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CLASSICS

2 CD

ST MATTHEW PASSION

Passion unseres Herrn Jesu Christi
nach dem Evangelisten Matthäus

BWV 244b (Early Version)

J. S. BACH

Charles Daniels Evangelist
Peter Harvey Christus
Yorkshire Baroque Soloists
Peter Seymour Director

ST. MATTHEW PASSION
PASSION UNSERES HERRN JESU CHRISTI
NACH DEM EVANGELISTEN MATTHÄUS
J.S. BACH

CD1

ERSTER TEIL PART ONE

[1] Coro I & [II] & Choral: Kommt, ihr Töchter, helft mir klagen	[7.00]
[2] Evangelista, Jesus: Da Jesus diese Rede vollendet hatte	[0.37]
[3] Choral: Herzliebster Jesu, was hast du verbrochen	[0.35]
[4] Evangelista: Da versammelten sich die Hohenpriester	[0.27]
[5] Coro I & II: Ja nicht auf das Fest	[0.16]
[6] Evangelista: Da nun Jesus war zu Bethanien	[0.31]
[7] Coro I: Wozu dienet dieser Unrat?	[0.31]
[8] Evangelista, Jesus: Da das Jesus merket, sprach er zu ihnen	[1.20]
[9] Recitativo (Alto 1): Du lieber Heiland du	[0.56]
[10] Aria (Alto 1): Buß und Reu	[4.19]
[11] Evangelista, Judas: Da ging hin der Zwölfen einer	[0.38]
[12] Aria (Soprano 2): Blute nur, du liebes Herz!	[4.43]
[13] Evangelista: Aber am ersten Tage der süßen Brot	[0.12]
[14] Coro I: Wo willst du, daß wir dir bereiten	[0.25]
[15] Evangelista, Jesus: Er sprach: Gehet hin in die Stadt	[1.10]
[16] Evangelista: Und sie wurden sehr betrübt	[0.10]
[17] Coro I: Herr, bin ichs?	[0.12]
[18] Choral: Ich bins, ich sollte büßen	[0.35]
[19] Evangelista, Jesus, Judas: Er antwortete und sprach	[2.55]

[20] Recitativo (Soprano 1): Wiewohl mein Herz in Tränen schwimmt	[1.20]
[21] Aria (Soprano 1): Ich will dir mein Herze schenken	[3.24]
[22] Evangelista, Jesus: Und da sie den Lobgesang gesprochen hatten	[0.58]
[23] Choral: Erkenne mich, mein Hüter	[0.43]
[24] Evangelista, Petrus, Jesus: Petrus aber antwortete und sprach zu ihm	[1.00]
[25] Choral: Es dient zu meinen Freuden	[0.44]
[26] Evangelista, Jesus: Da kam Jesus mit ihnen zu einem Hofe	[1.34]
[27] Recitativo (Tenore 1) & [Choral]: O Schmerz! Hier zittert das gequälte Her	[1.46]
[28] Aria (Tenore 1) & [Coro II]: Ich will bei meinem Jesu wachen	[4.54]
[29] Evangelista, Jesus: Und ging hin ein wenig	[0.38]
[30] Recitativo (Basso 2): Der Heiland fällt vor seinem Vater nieder	[0.52]
[31] Aria (Basso 2): Gerne will ich mich bequemen	[4.15]
[32] Evangelista, Jesus: Und er kam zu seinen Jüngern	[1.12]
[33] Choral: Was mein Gott will	[0.48]
[34] Evangelista, Jesus, Judas: Und er kam und fand sie aber schlafend	[2.28]
[35] Aria (Soprano 1, Alto 1) & [Coro II]: So ist mein Jesus nun gefangen	[3.27]
[36] Coro I & II: Sind Blitze, sind Donner in Wolken verschwunden?	[1.09]
[37] Evangelista, Jesus: Und siehe, einer aus denen	[2.08]
[38] Choral: Jesum laß ich nicht von mir	[0.49]

PARS 2da PART TWO

[39] Aria (Basso 1) & [Coro II]: Ach, nun ist mein Jesus hin!	[3.41]
[40] Evangelista: Die aber Jesum gegriffen hatten	[1.05]
[41] Choral: Mir hat die Welt trüglich gericht'	[0.34]
[42] Evangelista, Zeugen, Hohepriester: Und wiewohl viel falsche ...	[1.12]
[43] Recitativo (Tenore 2): Mein Jesus schweigt zu falschen Lügen stille	[0.58]

[44] Aria (Tenore 2): Geduld!	[3.14]
[45] Evangelista, Hohepriester, Jesus: Und der Hohepriester antwortete	[1.16]
[46] Coro I & II: Er ist des Todes schuldig!	[0.13]
[47] Evangelista: Da speieten sie aus in sein Angesicht	[0.14]
[48] Coro I & II: Weissage uns, Christe	[0.21]
[49] Choral: Wer hat dich so geschlagen	[0.38]

Total timings CD1

[75.13]

CD 2

[1] Evangelista, Magd I/II, Petrus: Petrus aber saß draußen im Palast	[0.57]
[2] Coro II: Wahrlich, du bist auch einer von denen	[0.14]
[3] Evangelista, Petrus: Da hub er an sich zu verfluchen	[1.15]
[4] Aria (Alto 1): Erbarme dich, mein Gott	[6.04]
[5] Choral: Bin ich gleich von dir gewichen	[0.46]
[6] Evangelista, Judas: Des Morgens aber hielten alle Hohepriester	[0.58]
[7] Coro I & II: Was gehet uns das an?	[0.11]
[8] Evangelista, Hohenpriester: Und er warf die Silberlinge in den Tempel	[0.43]
[9] Aria (Basso 2): Gebt mir meinen Jesum wieder!	[2.44]
[10] Evangelista, Pilatus, Jesus: Sie hielten aber einen Rat	[2.12]
[11] Choral: Befiehl du deine Wege	[0.45]
[12] Evangelista, Pilatus, Pilati Weib, Chor I & II: Auf das Fest aber	[2.07]
[13] Coro I & II: Laß ihn kreuzigen!	[0.21]
[14] Choral: Wie wunderbarlich ist doch diese Strafe!	[0.37]
[15] Evangelista, Pilatus: Der Landpfleger sagte	[0.16]
[16] Recitativo (Soprano 1): Er hat uns allen wohlgetan	[1.06]

[17] Aria (Soprano 1): Aus Liebe will mein Heiland sterben	[4.54]
[18] Evangelista: Sie schrieen aber noch mehr und sprachen	[0.04]
[19] Coro I & II: Laß ihn kreuzigen!	[0.21]
[20] Evangelista, Pilatus: Da aber Pilatus sahe	[0.31]
[21] Coro I & II: Sein Blut komme über uns und unsre Kinder	[0.45]
[22] Evangelista: Da gab er ihnen Barrabam los	[0.23]
[23] Recitativo (Alto 2): Erbarm es, Gott!	[0.54]
[24] Aria (Alto 2): Können Tränen meiner Wangen	[7.15]
[25] Evangelista: Da nahmen die Kriegsknechte	[0.37]
[26] Coro I & II: Gegrüßet seist du, Jüdenkönig!	[0.16]
[27] Evangelista: Und speieten ihn an	[0.13]
[28] Choral: O Haupt, voll Blut und Wunden	[0.51]
[29] Evangelista: Und da sie ihn verspottet hatten	[0.52]
[30] Recitativo (Basso 1): Ja, freilich will in uns das Fleisch und Blut	[0.38]
[31] Aria (Basso 1): Komm, süßes Kreuz	[5.44]
[32] Evangelista: Und da sie an die Stätte kamen mit Namen Golgatha	[1.50]
[33] Coro I & II: Der du den Tempel Gottes zerbrichst	[0.32]
[34] Evangelista: Desgleichen auch die Hohenpriester	[0.10]
[35] Coro I & II: Andern hat er geholfen	[0.58]
[36] Evangelista: Desgleichen schmäheten ihn auch die Mörder	[0.16]
[37] Recitativo (Alto 1): Ach Golgatha, unselges Golgatha!	[1.11]
[38] Aria (Alto 1) & [Coro II]: Sehet, Jesus hat die Hand	[3.25]
[39] Evangelista, Jesus: Und von der sechsten Stunde an	[1.32]
Coro I: Der ruft dem Elias!	
[40] Evangelista: Und bald lief einer unter ihnen	[0.21]
[41] Coro II: Halt! Laß sehen	[0.08]

