORUS**Die Tochter Zion (Tenor)**

Ich will bei meinem Jesu wachen,

Chor der Gläubigen (Chorus II)

So schlafen unsre Sünden ein.

Die Tochter Zion (Tenor)

Meinen Tod
Büßet seine Seelennot;
Sein Trauren machet mich voll Freuden.

The Daughter Zion (Tenor)

The judge leads him before the judgment seat.
There is no comfort, no helper, none.

Chorus of Believers (Chorus II)

Oh! my sins have struck you;

The Daughter Zion (Tenor)

He suffers all the sorrows of hell;
he is expected to pay for others' robbery.

Chorus of Believers (Chorus II)

I, oh Lord Jesus, am at fault for this [torment]
that you are enduring.

The Daughter Zion (Tenor)

Oh if only my love for you were able,
my Salvation, to alleviate or help you to bear
your trembling and your faintheartedness,
how happily would I remain here!

20 ARIA and CHORUS**The Daughter Zion (Tenor)**

I will stay alert beside my Jesus;

Chorus of Believers (Chorus II)

our sins will fall asleep, then.

The Daughter Zion (Tenor)

For my death
the anguish of his soul atones;
his grieving makes me joyful.

Chor der Gläubigen (Chorus II)

Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein.

21 EVANGELISTA und JESUS**Evangelista**

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

Jesus

Mein Vater, ists möglich,
so gehe dieser Kelch von mir;
doch nicht wie ich will, sondern wie du willst.

22 RECITATIVO**Bass**

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

23 ARIA**Bass**

Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
Trink ich doch dem Heiland nach.

Chorus of Believers (Chorus II)

That is why to us his meritorious suffering must be
downright bitter, and yet sweet.

21 EVANGELIST and JESUS**Evangelist**

And [Jesus] went forward a little, fell down
on his face, and prayed, saying:

Jesus

My Father, if it is possible,
then make this cup pass from me;
yet, not as I will, but rather as you will.

22 RECITATIVE**Bass**

The Saviour falls down before his Father;
thereby he lifts me and everyone
from our Fall
up to God's grace again.
He is prepared to drink
the cup, death's bitterness -
into which
the sins of this world
are poured, stinking repulsively -
since this is our dear God's will.

23 ARIA**Bass**

Happily will I be so kind as
to accept the cross and cup;
indeed, I drink following the example of the Saviour.

Denn sein Mund,
Der mit Milch und Honig fließet,
Hat den Grund
Und des Leidens herbe Schmach
Durch den ersten Trunk versüßet.

24 EVANGELISTA und JESUS

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?
Wachet und betet, daß ihr nicht in 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.

25 CHORAL

Chorus I und II

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

For his mouth,
which flows with milk and honey,
has sweetened the grounds
and the bitter humiliation of suffering
by the first sip.

24 EVANGELIST and JESUS

Evangelist

And he came to his disciples and found them asleep and
said to them:

Jesus

Were you all unable, then, to stay alert with me for one
hour? Stay alert and pray, that you all do not fall into
adversity! The spirit is willing, but the flesh is weak.

Evangelist

For a second time he went forward and prayed, saying:

Jesus

My Father, if it is not possible for this cup to pass from
me unless I drink it, then your will be done.

25 CHORALE

Chorus I and II

What my God wills, that always be done;
His will, it is for the best;
He is prepared to save those
who believe in Him steadfastly.
He saves [them] from anguish, this upright God,
and chastises in measure.
Whoever trusts in God, and builds upon Him steadfastly,
him He will not forsake.

26 EVANGELISTA, JESUS und JUDAS

Evangelista

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

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 eine große Schar mit Schwertern und mit Stangen von den Hohenpriestern 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:

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 legten die Hände an Jesum und griffen ihn.

26 EVANGELIST, JESUS and JUDAS

Evangelist

And he came and found them asleep again, and their eyes were heavy with sleep. And he left them and went forward once more and prayed for the third time, speaking the same words. Then he came to his disciples and said to them:

Jesus

Oh! do you now want to sleep and rest? Look, the hour is here when the Son of Man will be given over into the hands of the sinners. Get up, let's go; look, there he is, the one who will betray me.

Evangelist

And while he was still speaking, look: Judas, one of the Twelve, came, and with him a great band, with swords and with clubs, from the chief priests and the elders of the people. And the betrayer had given them a sign, saying: "The man I shall kiss, he is the one – seize him!" And immediately he approached Jesus and said:

Judas

Greetings to you, rabbi!

Evangelist

And [Judas] kissed him. But Jesus said to him:

Jesus

My friend, why have you come?

Evangelist

Then they stepped forward and laid their hands on Jesus and seized him.

27 ARIA und CHORUS

Die Tochter Zion (Sopran und Alt)

So ist mein Jesus nun gefangen.

Die Gläubigen (Chorus II)

Laßt ihn, haltet, bindet nicht!

Die Tochter Zion (Sopran und Alt)

Mond und Licht

Ist vor Schmerzen untergangen,

Weil mein Jesus ist gefangen.

Die Gläubigen (Chorus II)

Laßt ihn, haltet, bindet nicht!

Die Tochter Zion (Sopran und Alt)

Sie führen ihn, er ist gebunden.

Die Tochter Zion (Chorus I) und Die Gläubigen (Chorus II)

Sind Blitze, sind Donner in Wolken verschwunden?

Eröffne den feurigen Abgrund, o Hölle,

Die Tochter Zion (Chorus I)

Zertrümmre,

Die Gläubigen (Chorus II)

verderbe,

Die Tochter Zion (Chorus I)

verschlänge,

Die Gläubigen (Chorus II)

zerschelle

27 ARIA and CHORUS

The Daughter Zion (Soprano and Alto)

My Jesus is now captured, then.

The Believers (Chorus II)

Leave him, stop, do not bind him!

The Daughter Zion (Soprano and Alto)

Moon and light

has set in agony,

since my Jesus is captured.

The Believers (Chorus II)

Leave him, stop, do not bind him!

The Daughter Zion (Soprano and Alto)

They lead him away; he is bound.

The Daughter Zion (Chorus I) and The Believers (Chorus II)

Are lightning and thunder vanished in clouds?

Open up the fiery bottomless pit, o hell;

The Daughter Zion (Chorus I)

smash,

The Believers (Chorus II)

ruin,

The Daughter Zion (Chorus I)

swallow up,

The Believers (Chorus II)

break to pieces

Die Tochter Zion (Chorus I) und Die Gläubigen (Chorus II)

Mit plötzlicher Wut

Den falschen Verräter, das mörderische Blut!

28 EVANGELISTA und JESUS**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 Schwertern und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten.

Evangelista

Da verließen ihn alle Jünger und flohen.

29 CHORAL**Chorus I und II**

O Mensch, beweine deine Sünde groß,

The Daughter Zion (Chorus I) and The Believers (Chorus II)

with sudden fury

that false betrayer, that murderous blood!