[42] Evangelista: Aber Jesus schrie abermal laut und verschied	[0.27]
[43] Choral: Wenn ich einmal soll scheiden	[1.09]
[44] Evangelista: Und siehe da, der Vorhang im Tempel zerriß (63a)	[1.10]
[45] Coro I & II: Wahrlich, dieser ist Gottes Sohn gewesen (63b)	[0.17]
[46] Evangelista: Und es waren viel Weiber da (63c)	[1.17]
[47] Recitativo (Basso 1): Am Abend, da es kühle war	[1.47]
[48] Aria (Basso 1): Mache dich, mein Herze, rein	[6.37]
[49] Evangelista: Und Joseph nahm den Leib (66a)	[1.13]
[50] Coro I & II: Herr, wir haben gedacht (66b)	[1.02]
[51] Evangelista, Pilatus: Pilatus sprach zu ihnen (66c)	[0.33]
[52] Recitativo (Basso 1, Tenore 1, Alto 1, Soprano 1) & [Coro II] Nun ist der Herr zur Ruh gebracht	[1.44]
[53] Coro I & II: Wir setzen uns mit Tränen nieder	[4.58]
Total timings CD2	[78.20]
Total timings:	[153.33]

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St Matthew Passion, BWV 244b J. S. Bach

It seems likely that Bach began work on his second Passion early in 1725, perhaps for performance on Good Friday that year. He had performed *Johannes-Passion* in 1724 and, in the end, had to repeat it in 1725 with some changes from the earlier performance; he also had to resort to performing Reinhard Keiser's *St. Mark Passion* in 1726. However, the long labours eventually bore fruit. This performance is based on a new edition of Bach's first version of Matthäus-Passion which was probably first performed on Good Friday 1727.

Until the issue of the 2004 Bärenreiter publication edited by Andreas Glöckner our access to this early version (BWV 244b) was limited to a 1740s manuscript made by Johann Christoph Altnickol, a student and son-in-law of the composer and to an incomplete score copied sometime after 1741 by J. F. Agricola, another Bach pupil. There is also a libretto by Picander, the pseudonym used by Bach's librettist Christian Freidrich Henrici, which was published in 1729. There are, however, clear errors in the Altnickol manuscript which may well also be unfinished. All these sources informed the

edition used for this performance. We can only presume that Altnickol's manuscript is a copy of Bach's own manuscript version – though it is unclear why it was made when Bach had himself produced a beautifully laid-out manuscript of a revised version, which provides copious performing information, when he had more time to do so in 1736. There is no doubt that Bach's later version includes new information with, for example, a considerable number of basso continuo figures and some wonderfully vivid composer's ornamentation – for example, in the soprano aria 'Blute nur' where Bach's decoration of the vocal line on the words "ermorden" and "schlanger" brilliantly clarifies the meaning and emotion of the words which is, of course, the primary purpose of ornamentation.

Altnickol's manuscript is almost devoid of bass figures and instrumental articulations and the resultant implied bowing-patterns and wind tonguings; Bach's original performing parts may have had more information or some may have been added during rehearsal. The same may well be true of the copious essential ornaments – cadential trills, appoggiaturas in recitative, arias and choruses, ornamental signs and so on. In such instances, the later version may well inform us in indicating what additional

stylistic matters Bach expected of his performers in 1727 alongside what they would have expected to do anyway; stylistic expectations of bowing and tonguing patterns were well established by 1727. Similarly, the various ornamentation conventions were also in place as we can see from Bach's own teaching and manuscripts; these would have included the essential ornaments mentioned above but also the composer's ornamentation, some of which would have been in the manuscript and some of which Bach or his performers may have suggested in rehearsal. We can't know what performers' ornamentation was added though it is not impossible that some of this was approved and admired by Bach and incorporated into his later manuscript. Various stylistic conventions and the resultant articulations and rhythmic alterations would have been familiar or would have become familiar to Bach's performers.

An interesting element of this version is that it shows Bach using 'false' ornamentation in recitatives in the same manner that he had employed in the earlier *Johannes-Passion* and which he retained for the later version of *Matthäus-Passion*. This involves indicating an appoggiatura either by an ornamental sign or in

standard proportional notation for a masculine (single syllable) phrase end. The employment of an appoggiatura at the end of phrases varied from composer to composer but it seems quite clear that Bach followed the convention of not expecting an appoggiatura at masculine phrase ends but giving the performers the option of doing so for feminine (strong-weak) endings. This means that on the occasions where he indicates one at a masculine ending then it sent a visual signal to the performer and an aural one to the listener. An example of this practice occurs in number 38c (CD 2, track 3) with Peter's third denial of being a member of Jesus' followers with the text "Ich kenne des Menschen nicht" ("I do not know the man!"). The 'false' ornament draws attention to Peter's false statement. The same device is used also in *Johannes-Passion*. A similarly important moment occurs at the end of number 47 (CD 2, track 15) where Pilate's final syllable (which wouldn't normally expect an appoggiatura on "Was hat er denn Übels getan?" ["Why, what evil has he done?"]) and certainly not one from above for a question) introduces and draws our attention to the content of the subsequent text: "Er hat uns allen wohlgetan ... Sonst hat mein Jesus nichts getan ... Aus Liebe will mein Heiland

sterben" ("He has done good to us all ... Apart from that, my Jesus has done nothing ... My Saviour is willing to die for love.") Bach, both by his ornamentation and very special (and surprising) orchestration clarifies the central message of this Passion.

For this recording we have presumed Bach would have encouraged and expected these and other conventions and we have employed them accordingly. A specific instance worth mentioning is with the appoggiaturas in the vocal and wind lines in the number 27a (CD 1, track 35) ("So ist mein Jesus gefangen"); these are not indicated in Altnickol's manuscript but we have inserted them according to the stylistic conventions in the 1720s. The same is true of the length of bass notes in the recitatives. It was the practice in recitative to write long notes in the continuo part – it is less time-consuming for the composer (and uses less ink) and the players would be aware of the conventions of the day. If there was any doubt the composer/director could very quickly clarify his expectations in rehearsal. An interesting feature of the manuscript is the lack of full texts for the chorales – only the opening, identifying line is given. Also missing in the chorales is any indication of orchestration; we have

taken this as an opportunity for performers' decisions and performed some with voices and organ only, allowing a more vivid communication of the text.

The essential structure of the Passion is that with which we are familiar from later versions. "The most noticeable difference is the chorale at the end of Part One which was subsequently replaced by the large-scale chorale-chorus 'O Mensch, bewein dein Sünder gross'. There are other less immediately noticeable changes – a variant text for the chorale number 17 (CD 1, track 25) "Es dient zu meinen Freuden" – and matters of orchestration for some choruses such as the wind doublings in the openings chorus. More obvious and significant differences include the allocation of the solo line in the opening movement of Part Two to the first choir bass rather than to the alto and the absence of a gamba from the orchestral line-up. In this version a lute obbligato in the bass aria "Komm, süßes Kreuz" gives a still greater intimacy to the moment; with the vocal performing forces Bach would have used (and employed here also) this has still greater poignancy in that it is sung by the same singer (Bass, Choir I) who sang the role of Christus.

The basso continuo line in this aria is very similar to the later version but the gamba obbligato would have allowed a string accompaniment (possibly both cello and violone) alongside organ. The exquisite baroque lute would have been difficult to hear in a building the size of the Thomaskirche (hence its replacement in Bach's later version); there are no such problems in recorded performance. We have taken further advantage of this medium by using harpsichord as the sole continuo instrument for this movement. The absence of a gamba from Bach's scoring also affects the second tenor aria, number 35 'Geduld', where the manuscript indicates merely a bass line, presumably a cello but perhaps also a violone either doubling or mapping out the harmonic structure. Otherwise, we might notice notation differences not only in the choruses but also in some solo vocal lines. This is most obvious in numbers 8 (CD 1, track 12) ("Blute nur") and 35 (CD 1, track 44) ("Geduld"); there are also minor differences in the word setting in such as number 13 (CD 1, track 21) ("Ich will dir") and others. There are further other surprising moments, at least to modern ears more familiar with Bach's later settings, including some accidentals in

the opening chorus, the bass-line chromaticism in number 8 (CD 1, track 12) ("Blute nur") and the tempo change for the second chorus in number 19 (CD 1, track 27) ("O Schmerz!").

The use of the harpsichord not only here but also in the *secco* recitatives might also surprise some, but commentators such as Laurence Dreyfus have made a convincing case for the availability, indeed the requirement by Bach, of a harpsichord in the organ lofts at the Thomaskirche as well as the Nicolaikirche. It seems likely that Bach used the harpsichord as a director's communication aid rather than an essential harmonic element, but it offers an attractive element to the continuo group in recitative in which we again take advantage of Dreyfus' information that Bach had not only the now more fashionable cello and organ but also violone and bassoon, forming a group of five instruments and allowing considerable variety of texture, dynamic and articulation to be used at the performers' discretion.

It seems quite clear that Bach was able to employ what for him were relatively large-scale forces for his 1727 performance and although we occasionally now hear performances and recordings using these small numbers it is still

nowadays more usual to hear double choirs and orchestras with independent solo teams. Bach had a team of four *concertato* (SATB) singers and a similar number of *ripienists*; these made up the two choirs in this Passion with the Tenor and Bass in Choir I singing not only choruses but also the relevant arias and the roles of Evangelist and Jesus. (For logistical reasons we didn't quite manage to achieve this!) All the other chorus singers have arias also; the *ripieno* chorale "O Lamm Gottes unschuldig" in the opening chorus was possibly sung by a small number of singers, probably as few as three (as here), or might perhaps even have been played only on the organ. The minor roles of the two maids and Pilate's wife were sung by just one of these *ripienists*; of the two other male singers, one sang Judas and Priest I, the other Peter, Priest II and Pilate; the two false witnesses were sung by Choir II alto and tenor. Current scholarship suggests that the orchestral parts were similarly all performed one to a part for this early version, meaning that balance between woodwind and strings as well as between voices and orchestra was rarely an issue.

Whatever the differences between this early and his later versions Bach's structure and dramatic purposes shine through. One of the most moving products of recent scholarship has been the realisation that a large chunk of this work, in common with *Johannes-Passion* and several other vocal works from this period, is constructed in a large-scale palindrome which, to those trained in baroque Rhetoric, would suggest a chiasmus or structural cross figure. The numbering of the score unhappily obscures the precise nature of Bach's ground plan, but essentially the second part centres on an extraordinary celestial piece, scored for soprano, flute and two oboes da caccia without the usually ever-present *basso continuo*; that is the very obvious aural signal for Bach's audience indicating something very special in the text. Working outwards from this point (No 49 - CD 2, track 17) we find a strict mirror arrangement of movements, representing a huge architectural cross built into the fabric of the work. This exists alongside other chiasmus figures: some visual/aural melodic figures in the shape of a cross such as the melodic ('Z' as in 'Kreuz') cross shape for the opening melodic material in "Blute nur" – similar to Bach's own name: Bb–A–C–B (B=H in terms of German nomenclature); the

superimposed tonic/dominant harmonies at the start of the opening chorus; and some purely visual – the horizontal, contrapuntal lines of Choir I set against the vertical interruptions of Choir II in the opening chorus tell us the purpose of this monumental piece. The palindrome-structure chiasmus set around numbers 46 to 49 (CD 2, tracks 14-17) helps us to now identify the structural centre. The discovery of this structural chiasmus, an obviously private symbol, in the work is perhaps made all the more moving by its hidden nature. The original listeners couldn't have been aware of it. Clearly it represents a private act of devotion; equally clearly it presents musical and dramatic difficulties to the composer for no apparent technical end other than as an act of particular personal dedication. The discovery of the chiasmus contributes immeasurably to our picture of Bach as a composer whose private sincerity often outweighed his public exterior.

It has been said, in a life of Martin Luther, that “Bach was, by any sensible definition, the most influential evangelical of his age”, and the composer's intention here was a clear, direct reading of the Gospel story elevated to sublime expression. The texts themselves divide into

two categories, the Gospel text, and the interpolated texts taken from Picander's *Erbauliche Gedancken* of 1725, which again follow Luther's dictum, aiming to elucidate the Gospel, and deliberately applying the historical story to the man in the pew. For example, the episode dealing with Peter's denial splits into three basic units: the historical story retold by the Evangelist, an aria sung, as it were, by the personification of Peter, and a chorale giving the congregational response to the story; the whole procedure moves gradually from a statement of “He did this” to a response of “I do it daily, Father forgive me” (CD 2, tracks 3-4) (see nos 38–39 in the text/translation). It seems unlikely that the chorales were in fact sung by the congregation but by the two choirs on behalf of the listener, but the sentiments expressed are always the response of the faithful Christian, experiencing Christ in his own situation.

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PERFORMERS

Charles Daniels
Peter Harvey
Peter Seymour

Bethany Seymour
Sally Bruce Payne
Joseph Cornwell
Peter Harvey

Helen Neeves
Nancy Cole
Julian Podger
Matthew Brook

Johnny Herford
Bethan Thomas
Bethan Thomas, Eleanor Thompson, Elissa Edwards

Evangelist
 Christus
 Director

Soprano 1
 Alto 1
 Tenor 1, *Judas, High Priest*
 Bass 1, *Christus*

Soprano 2
 Alto 2, *False Witness*
 Tenor 2, *False Witness*
 Bass 2

Peter, High Priest, Pilate,
Maid I, II, Wife of Pilate
Soprani in ripieno

ORCHESTRA 1

Lucy Russell, Iona Davies
 Alan George
 Rachel Gray
 Kate Aldridge
 Edwina Smith, Sarah McNulty
 Anthony Robson, Cherry Forbes
 Alastair Mitchell
 Elizabeth Kenny

violins
viola
cello
violone
flutes
oboes, oboes d'amore, oboes da caccia
bassoon
lute

ORCHESTRA 2

Daniel Edgar, Nia Lewis
Duncan Druce
Tim Smedley
William Hunt
Graham O'Sullivan, Mary Tyers
Rachel Chaplin, Hilary Stock

Robert Patterson
Peter Seymour

Mark Rowlinson
Richard Jackson
Guy Tudor

violins
viola
cello
violone
flutes
oboes

organ
harpsichord

producer
language coach
production assistant

ERSTER TEIL

CD1

1. Coro I & [II] & Choral

Kommt, ihr Töchter, helft mir klagen,
Sehet! – [Wen?] - den Bräutigam!
Seht ihn! – [Wie?] - als wie ein Lamm.
Sehet! – [Was?] - seht die Geduld,
Seht! – [Wohin?] - auf unsre Schuld.
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen.

O Lamm Gottes unschuldig,
Am Stamm des Kreuzes geschlachtet,
Allzeit erfundn geduldig,
Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Erbarm dich unser, o Jesu.

2. Evangelista

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

Jesus

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

PART ONE

CD1

1. Chorus 1 & [2] & Chorale

Come, daughters, help me mourn ...
see! – [Whom?] – the bridegroom,
see him – [How?] – as a lamb,
see! – [What?] – his patience.
Look! – [Where?] – at our guilt.
See him, out of love and grace,
carry the wood of the Cross himself.

O spotless Lamb of God,
slaughtered on the Cross,
Patient at all times,
although you were despised
You have carried all our sin,
otherwise we'd have had to despair.
Have mercy on us, O Jesus!

2. Evangelist

When Jesus had finished saying all
these sayings, he said to his disciples:

Jesus

As you know, the Passover is two days
away - and the Son of Man will be
handed over to be crucified.

3. Choral

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

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

4. Evangelista

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

5. Coro I & II

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

6. Evangelista

Da nun Jesus war zu Bethanien, im
Hause Simonis des Aussätzigen, trat zu
ihm ein Weib, das 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:

3. Chorale

Dearest Jesus, what have you done,
that they can pronounce so harsh a sentence on
you?

What is your guilt, into what misdeeds
have you fallen?

4. Evangelist

Then the chief priests and the elders of
the people assembled in the palace of
the high priest, whose name was
Caiaphas, and they plotted to arrest
Jesus in some devious way
and kill him.