28 EVANGELIST and JESUS**Evangelist**

And look: one of those who were with Jesus, put his hand out [upon his sword], and struck the high priest's servant, cutting off one of his ears. Then Jesus said to him:

Jesus

Put your sword in its place; for whoever takes up the sword, he shall perish by the sword. Or do you think that I couldn't ask of my Father that he send me more than twelve legions of angels? But how then would scripture be fulfilled? This is the way it has to go.

Evangelist

At that hour Jesus said to the bands:

Jesus

You have gone out with swords and with clubs to ensnare me, as though to a murderer; yet daily in the Temple I have sat with you teaching, and you did not seize me. But all of this has taken place, that the scriptures of the prophets would be fulfilled.

Evangelist

Then all the disciples deserted him and fled.

29 CHORALE**Chorus I and II**

O humankind, bewail your great sin,

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

ZWEITER TEIL

30 ARIA und CHORUS

Die Tochter Zion (Alt)

Ach, nun ist mein Jesus hin!

Die Gläubigen (Chorus II)

Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?

Die Tochter Zion (Alt)

Ist es möglich, kann ich schauen?

Die Gläubigen (Chorus II)

Wo hat sich dein Freund hingewandt?

Die Tochter Zion (Alt)

Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?

for which Christ gave up his Father's bosom
and came to earth.
Of a virgin pure and tender
he was born here, for us:
it was his will that he become the mediator.
The dead he gave life,
and in so doing put away every illness,
until the time pressed forth
that he would be sacrificed for us,
bearing the heavy burden of our sin
long indeed upon the cross.

PART TWO

30 ARIA and CHORUS

The Daughter Zion (Alto)

Oh, now my Jesus is gone!

The Believers (Chorus II)

Where then is your beloved gone,
O you most beautiful among women?

The Daughter Zion (Alto)

Is it possible, can I [bear to] look?

The Believers (Chorus II)

Where has your beloved turned to?

The Daughter Zion (Alto)

Oh! my lamb in tiger-claws,
oh! where is my Jesus gone?

Die Gläubigen (Chorus II)

So wollen wir mit dir ihn suchen.

Die Tochter Zion (Alt)

Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?

31 EVANGELISTA**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 er sähe, wo es hinaus wollte. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis wider Jesum, auf daß sie ihn töteten, und funden keines.

32 CHORAL**Chorus I und II**

Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem Gdicht,
Viel Netz und heimlich Stricke.
Herr, nimm mein wahr in dieser Gfähr,
Bhüt mich für falschen Tücken!

33 EVANGELISTA, TESTES und PONTIFEX**Evangelista**

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

The Believers (Chorus II)

We will seek him with you, then.

The Daughter Zion (Alto)

Oh! what shall I tell my soul
when it anxiously questions me?
Oh! where is my Jesus gone?

31 EVANGELIST**Evangelist**

But those who had seized Jesus led him to the high priest Caiaphas, where the scripture experts and elders had gathered. But Peter followed him from a distance, up to the palace of the high priest, and went in and sat down with the servants, so that he might see where this would end up. But the chief priests and elders and the entire council sought false testimony against Jesus, so that they might kill him; and [they] found none.

32 CHORALE**Chorus I and II**

For me the world has miscarried justice
with lies and with false declaration,
[with] many nets and secret snares.
Lord, attend to me in this danger;
guard me in the face of false malice!

33 EVANGELIST, TESTIFIERS and HIGH PRIEST**Evangelist**

And although many false testifiers stepped forward, still they found none. Finally, two false testifiers stepped forward, declaring:

Testis I und II

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

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.

34 RECITATIVO**Tenor**

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

35 ARIA**Tenor**

Geduld!
Wenn mich falsche Zungen stechen.

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

Testifiers I and II

He has said: "I am able to break down the Temple of God
and build it in three days."

Evangelist

And the high priest stood up and said to him:

High Priest

Do you answer nothing
to what these men are testifying against you?

Evangelist

But Jesus remained silent.

34 RECITATIVE**Tenor**

My Jesus remains silent
at false lies,
in order thereby to show us
that his merciful will
is inclined to suffer for us,
and that we in similar pain
should be like him
and remain silent in persecution.

35 ARIA**Tenor**

Patience!,
when false tongues stab me.

If I should suffer, against any fault of mine,
disgrace and derision,
ah, then may our dear God avenge
my heart's innocence.

36 EVANGELISTA, PONTIFEX, JESUS und CHORUS

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.

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 gehört. Was dünket euch?

Evangelista

Sie antworteten und sprachen:

Chorus

Er ist des Todes schuldig!

Evangelista

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

36 EVANGELIST, HIGH PRIEST, JESUS and CHORUS

Evangelist

And the high priest answered, saying to him:

High Priest

I adjure you by the living God that you tell us whether you are Christ, the Son of God?

Evangelist

Jesus said to him:

Jesus

You are saying so. Yet I say to you all: From now on it will take place that you all will see the Son of Man sitting at the right [hand] of the Power and coming on the clouds of heaven.

Evangelist

Then the high priest rent his clothing and said:

High Priest

He has blasphemed God; what further need do we have of testimony? Look, now you have heard his blasphemy of God. What does it seem to you?

Evangelist

They answered, saying:

Chorus

He is deserving of death!

Evangelist

Then they spat out in his face and struck him with fists. But some struck him in the face and said:

Chorus

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

37 CHORAL**Chorus I und II**

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.

38 EVANGELISTA, ANCILLAE, PETRUS und CHORUS**Evangelista**

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

Ancilla I

Und du warest auch mit dem Jesu 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, die da waren:

Ancilla II

Dieser war auch mit dem Jesu von Nazareth.

Chorus

Prophecy to us, Christ: who is the one that struck you?

37 CHORALE**Chorus I and II**

Who has struck you so,
my Salvation, and beat you up
so badly, causing plague-spots?
You are by no means a sinner,
like we and our children [are];
you do not know of any misdeeds.

38 EVANGELIST, MAIDS, PETER and CHORUS**Evangelist**

But Peter sat outside, in the [courtyard of the] palace;
and a maid approached him and said:

First Maid

And you, too, were with that Jesus from Galilee.

Evangelist

But he denied it before them all, saying:

Peter

I do not know what you’re talking about.

Evangelist

But when he went out to the door, another [maid] saw
him and said to those who were there:

Second Maid

This one, too, was with that Jesus of 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:

Chorus

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

Evangelista

Da hub er an, sich zu verfluchen und zu schwören:

Petrus

Ich kenne des Menschen nicht.

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.

39 ARIA**Alt**

Erbarme dich,
Mein Gott, um meiner Zähren willen!

Schaue hier,
Herz und Auge weint vor dir Bitterlich.

Evangelist

And he denied it once more, taking an oath to it:

Peter

I do not know of the man.

Evangelist

And after a little while, those who were standing there stepped forward and said to Peter:

Chorus

Truly, you are also one of them; for your way of speaking betrays you.

Evangelist

Then he started to curse at himself and to take an oath:

Peter

I do not know of the man.

Evangelist

And immediately the cock crowed. Then Peter remembered the words of Jesus, when he said to him: "Before the cock has crowed, you will disavow me three times." And [Peter] went out and wept bitterly.