But they said:

5. Chorus 1 & 2

Not during the feast, or there may be a
riot among the people.

6. Evangelist:

While Jesus was in Bethany at the
home of a man known as Simon the
leper, a woman came to him with an
alabaster jar of very expensive
perfume, which she poured on his head
as he sat at the table. But when the
disciples saw this they were indignant
and said:

7. Coro I

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

8. Evangelista

Da das Jesus merket, sprach er zu ihnen:

Jesus:

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

9. Recitativo (Alto 1)

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!

7. Chorus 1

What's the purpose of this foolishness?
The perfume could have been sold at a
high price and the money given to the
poor.

8. Evangelist

Aware of this, Jesus said to them:

Jesus:

Why are you bothering the woman?
She has done a beautiful thing for me.
You will always have the poor with
you, but you will not always have me.
When she poured this perfume on my
body, she did it to prepare me for my
burial. I tell you the truth, wherever
this Gospel is preached throughout the
world, what she has done will be told
in memory of her.

9. Recitativo (Alto 1)

O, dear Saviour, while your disciples
foolishly argue because this gentle
woman prepares your body with
ointment for the grave, so let me
meanwhile pour an unction of tears
upon your head.

10. Aria (Alto 1)

Buß und Reu knirscht das Sündenherz
entzwei, daß die Tropfen meiner
Zähren angenehme Spezerei, treuer
Jesu, dir gebären.
Buß und Reu...

11. 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.

12. Aria (Soprano 2)

Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
das aus deiner Brust gesogen,
droht den Pfleger zu ermorden,
denn es ist zur Schlange worden.
Blute nur...

10. Aria (Alto 1)

Penitence and remorse grind the sinful
heart apart. May my tears be sweet
spices to you, faithful Jesus.

Penitence and remorse...

11. Evangelist

Then one of the Twelve, the one called
Judas Iscariot, went to the chief priests
and asked:

Judas

What will you give me if I hand him
over to you?

Evangelist

They offered him thirty silver coins.
From then on Judas watched for an
opportunity to betray him.

12. Aria (Soprano 2)

Bleed on, dear heart.
A child that you raised, that you nursed
at your breast, threatens his nurse with
murder because he has become a
serpent.
Bleed on ...

13. Evangelista

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

14. Coro I

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

15. Evangelista

Er sprach:

Jesus

Gehet hin in die Stadt zu einem und
sprecht zu ihm: Der Meister läßt dir
sagen: Meine Zeit ist hie, 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.

13. Evangelist

On the first day of the feast of
Unleavened Bread, the disciples came
to Jesus and asked:

14. Chorus I

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

15. Evangelist

He said:

Jesus

Go into the city to a certain man and
tell him, The Master says: My
appointed time is at hand. I am going
to celebrate the Passover at your house
with my disciples.

Evangelist

So the disciples did as Jesus had
commanded and prepared the
Passover. And in the evening Jesus sat
down at the table with the Twelve.
While they were eating, he said:

Jesus

I tell you the truth, one of you will
betray me.

16. Evangelista

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

17. Coro I

Herr, bin ichs?

18. Choral

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

19. Evangelista

Er antwortete und sprach

Jesus

Der mit der Hand mit mir in die
Schüssel tauchet, der wird mich
verraten. Des Menschen Sohn gehet
zwar dahin, wie von ihm geschrieben
steht; doch wehe dem Menschen,
durch welchen des Menschen Sohn
verraten wird! Es wäre ihm besser, daß
derselbige Mensch noch nie geboren
wäre.

16. Evangelist

They were very troubled and began to
say to him one after the other:

17. Chorus 1

Lord, is it I?

18. Chorale

It is I. I ought to pay the price,
hand and foot
bound in hell.
The scourge and the bonds,
and all that you endured, I earned
myself.

19. Evangelist

Jesus answered:

Jesus

The one who dips his hand into the
bowl with me will betray me.
The Son of Man will go, just as it is
written about him in the Scriptures.
But woe to the man who betrays the
Son of Man! It would be better for him
if he had not been born.

Evangelista

Da antwortete Judas, der ihn verriet,
und sprach:

Judas

Bin ichs, Rabbi?

Evangelista

Er sprach zu ihm:

Jesus

Du sagests.

Evangelista

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

Jesus

Nehmet, esset, das ist mein Leib.

Evangelista

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

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 hinfort nicht mehr von
diesem Gewächs des Weinstocks
trinken bis an den Tag, da ichs neu
trinken werde mit euch in meines
Vaters Reich.

Evangelist

Then Judas, the one who would betray
him, said:

Judas

Rabbi, is it I?

Evangelist

Jesus answered:

Jesus

Yes, it is you.

Evangelist

While they were eating, Jesus took
bread, gave thanks, and broke it, and
gave it to his disciples, saying:

Jesus

Take, eat, this is my body.

Evangelist

Then he took the cup, gave thanks, and
offered it to them, saying:

Jesus

Drink from it, all of you. This is my
blood of the new covenant, which is
being poured out for many,
for the forgiveness of sins. I tell you,
I will not again drink of this fruit of the
vine until I drink it anew with you in
my father's kingdom.

20. Recitativo (Soprano 1)

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.

21. Aria (Soprano 1)

Ich will dir mein Herze schenken, senke dich, mein Heil, hinein! Ich will mich in dir versenken; ist dir gleich die Welt zu klein, ei, so sollst du mir allein mehr als Welt und Himmel sein. Ich will dir mein Herze ...

22. Evangelista

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

Jesus

In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: "Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen." Wenn ich

20. Recitative (Soprano 1)

Although my heart is full of tears because Jesus is taking leave of me, I rejoice at his covenant. He gives his precious flesh and blood into my hands.

Just as he could never think evil of his people while he was in the world, in the same way, he loves them to the end.

21. Aria (Soprano 1)

I wish to give you my heart, sink into it, my Salvation. I wish to sink myself in you. Even if the world is too small for you, oh, to me alone you are worth more than earth and heaven together. I wish to give you my heart ...

22. Evangelist

When they had said the hymn of praise together they went out to the Mount of Olives. Then Jesus told them:

Jesus

This very night you will all lose faith in my integrity and abandon me, for it is written 'I will strike the shepherd and the sheep of the flock will be scattered'. But after I have risen I will

aber auferstehe, will ich vor euch hingehen in Galiläam.

23. Choral:

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

24. Evangelista

Petrus aber antwortete und sprach zu ihm:

Petrus

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

Evangelista

Jesus sprach zu ihm:

Jesus

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

Evangelista

Petrus sprach zu ihm:

Petrus

Und wenn ich mit dir sterben müßte,

go ahead of you into Galilee.

23. Chorale:

Acknowledge me, my guardian, my shepherd, accept me. Source of all goodness, through you much good has been done to me. Your mouth has revived me with milk and sweet food. Your spirit has endowed me with many a longing for Heaven.

24. Evangelist

Peter replied:

Peter

Even if all the rest lose faith in you, I never will.

Evangelist

Jesus said to him:

Jesus

I tell you the truth, this very night before the cock crows, you will disown me three times.

Evangelist

But Peter declared:

Peter

Even if I have to die with you, I will

so will ich dich nicht verleugnen.

Evangelista

Desgleichen sagten auch alle Jünger.

25. Choral:

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

26. Evangelista

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

Jesus

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

Evangelista

Und nahm zu sich Petrum und die
zween 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!

never disown you.

Evangelist

And all the other disciples said the same.

25. Choral

It will bring me joy and will make me
whole and happy if I can find myself in
your suffering, my redeemer.

Ah, if I might, oh my life, give my life
away here on your cross, how much
good that would do me!

26. Evangelist

Then Jesus went with his disciples to a
place called Gethsemane, and said to
them:

Jesus

Sit here while I go over there and pray.

Evangelist

He took Peter and the two sons of
Zebedee along with him, and he
became sorrowful and troubled. Then
Jesus said to them:

Jesus

My soul is overwhelmed with sorrow
to the point of death. Stay here and
keep watch with me.

27. Recitativo (Tenore 1) & [Choral]

O Schmerz! Hier zittert das gequälte
Herz; wie sinkt es hin, wie bleicht sein
Ange-sicht!

[Was ist die Ursach aller solcher
Plagen?]

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

[Ach! meine Sünden haben dich
geschlagen;]

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

[Ich, ach, Herr Jesu, habe dies
verschuldet, was du erduldet.]

Ach, könnte meine Liebe dir,
mein Heil, dein Zittern und dein Zagen
vermindern oder helfen tragen,
wie gerne blieb ich hier!

28. Aria (Tenore 1) & [Coro II]

Ich will bei meinem Jesu wachen,
[So schlafen unsre Sünden ein.]
Meinen Tod büßet seine Seelennot;
sein Trauren machet mich voll Freuden.
[Drum muß uns sein verdienstlich
Leiden
recht bitter und doch süße sein.]

27. Recitativo (Tenor 1) & [Chorale]

O grief! Here the troubled heart is
trembling. How it is sinking! How pale
his face is becoming!

[What is the cause of all such
torments?]

The judge is leading him before the
court; there is no-one to help or
comfort him there.

[Oh, my sins have beaten you;]

He is suffering all the agonies of hell;
he has to pay for criminals he does not
even know.

[O Lord Jesus, I deserved all this that
you are enduring.]

Oh, if only my love could help,
or lessen your fear and trembling,
my Lord,
how gladly I would stay here!

28. Aria (Tenor 1) & [Chorus II]

I shall keep watch with my Jesus.
[Thus our sins will fall asleep.]
His soul's distress atones for my death,
his sorrows fill me with joy.
[Therefore his laudable suffering must
be to us both truly bitter and yet
sweet.]

Ich will bei meinem Jesu wachen ...

29. Evangelista:

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

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

30. Recitativo (Basso 2)

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.

31. Aria (Basso 2)

Gerne will ich mich bequemen, Kreuz
und Becher anzunehmen, trink ich
doch dem Heiland nach. Denn sein
Mund, der mit Milch und Honig
fließet, hat den Grund und des Leidens
herbe Schmach durch den ersten Trunk
versüßet.
Gerne will ich mich bequemen ...

I shall keep watch with my Jesus...

29. Evangelist:

Moving a little further away he fell
with his face to the ground and prayed:
Jesus

My father, if it is possible, may this
cup be taken from me. Yet not as I will
but as you will.

30. Recitative (Bass 2)

The Saviour falls down before his
Father, and thus raises up me and all
men from our Fall to God's grace
again. He is ready to drink the cup of
death's bitterness, in which all the foul-
smelling sins of this world are poured,
because it pleases dear God

31. Aria (Bass 2)

Gladly will I submit myself to take up
the cross and cup and drink as my
Saviour did. Because his mouth flows
with milk and honey, and his first sip
turned the bitter taste of suffering to
sweetness.

Gladly will I submit myself ...

32. Evangelista

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

Jesus

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

Evangelista

Zum andernmal ging er hin, betete und sprach:

Jesus

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

33. Choral:

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

34. Evangelista

Und er kam und fand sie aber
schlafend, und ihre Augen waren voll
Schlafs. Und er ließ sie und ging

32. Evangelist

Then he returned to his disciples and
found them sleeping. He said to them:

Jesus

Why could you not keep watch with me for
one hour? Watch and pray so that you
will not fall into temptation. The spirit
is willing, but the flesh is weak.

Evangelist

He went away a second time and prayed.

Jesus

My Father, if it is not possible for this
cup to be taken away, then I shall drink
it. Your will be done.

33. Chorale:

May what my God wills ever come to
pass; his will is the best.
He is ready to help those who firmly
believe in him.
God in his goodness helps in time or
need and disciplines sparingly.
Whoever trusts in God builds firmly on
Him. He will not leave Him.

34. Evangelist

When he came back he again found
them sleeping and their eyes were
heavy. So he left them and went away

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 werde. 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 legte die Hände

once more, and prayed the third time, saying the same thing. Then he returned to his disciples and said to them:

Jesus

Are you still sleeping and resting? Look, the hour is near when the Son of Man is to be handed over into the hands of sinners Rise, let us go! See, my betrayer is here!

Evangelist

While he was speaking, Judas, one of the Twelve, arrived. With him came a large crowd, armed with swords and clubs, sent from the chief priests and the elders of the people. Now the betrayer had arranged a signal with them - 'The one I'll kiss is the man; seize him!' Going at once to Jesus, Judas said:

Judas

Greetings, Rabbi!

Evangelist

And kissed him. But Jesus said to him:

Jesus

Friend, why have you come?

Evangelist

Then the men stepped forward, laid

an Jesus und griffen ihn.

35. Aria (Soprano 1, Alto 1) & [Coro II]

So ist mein Jesus nun gefangen.

[Laßt ihn, haltet, bindet nicht!]

Mond und Licht

Ist vor Schmerzen untergangen,

Weil mein Jesus ist gefangen.

[Laßt ihn, haltet, bindet nicht!]

Sie führen ihn, er ist gebunden.

36. Coro I & II

Sind Blitze, sind Donner in Wolken verschwunden? Eröffne den feurigen Abgrund, o Hölle, Zertrümmre, verderbe, verschlinge, zerschelle mit plötzlicher Wut den falschen Verräter, das mörderische Blut!

37. Evangelista:

Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus, und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm:

Jesus

Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder

their hands on him and held him fast.

35. Aria (Soprano 1, Alto 1) & [Chorus 2]

So now my Jesus is captured.

[Let him go! Stop! Do not bind him!]

The moon and sun have sunk out of sight in sorrow, because my Jesus has been captured. [Let him go! Stop! Do not bind him!] They are leading him away; he is bound.

36. Chorus 1 & 2

Have the lightning and thunder disappeared into the clouds? Open your fiery pit, O hell, shatter, destroy, devour, smash the evil traitor and his murderous blood.

37. Evangelist:

With that, one of Jesus' companions reached for his sword, drew it out and struck the servant of the high priest, cutting off his ear. Jesus said to him:

Jesus

Put your sword back in its place, for all who draw the sword will die by the sword. Do you not think that I can call

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

Evangelista

Zu der Stund sprach Jesus zu den Scharen:

Jesus

Ihr seid ausgegangen als zu einem
Mörder, mit Schweren und mit
Stangen, mich zufahren; 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.

38. Choral

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

on my father, and he will at once put at
my disposal more than twelve legions
of angels? But how then would the
Scriptures be fulfilled that say it must
happen in this way?

Evangelist

Then Jesus said to the crowd:

Jesus

You've come out here with swords and
clubs to capture me as if I were a
murderer. Yet every day I sat in the
temple teaching, and you did not arrest
me. But this has all taken place, so that
the writing of the prophets might be
fulfilled.

Evangelist

Then all the disciples deserted him and fled.

38. Choral

I'll not let Jesus go from me,
I'll go everywhere at his side. Christ
leads me step by step to the
stream/source/fountain of life. Blessed
is he who can say with me "I'll not
forsake my Jesus".

ZWEITER TEIL

39. Aria (Basso 1) & [Coro II]

Ach, nun ist mein Jesus hin!
[Wo ist denn dein Freund
hingegangen, O du Schönste unter den
Weibern?]

Ist es möglich, kann ich schauen?

[Wo hat sich dein Freund

hingewandt?]

Ach! mein Lamm in Tigerklauen,

Ach! wo ist mein Jesus hin?

[So wollen wir mit dir ihn suchen.]

Ach! was soll ich der Seele sagen,

Wenn sie mich wird ängstlich fragen:

Ach! wo ist mein Jesus hin?

40. 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.

PART TWO

39. Aria (Bass 1) & [Chorus 2]

Ah! My Jesus has gone now.

[Where has your friend gone, O you
most beautiful among women?]

Can I bear to look for him?

[Where has your friend gone?]

Ah! My lamb in tiger's claws! Ah!

where has my Jesus gone?

[We will search with You.]

Ah! What will I tell my soul when it
anxiously asks me? Ah! Where has my
Jesus gone?

40. Evangelist

Those who had arrested Jesus took him
to Caiaphas, the high priest, where the
teachers of the law and the elders had
assembled. But Peter followed him at a
distance, right up to the courtyard of
the high priest. He entered and sat
down with the servants to see the
outcome. The Chief Priest, the elders,
and the whole council were looking for
false evidence against Jesus, so that
they could put him to death. But they
found none.