39 ARIA**Alto**

Have mercy,
my God, for the sake of my tears!

Look here -
[my] heart and eyes weep before you bitterly.

40 CHORAL

Chorus I und II

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 in mir befinde.

41 EVANGELISTA, JUDAS, PONTIFEX I & II und CHORUS

Evangelista

Des Morgens aber hielten alle Hohepriester 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:

Chorus

Was gehet uns das an? Da siehe du zu!

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:

40 CHORALE

Chorus I and II

Though I have turned aside from You,
I do, indeed, come back;
Your Son has indeed reconciled [the ledger] for us
by his fear, and [his] death pains.
I do not disavow my debt;
but Your grace and favour
is much greater than the sin
that I find ever within myself.

41 EVANGELIST, JUDAS, CHIEF PRIESTS and CHORUS

Evangelist

When morning arrived, however, all the chief priests and the elders of the people held a council about Jesus, so that they might kill him. And [they] bound him, led him forth and handed him over to the governor, Pontius Pilate. When Judas, who had betrayed him, saw this, that he had been condemned to death, it made him remorseful, and [he] brought back the thirty pieces of silver to the chief priests and elders, saying:

Judas

I have done evil by betraying innocent blood.

Evangelist

They said:

Chorus

What has that got to do with us? You see to it, then!

Evangelist

And throwing the pieces of silver into the Temple, he departed, went away, and hanged himself. But the chief priests took the pieces of silver and said:

Pontifex I & II

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

42 ARIA

Bass

Gebt mir meinen Jesum wieder!

Seht, das Geld, den Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füßen nieder!

43 EVANGELISTA, PILATUS und JESUS

Evangelista

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

Pilatus

Bist du der Jüden König?

Evangelista

Jesus aber sprach zu ihm:

Jesus

Du sagests.

Chief Priests I & II

It isn't proper that we put them into the offering box,
for it is blood money.

42 ARIA

Bass

Give me back my Jesus!

Look, the lost son
throws the money, the wages for murder,
down to your feet!

43 EVANGELIST, PILATE and JESUS

Evangelist

But they held a council and bought a potter's field with them for the burial of pilgrims. That is why this same field has been called the Field of Blood to this day. And so is fulfilled what is told by the prophet Jeremiah, when he says: "They have taken thirty pieces of silver, with which the Sold One was paid for, whom they bought from the children of Israel, and have given them for a potter's field, as the Lord has commanded me." But Jesus stood before the governor; and the governor questioned him, saying:

Pilate

Are you the King of the Jews?

Evangelist

But Jesus said to him:

Jesus

You are saying so.

Evangelista

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

Pilatus

Hörest du nicht, wie hart sie dich verklagen?

Evangelista

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

44 CHORAL**Chorus I and II**

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

45 EVANGELISTA, PILATUS, UXOR PILATI und CHORUS**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 vor andern, der hieß Barrabas. Und da sie versammelt waren, sprach Pilatus zu ihnen:

Pilatus

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

Evangelist

And when he was accused by the chief priests and elders, he answered nothing. Then Pilate said to him:

Pilate

Do you not hear how harshly they accuse you?

Evangelist

And he answered him not to one word, insomuch that even the governor was greatly amazed.

44 CHORALE**Chorus I and II**

Command your ways,
and whatever weighs down your heart,
to the most faithful caretaking of all,
from the One who guides heaven.
He who grants clouds, air, and winds
their ways, course, and route—
He will also find ways
where you can set foot.

45 EVANGELIST, PILATE, PILATE'S WIFE and CHORUS**Evangelist**

But during the Festival the governor was accustomed to releasing a prisoner to the people, whomever they wished. But at that time he had a prisoner, a standout from the others, who was called Barabbas. And when they were gathered, Pilate said to them:

Pilate

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

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 seinem wegen!

Evangelista

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

Pilatus

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

Evangelista

Sie sprachen:

Chorus I und II

Barrabam!

Evangelista

Pilatus sprach zu ihnen:

Pilatus

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

Evangelista

Sie sprachen alle:

Evangelist

For he was well aware that they had handed him over out of envy. And when he was sitting on the judgment seat, his wife sent word to him:

Pilate's Wife

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

Evangelist

But the chief priests and the elders persuaded the people that they should ask for Barabbas and destroy Jesus. Now at this the governor answered, saying to them:

Pilate

Of these two, which one do you want me to have to release to you?

Evangelist

They said:

Chorus I and II

Barabbas!

Evangelist

Pilate said to them:

Pilate

What, then, should I do with Jesus, of whom it is said, "he is the Christ"?

Evangelist

They all said:

Chorus I und II

Laß ihn kreuzigen!

46 CHORAL**Chorus I und II**

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

47 EVANGELISTA und PILATUS**Evangelista**

Der Landpfleger sagte:

Pilatus

Was hat er denn Übels getan?

48 RECITATIVO**Sopran**

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

49 ARIA**Sopran**

Aus Liebe,

Chorus I and II

Have him crucified!

46 CHORAL**Chorus I and II**

How full of wonder is this punishment!
The good shepherd suffers for the sheep;
the Lord, the righteous one, pays the debt
for his servants.

47 EVANGELIST and PILATE**Evangelist**

The governor said:

Pilate

What evil thing has he done, then?

48 RECITATIVE**Soprano**

He has done good to us all:
the blind he gave sight;
the lame he made able to go about;
he told us his Father's Word;
he drove demons away;
the distressed he has helped to their feet;
he received and accepted the sinners.
Nothing else has my Jesus done.

49 ARIA**Soprano**

Out of love,

Aus Liebe will mein Heiland sterben,
Von einer Sünde weiß er nichts,

Daß das ewige Verderben
Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

50 EVANGELISTA, PILATUS und CHORUS

Evangelista

Sie schrieen aber noch mehr und sprachen:

Chorus I und II

Laß ihn kreuzigen!

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:

Chorus I und II

Sein Blut komme über uns und unsre Kinder.

Evangelista

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

out of love my Saviour is willing to die -
he knows not a single sin -

so that eternal ruin,
and the punishment of the [Day of] Judgment,
would not remain upon my soul.

50 EVANGELIST, PILATE and CHORUS

Evangelist

But they shouted out yet more, saying:

Chorus I and II

Have him crucified!

Evangelist

But when Pilate saw that he could do nothing - rather,
that a much greater commotion was developing - he took
water and washed his hands before the people and said:

Pilate

I am innocent of the blood of this righteous one - you see
to it!

Evangelist

Then the entire people answered, saying:

Chorus I and II

His blood come over us and our children.

Evangelist

Then he released Barabbas to them; but Jesus he had
scourged, and handed him over so that he would be crucified.

51 RECITATIVO

Alt

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

52 ARIA

Alt

Können Tränen meiner Wangen
Nichts erlangen,
O, so nehmt mein Herz hinein!

Aber laßt es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein!