41. Choral

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

42. Evangelista

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

Zeugen

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:

Hohepriester

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

Evangelista

Aber Jesus schwieg stille.

43. Recitativo (Tenore 2)

Mein Jesus schweigt zu falschen
Lügen stille, um uns damit zu zeigen,

41. Chorale

The world has judged me falsely, with
lies and false tales, many traps and
underhand conspiracies.
Lord, keep me safe in this danger;
protect me from malicious plots.

42. Evangelist

And, though many false witnesses
came forward, they brought no
evidence. Initially, two came forward
and declared:

Witnesses

This fellow said 'I am able to destroy
the temple of God and rebuild it in
three days.'

Evangelist

Then the High Priest stood up and said
to Jesus:

High Priest

Don't you answer this testimony that
these men are bringing against you?

Evangelist

But Jesus remained silent.

43. Recitativo (Tenor 2)

My Jesus keeps his peace throughout
the evil lies, in order to show us that

daß sein erbarmensvoller Wille vor uns
zum Leiden sei geneigt, und daß wir in
dergleichen Pein ihm sollen ähnlich
sein und in Verfolgung stille
schweigen.

44. Aria (Tenore 2)

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

45. Evangelista

Und der Hohepriester antwortete und
sprach zu ihm:

Hohepriester

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

his merciful will is bent on suffering
for us, and so that we should be like
him when we are in the same agony,
and keep our peace when we are being
persecuted.

44. Aria (Tenor 2)

Patience! Even when false tongues
sting me. Contrary to what I deserve I
suffer disgrace and ridicule. Ah! so
may dear God avenge my heart's
innocence.

45. Evangelist

The High Priest said to him:

High Priest

I charge you under oath by the living
God: tell us if you are the Christ, the
Son of God.

Evangelist

Jesus replied:

Jesus

Yes, it is as you say. But I say to all of
you: from now on you will see the Son
of Man sitting at the right hand of the
Mighty One and coming in the clouds
of Heaven.

Evangelist

Da zerriß der Hohepriester seine
Kleider und sprach:

Hohepriester

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

Evangelista

Sie antworteten und sprachen:

46. Coro I & II

Er ist des Todes schuldig!

47. Evangelista

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

48. Coro I & II

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

49. Choral

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.

Then the High Priest tore his clothes
and said:

High Priest

He has insulted God! Why do we need
any more witnesses? Look, now you
have heard the blasphemy. What do
you think?

Evangelist

They answered:

46. Choirs 1 & 2

He deserves the death sentence.

47. Evangelist:

Then they spat in his face and struck
him with their fists. Others slapped
him and said:

48. Choirs 1 & 2

Prophecy to us, Christ. Who hit you?

49. Choral

Who hit you like that,
my Salvation, and treated you with
such cruel torments?
You are not a sinner like us and our
children,
you know nothing of wickedness.

CD2

1. Evangelista

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

Magd I

Und du warest auch mit dem Jesus aus
Galiläa.

Evangelista

Er leugnete aber vor ihnen allen und
sprach:

Petrus

Ich weiß nicht, was du sagest.

Evangelista

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

Magd II

Dieser war auch mit dem Jesu von
Nazareth.

Evangelista

Und er leugnete abermal und schwur dazu:

Petrus

Ich kenne des Menschen nicht.

Evangelista

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

CD2

1. Evangelist

Now Peter was sitting out in the
courtyard, and a servant girl came to
him and said:

1st Maid:

You also were with Jesus of Galilee.

Evangelist: But he denied it before them all
saying:

Peter:

I don't know what you are talking about.

Evangelist:

As he went out through the gateway,
another girl saw him, and said to the
people there:

2nd Maid:

This fellow was also with Jesus of
Nazareth.

Evangelist:

And He denied again, and swore to it:

Peter:

I do not know the man.

Evangelist:

After a little while, those standing
there went up to Peter and said:

2. Coro II

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

3. 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.

4. Aria (Alto 1)

Erbarme dich, mein Gott, um meiner Zähren willen! Schau hier, Herz und Auge weint vor dir bitterlich. Erbarme dich, mein Gott ...

5. Choral

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

2. Chorus 2

Surely you are one of them for your accent gives you away

3. Evangelist

Then he began to call down curses on himself and he swore to them:

Peter:

I do not know the man!

Evangelist

Immediately a cock crowed. Then Peter remembered the words Jesus had spoken. 'Before the cock crows, you will disown me three times'. And he went outside and wept bitterly.

4. Aria (Alto 1)

Have mercy, my God, for the sake of my tears. See how my heart and eyes are weeping bitterly before you. Have mercy, my God ...

5. Chorale

Although I turned away from you
I have returned.
Your Son has reconciled us through his anguish and the agony of death.
I do not deny my guilt, but your grace

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

6. 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:

7. Coro I & II:

Was gehet uns das an? Da siehe du zu!

8. Evangelista:

Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die

and clemency are far greater than the sin that I am constantly finding in myself.

6. Evangelist:

Early in the morning, all the chief priests and the elders of the people had a meeting about Jesus and decided to put him to death. They bound him, led him away and turned him over to Pilate, the Governor. When Judas, who had betrayed him, saw that Jesus was condemned, he was seized with remorse and returned that thirty silver coins to the chief priests and the elders, and said:

Judas:

I have sinned, for I have betrayed innocent blood.

Evangelist:

They said:

7. Choirs 1 & 2:

What is that to us? That is your responsibility.

8. Evangelist:

And he threw the money into the temple and left. Then he went away and hung himself. But the chief priests

Hohenpriester nahmen die Silberlinge und sprachen:

Hohenpriester

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

9. Aria (Basso 2)

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

10. 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 gesaget 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:

picked up the coins and said:

Priests 1 & 2

It is against the law to put this into the treasury, since it is blood money.

9. Aria (Basso 2):

Give me back my Jesus! See the money, the wages of murder, that the lost son throws down at your feet. Give me back my Jesus!

10. Evangelist

So they decided to use the money to buy the potter's field as a burial place for strangers. That is why, to this day, it is called the Field of Blood. In this way, the words of the prophet Jeremiah were fulfilled: 'They took the thirty silver coins, the price paid for the one who was sold out to them, and used them to buy the potter's field, as the Lord commanded me.'

Meanwhile Jesus stood before the Governor, and the Governor asked him:

Pilatus

Bist du der Jüden König?

Evangelista

Jesus aber sprach zu ihm:

Jesus

Du sagests.

Evangelista

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

Pilatus

Hörest du nicht, wie sie dich verklagen?

Evangelista

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

11. Chorale

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.

Pilate

Are you the King of the Jews?

Evangelist

Jesus replied:

Jesus

Yes, it is as you say.

Evangelist

When he was accused by the chief priests and the elders he gave no answer. Then Pilate asked him.

Pilate: Do you not hear how many things they are accusing you of?

Evangelist:

But Jesus made no reply, not even to a single charge - to the great amazement of the Governor.

11. Chorale

Commit your way
and whatever troubles you to the most
devoted care of Him who controls the
heavens,
he who gives the clouds, air and winds
their courses, paths and ways,
and He will also find paths
for your feet to tread.

12. Evangelista

Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen von andern, der 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?

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:

Pilati Weib

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:

12. Evangelist

Now it was the Governor's custom at the feast to release a prisoner chosen by the crowd. At that time they had a notorious prisoner called Barabbas. So when the crowd was gathered, Pilate asked them:

Pilate

Which one do you want me to release to you. Barabbas, or Jesus, who is called Christ?

Evangelist

For he knew that it was out of envy that they had handed Jesus over to him. While he was sitting on the judge's seat, his wife sent him this message:

Pilate's wife

Do not have anything to do with that innocent man, because I have just had a very disturbing dream about him.

Evangelist

But the chief priests and the elders persuaded the crowd to ask for Barabbas and to have Jesus executed. Now the Governor asked the crowd:

Pilatus

Welchen wollet ihr unter diesen Zweien, den ich euch soll losgeben?

Evangelista

Sie sprachen:

Chor I & II

Barrabam!

Evangelista:

Pilatus sprach zu ihnen:

Pilatus

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

Evangelista

Sie sprachen alle:

13. Coro I & II

Laß ihn kreuzigen!

14. Choral

Wie wunderbarlich ist doch diese Strafe!

Die gute Hirte leidet für die Schafe,
Die Schuld bezahlt der Herre, der Gerechte,
Für seine Knechte.

Pilate

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

Evangelist

They answered:

Choirs 1 & 2

Barabbas!

Evangelist

Pilate asked:

Pilate

What shall I do then, with Jesus, who is called Christ?

Evangelist

They all answered:

13. Choirs 1 & 2

Crucify him!

14. Chorale

How astounding this sentence is!

The good shepherd suffers for the sheep;
the righteous master pays the penalty
for his servants.

15. Evangelista

Der Landpfleger sagte:

Pilatus

Was hat er denn Übels getan?

16. Recitativo (Soprano 1)

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

17. Aria (Soprano 1)

Aus Liebe will mein Heiland sterben,
von einer Sünde weiß er nichts,
daß das ewiger Verderben
und die Strafe des Gerichts
nicht auf meiner Seele bliebe.

18. Evangelista

Sie schrienen aber noch mehr und sprachen:

19. Coro I & II

Laß ihn kreuzigen!

15. Evangelist

The Governor said:

Pilate

Why, what evil has he done?

16. Recitative (Soprano 1)

He has done good to us all. He gave
the blind sight, he made the lame walk,
he gave us his Father's message, he
drove devils out, he comforted the
troubled and he took sinners to
himself. Apart from that, my Jesus has
done nothing.

17. Aria (Soprano 1)

My Saviour is willing to die for love.
He has never known sin,
He does it so that eternal doom
and the sentence of the court
may not rest upon my soul.

18. Evangelist

But they shouted all the louder, saying:

19. Choirs 1 & 2

Crucify him!

20. 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:

21. Coro I & II:

Sein Blut komme über uns und unsre Kinder.

22. Evangelista

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

23. Recitativo (Alto 2)

Erbarm es, Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweicht euch der Seelen Schmerz,
Der Anblick solches Jammers nicht?

20. Evangelist

When Pilate saw that he was getting
nowhere, but that a much bigger uproar
might develop, he took water and
washed his hands in front of the crowd
and said:

Pilate

I am innocent of this man's blood. It is
your responsibility.

Evangelist

All the people answered:

21. Choirs 1 & 2

His blood be on us and on our children!

22. Evangelist

Then he released Barabbas to them. He
had Jesus flogged and handed him over
to be crucified.

23. Recitativo (Alto 2)

Have mercy, God!
Here the bound Saviour stands.
O scourging, O blows, O wounds; you
executioners, stop!
Does the pain in your souls not soften
you as you see such wretchedness?

Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

24. Aria (Alto 2)

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.
Können Tränen ...

25. Evangelista

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

26. Coro I & II

Gegrüßet seist du, Jüdenkönig!

Oh yes, you have hearts
that must be even harder than
the whipping post.
Have mercy! Stop it!

24. Aria (Alto 2)

If the tears on my cheeks can achieve
nothing, oh then use my heart. And
when the wounds are gently bleeding,
let it also be the chalice for the blood
to flow into.
If the tears ...

25. Evangelist

Then the Governor's soldiers took
Jesus to the Praetorium and gathered
the whole company of soldiers around
him. They stripped him and put a
scarlet robe on him,
then wove a crown of thorns and put it
on his head. They put a staff in his
right hand and knelt in front of him,
and mocked him, saying:

26. Choirs 1 & 2

Hail, King of the Jews!

27. Evangelista

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

28. Choral

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

29. 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.

30. Recitativo (Basso 1)

Ja, freilich will in uns das Fleisch und
Blut zum Kreuz gezwungen sein;

27. Evangelist

They spat on him, and took the staff
and used it to strike him about the
head.

28. Chorale

O head, full of blood and wounds and
grief and insults!
O head, securely fastened to mockery
by a crown of thorns.
O head, once beautifully adorned
with the highest honour and glory,
but now greatly reviled, let me greet
you.

29. Evangelist

After they had mocked him, they took
off the robe and dressed him in his
own clothes. Then they led him away
to crucify him. As they were going out,
they met a man from Cyrene, named
Simon, and they forced him to carry
the cross.

30. Recitative (Bass 1)

Yes! the flesh and blood in us are
gladly compelled to the cross.

je mehr es unsrer Seele gut,
je herber geht es ein.

31. **Aria (Basso 1)**

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.

32. **Evangelista**

Und da sie an die Stätte kamen mit
Namen Golgatha, das ist verdeutschet
Schädelstätt, gaben sie ihm Essig zu
trinken mit Gallen vermischet; und da
ers schmeckete, wollte ers nicht
trinken. Da sie ihn aber gekreuziget
hatten, teilten sie seine Kleider und
warfen das Los darum, auf das erfüllet
würde, das gesaget ist durch den
Propheten: "Sie haben meine Kleider
unter sich geteilet, und über mein
Gewand haben sie das Los geworfen."
Und sie saßen allda und hüteten sein.
Und oben zu seinen Häupten hefteten
sie die Ursach seines Todes
geschrieben, nämlich: "Dies ist Jesus,
der Jüdenkönig." Und da wurden
zween Mörder mit ihm gekreuziget,
einer zur Rechten und einer zur

The more good it does to our souls,
the more it hurts.

31. **Aria (Bass 1)**

Come, sweet cross, give it always to
me, my Jesus! If my anguish becomes
too severe, then help me to carry it.

32. **Evangelist:**

When they got to the place called
Golgotha (which means The Place of
the Skull), they offered him vinegar to
drink, mixed with gall; but after tasting
it he refused to drink it. When they had
crucified him they divided up his
clothing by casting lots, that the words
spoken by the prophet might be
fulfilled: "They divided my garments
among them, and cast lots for my
clothing." And sitting down, they kept
watch over him there.

Above his head they placed a written
description of the reason for his
execution: "This is Jesus. the King of
the Jews." There were two murderers
crucified with him, one on his right,
and one on his left. Those who passed

Linken. Die aber vorübergingen,
lästerten ihn und schüttelten ihre Köpfe
und sprachen:

33. **Coro I & II**

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

34. **Evangelista**

Desgleichen auch die Hohenpriester
spotteten sein samt den Schriftge-
lehrten und Ältesten und sprachen:

35. **Coro I & II**

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

36. **Evangelista**

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

by hurled insults at him, shaking their
heads and saying:

33. **Choirs 1 & 2**

You who are going to destroy the
temple and build it in three days, save
yourself! Come down from the cross if
you are the Son of God

34. **Evangelist**

In the same way the chief priests, the
teachers of the law and the elders
mocked him. They said:

35. **Choirs 1 & 2**

He saved others, but he cannot save
himself! He is the king of Israel! Let
him now come down from the cross if
he wants him, He has trusted in God to
rescue Him; He lied, because he said:
"I am the Son of God."

36. **Evangelist**

In the same way the murderers who
were crucified with him also hurled
insults on him

37. Recitativo (Alto 1)

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!

38. Aria (Alto 1) & [Coro II]

Sehet, Jesus hat die Hand
uns zu fassen ausgespannt,
Kommt! [Wohin?] In Jesu Armen
sucht Erlösung, nehmt Erbarmen,
suchet! [Wo?] In Jesu Armen.
Lebet, sterbet, ruhet hier,
ihr verlassnen Küchlein ihr.
Bleibet! [Wo?] In Jesu Armen.

39. 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:

37. Recitative (Alto 1)

Ah, Golgotha, accursed Golgotha!
Here the Lord of Glory must be
outrageously destroyed; the Blessing
and Salvation of the world is put on the
cross like a curse. The creator of
Heaven and earth will have earth and
air taken from him; the innocent must
die here guilty.
That thought pierces deep into my
soul. Ah, Golgotha, accursed
Golgotha!

38. Aria (Alto 1) & [Chorus 2]

See, Jesus has stretched out his hand to
grasp us; come! [Where?]
Seek salvation and accept mercy in
Jesus' arms, seek! [Where?]
In Jesus' arms.
Live, die, rest here, you abandoned
chicks. Stay. [Where?]
In Jesus' arms.

39. Evangelist

From the sixth hour until the ninth
hour darkness came over all the land.
About the ninth hour Jesus cried in a
loud voice:

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:

Coro I

Der ruft dem Elias!