51 RECITATIVE

Alto

For the love of God!
Here the Saviour stands, bound.
O scourging, o blows, o wounds!
You executioners, halt!
Does not
the soul's agony,
the sight of such misery soften you?
Oh indeed! you have a heart
that must be like the torture column,
and a great deal harsher still.
Have mercy; halt!

52 ARIA

Alto

If the tears of my cheeks cannot
achieve anything,
o, then take in my heart!

But let it, at the streams –
when the wounds [of Jesus] generously bleed –
also be the offering basin!

53 EVANGELISTA und CHORUS

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 legten ihm einen Purpurmantel an und flochten eine dornene Krone und setzten sie auf sein Haupt und ein Rohr in seine rechte Hand und beugten die Knie vor ihm und spotteten ihn und sprachen:

Chorus I und II

Gegrüßet seist du, Jüdenkönig!

Evangelista

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

54 CHORAL

Chorus I und II

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

Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so bespeit;
Wie bist du so erbleichet!

53 EVANGELIST and CHORUS

Evangelist

Then the governor's soldiers took Jesus with them into the hall of judgment and the entire band gathered about him, and undressed him and laid on him a purple cloak, and braided a crown of thorns and placed it on his head; and placed a reed in his right hand and kneeled before him, deriding him and saying:

Chorus I and II

Greetings to you, King of the Jews!

Evangelist

And spat on him, and took the reed and struck his head with it.

54 CHORALE

Chorus I and II

O head full of blood and wounds,
full of agony and full of scorn;
o head, bound in derision
with a crown of thorns;
o head – at other times adorned beautifully
with highest honour, and decoration,
but now highly disgraced:
my greetings to you!

You noble face – before which,
at other times, stands alarmed, and shies away,
the great weight of the world –
how you are bespattered;
how you are gone pale!

Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleicht,
So schändlich zugericht'?

55 EVANGELISTA

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

56 RECITATIVO

Bass

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

57 ARIA

Bass

Komm, süßes Kreuz, so will ich sagen,
Mein Jesu, gib es immer her!

Wird mir mein Leiden einst zu schwer,
So hilfst du mir es selber tragen.

58 EVANGELISTA und CHORUS

Evangelista

Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken

Who has blemished your eye's gleam -
which no other gleam can equal -
so dreadfully?

55 EVANGELIST

Evangelist

And when they had ridiculed him, they took the cloak off him and put his [own] clothing on him, and led him forth, that they might crucify him. And as they were going out, they found a man from Cyrene named Simon; they coerced him to bear his [Jesus'] cross for him.

56 RECITATIVE

Bass

Yes surely, the flesh and blood in us must
be coerced to the cross;
the more good it [the cross] does our soul,
the more bitterly it is received.

57 ARIA

Bass

So I will say, "Come, sweet cross";
my Jesus, give it ever here!

If my suffering at any point seems too heavy to me,
then you will help me bear it myself.

58 EVANGELIST and CHORUS

Evangelist

And when they came to the place named Golgotha, which translated is "Place of Skulls," they gave him vinegar

mit Gallen vermischt; und da ers schmeckete, wollte ers nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und warfen das Los darum, auf daß erfüllet würde, das gesagt ist durch den Propheten: Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen. Und sie saßen allda und hüteten sein. Und oben zu seinen Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: Dies ist Jesus, der Jüden König. Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

Chorus I und II

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

Evangelista

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

Chorus I und 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.

Evangelista

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

mixed with gall to drink; and when he tasted it, he did not want to drink it. But having crucified him, they parted his clothes and cast lots for them, so that what is told by the prophet would be fulfilled: "They have parted my clothing among themselves, and about my garment they have cast lots." And they sat there keeping guard over him. And above his head they tacked up, written, the reason for his death, namely: "This is Jesus, the King of the Jews." And then two murderers were crucified with him, one on the right and one on the left. But those passing by scoffed him, shaking their heads and saying:

Chorus I and II

You who destroys the Temple of God and builds it in three days, save yourself! If you are God's Son, then climb down from the cross!

Evangelist

Similarly also the chief priests derided him along with the scripture experts and elders, saying:

Chorus I and II

Others he has saved, and he cannot save himself. If he is the King of Israel, then he should climb [down] from the cross now and then we will believe him. He trusted in God – who may redeem him now, should He desire him – for he has said: "I am God's Son."

Evangelist

Similarly also the murderers who were crucified with him reviled him.

59 RECITATIVO

Die Tochter Zion (Alt)

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

60 ARIA und CHORUS

Die Tochter Zion (Alt)

Sehet, Jesus hat die Hand,
Uns zu fassen, ausgespannt,
Kommt!

Die Gläubigen (Chorus II)

Wohin?

Die Tochter Zion (Alt)

in Jesu Armen
Sucht Erlösung, nehmt Erbarmen,
Suchet!

Die Gläubigen (Chorus II)

Wo?

Die Tochter Zion (Alt)

in Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlaßnen Küchlein ihr,
Bleibet

59 RECITATIVE

The Daughter Zion (Alto)

Oh Golgotha, unhallowed Golgotha!
The Lord of glory must be ruined here disgracefully;
the blessing and the Salvation of the world
is set up on the cross as a curse.
The creator of heaven and earth
shall be withdrawn from earth and air.
Here innocence must die guilty;
this disturbs my soul;
oh Golgotha, unhallowed Golgotha!

60 ARIA and CHORUS

The Daughter Zion (Alto)

Look, Jesus has stretched out his hand
to embrace us;
come!

The Believers (Chorus II)

Where to?

The Daughter Zion (Alto)

in Jesus' arms
seek redemption, take in mercy;
seek!

The Believers (Chorus II)

Where?

The Daughter Zion (Alto)

in Jesus' arms.
Live, die, rest here,
you forsaken chicks, you;
remain

Die Gläubigen (Chorus II)

Wo?

Die Tochter Zion (Alt)

in Jesu Armen.

61 EVANGELISTA, JESUS und CHORUS**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:

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 hörten, sprachen sie:

Chorus I

Der ruft dem Elias!

Evangelista

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

Chorus II

Halt! laß sehen, ob Elias komme und ihm helfe?

Evangelista

Aber Jesus schrie abermal laut, und verschied.

The Believers (Chorus II)

Where?

The Daughter Zion (Alto)

in Jesus' arms.

61 EVANGELIST, JESUS and CHORUS**Evangelist**

And from the sixth hour on, there was a darkness over the entire land, until the ninth hour. And at the ninth hour, Jesus shouted out loudly, saying:

Jesus

Eli, Eli, lama asabthani?

Evangelist

That is: "My God, my God, why have you forsaken me?" But some who were standing there, when they heard this, said:

Chorus I

He is calling to Elijah!

Evangelist

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

Chorus II

Wait! let us see: might Elijah come and save him?

Evangelist

But Jesus again shouted out loudly, and departed this life.

62 CHORAL

Chorus I and II

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

63 EVANGELISTA und CHORUS

Evangelista

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

Chorus I and II

Wahrlich, dieser ist Gottes Sohn gewesen.

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 hieß Joseph, welcher auch ein Jünger Jesu

62 CHORALE

Chorus I and II

When some day I am to part [from this world],
then do not part from me;
when I am to suffer death,
then do make your appearance!
When in my heart I feel the
most afraid of all,
then tear me out of my fears
by dint of your fear and pain!

63 EVANGELIST and CHORUS

Evangelist

And look: the veil in the Temple rent in two pieces, from top to bottom. And the earth quaked, and the rocks rent, and the graves opened, and the bodies of many saints sleeping there arose and went out of the graves after his resurrection and came into the holy city and appeared to many. But when the captain and those who were with him safeguarding Jesus saw the earthquake and what was taking place there, they were exceedingly frightened and said:

Chorus I and II

Truly, this one was God's Son.

Evangelist

And there were many women looking on, from afar, who had followed [Jesus] from Galilee and served him, among whom was Mary Magdalene, and Mary (the mother of James and Joses), and the mother of the children of Zebedee. But in the evening came a rich man of Arimathea, called Joseph, who was also a disciple of

war, der ging zu Pilato und bat ihn um den Leichnam Jesu.
Da befahl Pilatus, man sollte ihm ihn geben.

64 RECITATIVO

Bass

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

65 ARIA

Bass

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.

Denn er soll nunmehr in mir
Für und für
Seine süße Ruhe haben.
Welt, geh aus, laß Jesum ein!

66 EVANGELISTA, PILATUS und CHORUS

Evangelista

Und Joseph nahm den Leib und wickelte ihn in ein rein
Leinwand und legte ihn in sein eigen neu Grab, welches

Jesus; he went to Pilate and asked him for Jesus' corpse.
Then Pilate commanded that it should be given to him.

64 RECITATIVE

Bass

In the evening, when it was cool,
Adam's Fall became manifest;
in the evening the Saviour demolishes him.
In the evening the dove came back,
bearing an olive leaf in its mouth.
O lovely time! O evening hour!
The peace treaty is now made with God, for Jesus has
accomplished his [Godly aims in dying on the] cross.
His corpse comes to rest;
oh! dear soul, ask for the favor:
go, let the death-stricken Jesus be given to you;
o wholesome, o precious remembrance!

65 ARIA

Bass

Make yourself pure, my heart;
I wish to bury Jesus himself [inside my heart].

For within me shall he now,
ever and ever,
have his sweet rest.
World, get out [of my heart]; let Jesus in!

66 EVANGELIST, PILATE and CHORUS

Evangelist

And Joseph took the body and wrapped it in a clean
linen shawl and laid it in his own new grave, which he

er hatte lassen in einen Fels hauen, und wälzete einen großen Stein vor die Tür des Grabes und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die satzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen:

Chorus I und 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!

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.

67 RECITATIVO und CHORUS

Die Tochter Zion (Bass)

Nun ist der Herr zur Ruh gebracht.

Die Gläubigen (Chorus II)

Mein Jesu, gute Nacht!

had had hewn in a rock; and [he] rolled a great stone before the door of the grave, and went away. But Mary Magdalene was there and the other Mary, sitting over against the grave. When the next day arrived, the one that followed after the day of preparation, the chief priests and Pharisees all together came to Pilate, saying:

Chorus I and II

Lord [Pilate], we have kept in mind that when he was still living this seducer said: "I will rise again after three days." Command therefore that the grave be secured until the third day, so that his disciples will not come and steal him and say to the people: "He is risen from the dead," and the final deception become greater than the first!

Evangelist

Pilate said to them:

Pilate

There, the guards are yours; go forth and make it secure, [as well] as you know how!

Evangelist

They went forth and secured the grave with guards and sealed the stone.

67 RECITATIVE and CHORUS

The Daughter Zion (Bass)

Now the Lord is laid to rest.

The Believers (Chorus II)

My Jesus, good night!

Die Tochter Zion (Tenor)

Die Müh ist aus, die unsre Sünden ihm gemacht.

Die Gläubigen (Chorus II)

Mein Jesu, gute Nacht!

Die Tochter Zion (Alt)

O selige Gebeine,
Seht, wie ich euch mit Buß und Reu beweine,
Daß euch mein Fall in solche Not gebracht!

Die Gläubigen (Chorus II)

Mein Jesu, gute Nacht!

Die Tochter Zion (Sopran)

Habt lebenslang
Vor euer Leiden tausend Dank,
Daß ihr mein Seelenheil so wert geacht'.

Die Gläubigen (Chorus II)

Mein Jesu, gute Nacht!

68 ARIA-CHORUS**Die Tochter Zion (Chorus I) und Die Gläubigen (Chorus II)**

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!

Die Tochter Zion (Chorus I)

Ruht, ihr ausgesognen Glieder!

Die Gläubigen (Chorus II)

Ruhet sanfte, ruhet wohl!

The Daughter Zion (Tenor)

The trouble is over that our sins have caused him.

The Believers (Chorus II)

My Jesus, good night!

The Daughter Zion (Alto)

O hallowed bones [of Jesus],
look, how I bewail you with penitence and remorse –
that my Fall has brought you to such anguish!

The Believers (Chorus II)

My Jesus, good night!

The Daughter Zion (Soprano)

[You bones of Jesus, please] have lifelong
a thousand thanks for your suffering,
for having valued the salvation of my soul so highly.

The Believers (Chorus II)

My Jesus, good night!

68 ARIA-CHORUS**The Daughter Zion (Chorus I) and The Believers (Chorus II)**

With tears we sit down
and call to you in the grave:
“you rest in peace, in peace rest!”

The Daughter Zion (Chorus I)

You all rest, you worn-out members!

The Believers (Chorus II)

“you all rest in peace, rest well!”

Die Tochter Zion (Chorus I)

Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.

Die Gläubigen (Chorus II)

Ruhet sanfte, ruhet wohl!

Die Tochter Zion (Chorus I)

Höchst vergnügt schlummern da die Augen ein.

Die Tochter Zion (Chorus I) und Die Gläubigen (Chorus II)

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!

The Daughter Zion (Chorus I)

Your grave and tombstone
shall be to our anxious conscience
a comfortable resting cushion
and the soul's resting place.

The Believers (Chorus II)

"you all rest in peace, rest well!"

The Daughter Zion (Chorus I)

There with highest pleasure our eyes will fall into slumber.

The Daughter Zion (Chorus I) and The Believers (Chorus II)

With tears we sit down
and call to you in the grave:
"you rest in peace, in peace rest!"

Translation, used by permission, from Michael Marissen, *Bach's Oratorios: The Parallel German-English Texts, with Annotations* (New York: Oxford University Press, 2008)

JAMES GILCHRIST

Evangelist

James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996. His musical interest was fired at a young age, singing first as a chorister in the choir of New College, Oxford, and later as a choral scholar at King's College, Cambridge.

James' extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket, Masaaki Suzuki and the late Richard Hickox. Bach's *Christmas Oratorio* and the *St John* and *St Matthew Passions* feature prominently in his schedule, and he is celebrated as perhaps the finest Evangelist of his generation; as one review noted, 'he hasn't become a one-man Evangelist industry by chance'.

James's impressive discography includes recordings of *Albert Herring* and Vaughan Williams *A Poisoned Kiss* for Chandos, *St John Passion* with the AAM and the Choir of King's College, Cambridge, the Finzi song cycle *Oh Fair To See*, Elizabethan Lute Songs *When Laura Smiles* with Matthew Wadsworth, Leighton *Earth Sweet Earth*, Vaughan Williams *On Wenlock Edge*, Finzi songs and Britten *Winter Words*, recordings of Schubert's song cycles and a disc of Schumann song cycles.



In 2017, James celebrated 20 years' collaboration with pianist Anna Tilbrook. Their recent performances include a celebration of Vaughan Williams at St John's Smith Square. Other recent performing highlights include Rev. Horace Adams in *Peter Grimes* with Bergen Philharmonic Orchestra, Haydn *Creation* with Garsington Opera and Ballet Rambert, and with Dallas Symphony Orchestra, *Elijah* in Gothenberg with Goteborgs Symfoniker and Masaaki Suzuki, Handel *Messiah* with the Handel & Haydn Society in Boston, USA, *St Matthew Passion* with Tafelmusik Baroque in Toronto, Beethoven *Missa Solemnis* with Singapore Symphony Orchestra, and *Christmas Oratorio* with Le Concert Lorrain.

James Gilchrist appeared at Easter at King's, where this recording was made, through the generosity of Sir Patrick and Lady Elias.

MATTHEW ROSE

Jesus

British bass Matthew Rose studied at the Curtis Institute of Music before becoming a member of the Young Artist Programme at the Royal Opera House, Covent Garden.

In 2006 he made an acclaimed debut at the Glyndebourne Festival as Bottom in Britten *A Midsummer Night's Dream* – for which he received the John Christie Award – and has since sung the role at La Scala, Covent Garden, Opéra National de Lyon, Houston Grand Opera and at the Metropolitan Opera, New York. Recent opera engagements include Oroveso (Bellini *Norma*) and Colline at The Metropolitan Opera, and Grande Inquisitore (Verdi *Don Carlo*) at the Deutsche Oper Berlin.

Concert engagements include the London Symphony Orchestra with Sir Colin Davis; the Los Angeles Philharmonic with Dudamel; the Dresden Staatskapelle with Mackerras; the BBC Symphony Orchestra with Sir Andrew Davis; the LPO and Philadelphia Orchestra with Nézet-Séguin; the Boston Symphony Orchestra with Dutoit; the Accademia Nazionale di Santa Cecilia with Pappano; the Deutsches Symphonie-Orchester Berlin with Nagano; and the London Philharmonic Orchestra with Jurowski.

Recent highlights include a return to the Metropolitan Opera as Colline and Ashby (Puccini *La Fanciulla del West*), Pimen (Mussorgsky *Boris Godunov*) at Covent Garden,



and Bottom (Britten *A Midsummer Night's Dream*) for Philadelphia Opera.

Matthew's recital appearances include the Brighton, Chester and Cheltenham International Festivals, and at the Concertgebouw in Amsterdam, London's Wigmore Hall, the Kennedy Center, Washington, and New York's Carnegie Hall.

Recordings include a critically acclaimed *Winterreise* with pianist Gary Matthewman, *Schwanengesang* with Malcolm Martineau (Stone Records) and Arias for Benucci with Arcangelo and Jonathan Cohen (Hyperion).

Matthew is an advisory member of the Mahler Foundation. During the 2017/18 season, Matthew was an Artist in Residence at the National Opera Studio.

Matthew last appeared at King's in the performance of *Messiah* in 2009, which was relayed live from *Easter at King's* to cinemas across the world.

SOPHIE BEVAN

Soprano



Sophie Bevan studied at the Benjamin Britten International Opera School, where she received the Queen Mother Rose Bowl Award.

Sophie made her debut at the Royal Opera House, Covent Garden as the Woodbird in *Siegfried* and returned as Pamina, Ilia, Susanna, Antigone *Oedipe* and Sophie in a new production of *Der Rosenkavalier*. She sang her first Governess *The Turn of the Screw* in Aldeburgh and returned as Tytania *A Midsummer Night's Dream*. She made her debuts at the Glyndebourne Festival as Michal *Saul*, Pamina at the Teatro Real Madrid (where she recently returned for Lady Rich *Gloriana*), and at the Salzburg Festival as Beatriz in the world premiere of Thomas Adès *The Exterminating Angel* (which she reprised at the Metropolitan Opera). She created the role of Hermione in the world premiere of Ryan Wigglesworth *A Winter's Tale* for ENO.

The conductors she has worked with include Gardner, Cummings, Elder, Nelsons and Pappano, with orchestras that include the Hallé Orchestra, The Sixteen, Swedish Radio, and the CBSO. She made her US debut with the Handel and Haydn Society and has appeared at the BBC Proms and the Aldeburgh, Edinburgh and Tanglewood Festivals.

Recent engagements include her first Melisande *Pélleas et Mélisande* at the Dresden Semperoper, Freia *Das*

Rheingold in Madrid, Governess *The Turn of the Screw* for Garsington as well as Brahms Requiem with the Bergen Philharmonic, Strauss *Vier Letzte Lieder* with the Philharmonia and Gluck *Orfeo* at the Edinburgh International Festival.

Sophie was the recipient of the 2010 Critics' Circle award for Exceptional Young Talent, *The Times* Breakthrough Award at the 2012 South Bank Sky Arts Awards, and the Young Singer award at the 2013 inaugural International Opera Awards.

It is always a pleasure to welcome Sophie Bevan back to *Easter at King's*, where this recording was made, and where she has made regular appearances in Bach's *St Matthew Passion*. In 2016 she sang in the King's recording of the *St John Passion*.

DAVID ALLSOPP

Countertenor

David Allsopp began his musical career as a chorister at Rochester Cathedral, before becoming a choral scholar at King's College, Cambridge, where he also gained a degree in Computer Science. Following an additional year in the choir as the College's first lay clerk in many decades, he went on to Westminster Cathedral Choir, initially pursuing a career as a consort singer, performing and recording extensively with the UK's leading early music ensembles including Tenebrae, Polyphony and the Gabrieli Consort & Players. He continues to work closely with the *Gramophone* Award-nominated early music consort Gallicantus, of which he is a founding member, and The Binchois Consort.

David has performed extensively as a soloist in the UK and internationally in repertoire ranging from the medieval to the modern. David was a finalist in the 2009 London Handel Singing competition; other notable credits include Arvo Pärt *Passio* (BBC Proms), *Carmina Burana* (in Milan and Malta), and *Chichester Psalms*, recorded with Tenebrae in 2016, and released for Bernstein's centenary in 2018.

But it is the music of Bach and Handel in which he has been most acclaimed. Oratorio credits include the *St John* and *St Matthew Passions* (Ex Cathedra, Nederlandse Bachvereniging, Nieuwe Philharmonie Utrecht, Noord Nederlands Orkest), *Christmas Oratorio* (BBC Singers) and *Messiah* (RLPO, Bournemouth Symphony, Huddersfield



Choral Society). His ever-expanding solo discography includes *Israel in Egypt*, *Joshua* and *Jephtha*, and his performances of *Saul* at the Liederhalle Stuttgart were described as 'angelic, expressive ... he beguiled the audience from his first aria with tender phrasing, melting perfectly in duet' (*Stuttgarter Zeitung*). More recently, he has recorded with Frieder Bernius's Musik Podium Stuttgart with discs including Bach's *Himmelfahrtoratorium* and *Missa G-molle*.

David made his operatic debut in a concert performance of *Susanna* at the Karlsruhe Handel Festival with Christian Curnyn; subsequently he has collaborated with conductors Helmuth Rilling, Jonathan Cohen and Martyn Brabbins.

MARK LE BROCQ

Tenor

Mark Le Brocq was a choral scholar at St Catharine's College, Cambridge. He studied at the Royal Academy of Music and later at the National Opera Studio. Upon completing his studies, he became a Company Principal with ENO, where his roles have included Tamino *The Magic Flute*; Paris *King Priam*; Count Almaviva *The Barber of Seville*; Narraboth *Salome*; Cassio *Otello*; Don Ottavio *Don Giovanni*; Don Basilio *The Marriage of Figaro* and world premieres of Doctor Maxwell *The Silver Tassie* and David Sawer's *Morning to Midnight*.

Platform appearances have included *Grande Messe des morts* in St Paul's Cathedral; *Christmas Oratorio* at Cadogan Hall; *St Nicolas* with Opera North; Britten *Serenade* for Rambert; and *Carmina Burana* (Ulster Orchestra, RLPO and at the Royal Albert Hall). He has appeared with the BBC Symphony Orchestra in Schubert *Mass in E Flat* and Goldschmidt *Mediterranean Songs*, and has performed Mozart Requiem and Handel *Dixit Dominus* at the BBC Proms.

Recent engagements include his debut at the Semperoper Dresden as Mephistopheles *Doktor Faust*, *Dead Man Walking* at the Barbican with the BBC Symphony Orchestra, a return to WNO to sing Vasily Golitsyn *Khovanshchina*, Filka Morozov *From the House of the Dead* and Bassanio in André Tchaikowsky *The Merchant of Venice*, which was later reprised at the Royal Opera House. On the concert



platform he sang *Dream of Gerontius* with the RTÉ National Symphony Orchestra in Dublin, *Das Lied von der Erde* with Orquesta de Extremadura, and a centenary tribute concert to Hubert Parry at the Three Choirs Festival, Hereford with the Philharmonia Orchestra.

Further recent engagements include Luka *House of the Dead* (Brno Festival); The Jailer *Il Prigioniero* (Semperoper Dresden); Sylvester *The Silver Tassie* (BBCSO); the premiere of Harry King *Anthropocene* with Scottish Opera; Loge *Das Rheingold* at Longborough Festival, and Pierre in *War and Peace* with the Royal Opera House.

WILLIAM GAUNT

Bass

William Gaunt was born in Yorkshire and received his early musical education there as a chorister at Ripon Cathedral. Following a choral scholarship to King's College, Cambridge, where he read Classics, he commenced his professional career with successive posts in the choirs of Christ Church, Oxford, and Westminster Cathedral.

William has developed a busy and versatile career as both a soloist and a consort singer. He remains strongly committed to working as an ensemble musician, and in this capacity appears frequently across the UK and Europe, performing and recording with such groups as the Gabrieli Consort, Gallicantus, Alamire, Tenebrae and Theatre of Voices.

As a soloist William performs across the broad spectrum of oratorio and concert repertoire. Performances have included Carissimi *Historia di Abraham et Isaac* and *Jephte*; Monteverdi *Vespro della Beata Vergine 1610*; Purcell *Come, ye Sons of Art* and *Why are all the muses mute?*; Bach *Johannes-Passion*, *Matthäus-Passion*, *Mass in B Minor*, *Magnificat*, and numerous cantatas; Handel *Messiah*, *Acis and Galatea*, *Judas Maccabaeus*, *Brookes-Passion* and *Samson*; Haydn *Creation*, *Stabat Mater* and *Nelson Mass*; Mendelssohn *St Paul*; Rossini *Petite Messe Solennelle* and *Stabat Mater*; Schumann *Szenen aus Goethes Faust*; Fauré *Requiem* and *L'horizon chimérique*; Stravinsky *Les Noces*;



and Pärt *Passio*. He has appeared with the Gabrieli Consort and Paul McCreesh; the Choir of King's College, Cambridge and Sir Stephen Cleobury; the Choir of Christ Church, Oxford and Stephen Darlington; Dunedin Consort and John Butt; Arcangelo and Jonathan Cohen; Nieuwe Philharmonie Utrecht and Johannes Leertouwer; Portland Baroque Orchestra and Desmond Earley; Chamber Choir Ireland, Ars Nova Copenhagen and Estonian Philharmonic Chamber Choir with Paul Hillier; Orchester Wiener Akademie with Martin Haselböck; and Freiburger Barockorchester with Kristian Bezuidenhout.

William's solo recordings include Blow Odes with Arcangelo and Jonathan Cohen; Monteverdi *Vespro della Beata Vergine 1610* with both the Orchestra of the Age of Enlightenment and Howarth and the Dunedin Consort with John Butt; Fauré *Requiem* with the London Symphony Orchestra Chamber Ensemble and Nigel Short; and Handel *Messiah* with Nieuwe Philharmonie Utrecht and Leertouwer.

ACADEMY OF ANCIENT MUSIC

The Academy of Ancient Music is an orchestra with a worldwide reputation for excellence in baroque and classical music. It takes inspiration directly from the music's composers, using historically informed techniques, period-specific instruments and original sources to bring music to life in committed, vibrant performances.

Founded by Christopher Hogwood in 1973, the ensemble remains at the forefront of the early music scene more than four decades on; Richard Egarr became its Music Director in 2006.

The Academy of Ancient Music has always been a pioneer. It was established to make the first British recordings of orchestral works using instruments from the baroque and classical periods and has released more than 300 discs, many of which are still considered definitive performances (among its countless accolades for recording are *Classic BRIT*, *Gramophone* and *Edison* awards). It has now established its own record label, AAM Records, and is proud to be the most listened-to orchestra of its kind online, with over one million monthly listeners on Spotify.

AAM's education and outreach programme, AAMplify, nurtures the next generation of audiences and musicians. With this expanding programme, working from pre-school through tertiary education and beyond, AAM ensures its work reaches the widest possible audience and inspires



people of all ages, backgrounds and cultural traditions.

The 2019–20 season features appearances by Viktoria Mullova, Chen Reiss, VOCES8, Benjamin Appl, Masato Suzuki, Thomas Dunford, Mary Bevan, Alison Balsom, the Choir of King's College, Cambridge, and the BBC Singers, highlighting performances of Dussek's *Mass in G*, Eccles' *Semele*, Bach's *St John Passion*, Monteverdi's *Il ritorno d'Ulisse in Patria* and Castello's *Sonate Concertate in Stil Moderno*, to name but a few.

Based in Cambridge, the AAM is Orchestra-in-Residence at the city's university, Associate Ensemble at London's Barbican Centre, and Orchestra-in-Residence at the Grange Festival, Chiltern Arts Festival, Music at Oxford and the Apex, Bury St Edmunds.

www.aam.co.uk

Orchestra List

ORCHESTRA I

Violin 1

Bojan Čičić *Leader*
Elin White
Magdalena Loth-Hill

Violin 2

Persephone Gibbs
Stephen Pedder
Conor Gricmanis

Viola

Jane Rogers
Jordan Bowron

Cello

Thomas Pitt

Double Bass

Timothy Amherst

Flute

Rachel Beckett [d/rec]
Guy Williams

Oboe

Mark Baigent
Lars Henriksson

Bassoon

Joe Qiu

Viola da Gamba

Reiko Ichise

Organ

Christopher Bucknall

ORCHESTRA II

Violin 1

Rodolfo Richter
Sijie Chen
George Clifford

Violin 2

Jorge Jimenez
Oliver Cave
William Thorp

Viola

Clare Barwick
James O'Toole

Cello

Gavin Kibble

Double Bass

Hannah Turnbull

Flute

Elizabeth Walker [d/rec]
Yu-Wei Hu

Oboe

Katie Lewis
Chris Hartland

Bassoon

Olivia Palmer-Baker

Organ

Henry Websdale *
Dónal McCann *

** King's College Organ Scholars*

RIPIENO CHOIR

The Ripieno Choir, which sings in Nos. 1 and 29, is drawn from the senior members of the Choir of King's College School. This auditioned choir of girls and boys rehearses twice a week and sings concerts and services throughout the year. A famously happy school, it is situated across the river from King's College and was originally founded to educate the boy choristers of the College Choir; these days there are nearly 400 boys and girls on its roster. It has a thriving and dynamic Music Department that enjoys a national reputation for the breadth and quality of its music. The majority of pupils learn at least one instrument, and there are many musical ensembles which meet weekly, from string quartets to brass bands and whole-year choirs. There is a regular programme of concerts and masterclasses that feature pupils in all year groups.

www.kcs.cambs.sch.uk

King's College School Choir

Chorus Master

James Randle

Choir members on this recording

Isla Ahmed
Rueben Arena Pietragnoli
Davina Barclay
Livia Basso
Tabitha Butler
Lucy Butlin
Lara Day
Sophia Delville Jones
Gwendelyn Evans
Victoria Graepel
Emily Harrison
Sophie Harrison
Ralph Hayward
Abigail Hensman
Thomas Hensman
Natasha Larsen
Sophia McKain
Haram Nam
Dominic Petre
Zia Ratnasothy
Henrietta Robson
Amber Stainton
Solveig Swift
Isobel Walker
Christopher Williams
Samuel Winslow
Guinevere Wise



SIR STEPHEN CLEOBURY (1948–2019)

Director of Music (1982–2019)



For over 35 years, Sir Stephen Cleobury was associated with one of the world's most famous choirs, that of King's College, Cambridge. His work at King's brought him into fruitful relationships with many leading orchestras and soloists, among them the Philharmonia Orchestra, the AAM, Britten Sinfonia, the OAE, and the BBC Concert Orchestra. He complemented and refreshed his work in Cambridge through the many other musical activities in which he engaged throughout the world.

At King's, he sought to enhance the reputation of the world-famous Choir, broadening considerably the daily service repertoire, commissioning new music from leading composers and developing its activities in broadcasting, recording and touring. He introduced the highly successful annual festival, *Easter at King's*, from which the BBC regularly broadcasts, and, in its wake, a series of high-profile performances throughout the year, *Concerts at King's*.

From 1995 to 2007 he was Chief Conductor of the BBC Singers, following which he became Conductor Laureate. Since 1983 he was closely involved in the Cambridge University Musical Society, one of the UK's oldest music societies, where he nurtured generations of young talent. He retired from CUMS in 2016, becoming Conductor Laureate.

Beyond Cambridge he held many prestigious posts in tandem with his position at King's. Until 2008 he was a member of the Royal College of Organists, of which he had also been President. He was Warden of the Solo Performers' section of the Incorporated Society of Musicians and President of the Incorporated Association of Organists; he was also Chairman of the IAO Benevolent Fund, which seeks to support organists and church musicians in need. He was President of the Friends of Cathedral Music and of the Herbert Howells Society. King's College announced in 2018 that Sir Stephen would retire in September 2019 after 37 years in post. He was knighted in the 2019 Queen's Birthday Honours for services to choral music.

Sir Stephen died in York, to which he had recently moved, on St Cecilia's Day, 22 November 2019, following a long illness. The news of Stephen's death was received with great sadness by so many around the world who had worked with him, learned from him, or simply been touched by his music.

THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

King's College was founded in 1441 with six 'singing men' and 16 choristers, who were to be poor boys 'of a strong constitution and an honest conversation'. Five centuries later, the Choir comprises 16 boys (Choristers) and 16 men (Choral and Organ Scholars).

The boys, aged between nine and thirteen, are educated across the river at King's College School, a thriving and famously happy school now comprising some 420 girls and boys. The Choristers are selected at audition based on musical potential and, of course, a love of singing. When they join, they spend up to two years in training as 'probationers', after which they join the full Choir.

The men are all undergraduates at the University, who have attained the necessary academic requirements to become undergraduates at Cambridge. Known either as Choral or Organ Scholars, they study many different academic subjects, from music to modern languages to natural sciences. Find out more by searching "King's College Choir".

Choristers

Year 8 (ages 12-13) Jack Bowley

Year 7 (ages 11-12) Aiken Anderson-Jané, Philip Curtis, Elliot Hasler, Leo McNiff, Charlie Nicholson, Joshua O'Neill, Julius Sirringhaus

Year 6 (ages 10-11) Titus Gleave, Alexi Kokkinos-Everest, Vladimir Pantea, Leo Ratnasothy, Charles Sheldon

Altos

George Gibbon, Daniel Henderson, Salim Jaffar, Jacob Partington, Joseph Zubier

Tenors

Maxim Meshkvichev, James Micklethwaite, Protik Moulik, Christopher Nehaul

Basses

Sam Aldersey-Williams, Charlie Baigent, William Crane, Joshua Geddes, Trojan Nakade, Joel Robson, Christopher Winkless-Clark

Organ Scholars

Henry Websdale, Dónal McCann

Director of Music

Sir Stephen Cleobury

**Recorded at 192kHz 24-bit PCM in the Chapel of King's College,
Cambridge, by kind permission of the Provost and Scholars,
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Assistant engineers Matthew Dilley, Lucas Williams
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Consultant Claire Long
Easter at King's Management

Label management Benjamin Sheen

**www.kingscollegerecordings.com
www.kings.cam.ac.uk**