40. Evangelista

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

41. Coro II

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

42. Evangelista

Aber Jesus schrie abermal laut und
verschied.

43. Choral

Wenn ich einmal soll scheiden,
So scheide nicht von mir,

Jesus

Eli, Eli, lama asabthani?

Evangelist

That means 'My God, my God, why
have you forsaken me?' When some of
those standing there heard this, they
said:

Chorus 1

He is calling Elijah.

40. Evangelist

Immediately one of them ran and got a
sponge. He filled it with wine vinegar,
put it on a stick, and offered it to Jesus
to drink. But the rest said:

41. Chorus 2

Stop! Leave him alone. Let us see if
Elijah comes to save him.

42. Evangelist

But Jesus cried out again in a loud
voice and died.

43. Chorale

When someday I must die,
do not leave me!

Wenn ich den Tod soll leiden,
So tritt alsdenn herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiß mich aus den Ängsten
Kraft deiner Angst und Pein.

44. Evangelista

Und siehe da, der Vorhang im Tempel
zerriß in zwei Stück von oben 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:

45. Coro I & II

Wahrlich, dieser ist Gottes Sohn
gewesen.

When I must suffer death,
then make your appearance!
When my heart is at its fullest
with dread, then snatch me from those
fears by the power of your own pain and
anguish.

44. Evangelist

And look at this! The curtain of the
temple tore in two from top to bottom.
The earth shook and the rocks split.
The tombs broke open, and the bodies
of many holy people were raised to
life. They came out of the tombs, and
after Jesus' resurrection they went into
the holy city and appeared to many
people.
When the centurion and those with him
who were guarding Jesus saw the
earthquake and all that had happened,
they were terrified, and said:

45. Choirs 1 & 2

Surely he was the Son of God after all.

46. 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 Arimathea, der
hieß Joseph, welcher auch ein Jünger
Jesu war, der ging zu Pilato und bat ihn
um den Leichnam Jesu. Da befahl
Pilatus, man sollte ihm ihn geben.

47. Recitativo (Basso 1)

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

46. Evangelist:

Many women were there, watching
from a distance. They had followed
Jesus from Galilee to care for his
needs. Among them were Mary
Magdalene, Mary the mother of James
and Joseph, and the mother of
Zebedee's sons. As evening
approached, there came a rich man
from Arimathea named Joseph, who
had also been a disciple of Jesus.
Going to Pilate, he asked for Jesus'
body, and Pilate ordered that it be
given to him.

47. Recitative (Bass 1)

It was in the evening when it was cool,
that Adam's sin was discovered. And it
is in the evening that the Saviour
conquers that sin. It was in the evening
that the dove returned carrying an olive
leaf in its beak. O lovely time! O
evening hour! Peace is now made with
God, because Jesus has endured the
Cross. His body comes to rest. Ah,
dear soul, go and ask them to give you
the dead Jesus. O holy, precious
keepsake!

48. Aria (Basso 1)

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! Mache dich ...

49. Evangelista

Und Joseph nahm den Leib und
wickelte ihn in ein rein Leinwand, und
legte ihn in sein eigen neu Grab,
welches er hatte lassen in einen Fels
hauen, und wälzete einen großen Stein
vor die Tür des Grabes, und ging
davon. Es war aber allda Maria
Magdalene 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:

50. Coro I & II

Herr, wir haben gedacht, daß dieser
Verführer sprach, da er noch lebete:
"Ich will nach dreien Tagen wieder
auferstehen." Darum befiehl, daß man
das Grab verwahre bis an den dritten
Tag, auf daß nicht seine Jünger

48. Aria (Bass 1)

Purify yourself, my heart, because I
wish to bury Jesus myself. For now he
shall have his sweet rest in me for ever
and ever. Leave me, world, let Jesus
in! Purify yourself ...

49. Evangelist

And Joseph took the body, wrapped it
in a clean linen cloth, and placed it in
his own new tomb, which he had cut out
of the rock. He rolled a large stone in
front of the entrance and went away.
Mary Magdalene and the other Mary
were sitting there, next to the tomb.
The next day, the one after Preparation
Day, the chief priests and the Pharisees
went to Pilate and said:

50. Choirs 1 & 2

Sir, we remember that while that
deceiver was still alive he said: 'After
three days I will rise again'. So give the
order for the tomb to be made secure
until the third day.
Otherwise his disciples may come and

kommen und stehlen ihn, und sagen zu
dem Volk: "Er ist auferstanden von
den Toten," und werde der letzte
Betrug ärger denn der erste!

51. Evangelista

Pilatus sprach zu ihnen:

Pilatus

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

Evangelista

Sie gingen hin und verwahrten das
Grab mit Hüttern und versiegelten den
Stein.

52. Recitativo (Basso 1, Tenore 1, Alto 1, Soprano 1) & [Coro II]

Nun ist der Herr zur Ruh gebracht.

[Mein Jesu, gute Nacht!]

Die Müß ist aus, die unsre Sünden ihm gemacht.

[Mein Jesu, gute Nacht!]

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

[Mein Jesu, gute Nacht!]

Habt lebenslang vor euer Leiden
tausend Dank, daß ihr mein Seelenheil
so wert geacht'.

[Mein Jesu, gute Nacht!]

steal the body and tell the people that
he has been raised from the dead. This
last deception will be worse than the
first.

51. Evangelist

Pilate said to them:

Pilate

Take a guard and go, make the tomb as
secure as you know how.

Evangelist

So they went and made the tomb
secure by putting a seal on the tomb,
and posting the guard.

52. Recitative (Bass 1, Tenor 1, Alto 1, Soprano 1) & [Chorus 2]

Now the Lord is brought to rest.

[My Jesus, good night!]

The pain that our sin gave him is over.

[My Jesus, good night!]

O blessed limbs, see how I mourn you
with penitence and remorse, that my
fall brought you such distress.

[My Jesus, good night!]

While life lasts, take a thousand thanks
for your Passion, because you prized
my salvation so dearly.

[My Jesus, good night!]

53. Coro I & II

Wir setzen uns mit Tränen nieder
und rufen dir im Grabe zu:
ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Ruhet sanfte, ruhet wohl.
Euer Grab und Leichenstein
soll dem ängstlichen Gewissen
ein bequemes Ruhekissen
und der Seelen Ruhstatt sein.
Ruhet sanfte, sanfte ruh!
Höchst vergnügt
schlummern da die Augen ein.
Wir setzen uns ...

53. Choirs 1 & 2

We sit down in tears,
and call to you in the tomb.
Rest softly, softly rest!
Rest, you exhausted limbs,
rest softly, rest well.
Your tomb and tombstone
shall be a comfortable pillow
for the restless conscience and
a resting place for the soul.
Rest softly, softly rest.
There, with highest pleasure
our eyes are closing into sleep.
We sit down ...

CHARLES DANIELS

Charles Daniels' repertoire extends 1150 years from the 9th century to the present day. Born in Salisbury, he received his musical training at King's College, Cambridge, and the Royal College of Music.

He performs regularly at the BBC Proms, Montreal Baroque Festival and with The Sixteen, Academy of Ancient Music, Gabrieli Consort, Les Voix Baroques, Les Voix Humaines, Toronto Consort, Early Music Vancouver and De Nederlandse Bechvereniging. Career highlights have included Luigi Nono's *Canti di Vita e Amore* (Edinburgh International Festival), Handel's *Esther* (sung in Hebrew) in New York, Monteverdi *Vespers* with the Gabrieli Consort in Venice with Paul McCreech, Handel's *Belshazzar* at the Théâtre de Champs Elysées in Paris and *Messiah* at the Musikverein, Vienna with Harnoncourt.

Recent engagements include *Athalia* (Kammerorchester Basel), *Gli Amori d'Apollo e di Dafne* (Toronto Consort), Biber's *Requiem* (RIAS Kammerchor), *Dido & Aeneas* (The King's Consort), performances of *London and Rome: Music by Purcell & Carissimi* with Tafelmusik in Toronto, *Messiah* with the Church



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of Olaus Petri, Örebro, *Christmas Oratorio* with the Feinstein Ensemble at St. Martin-in-the-Fields, a tour of Schutz and Gabrieli concerts with De Nederlandse Bechvereniging and Bach *Es ist das Heil uns kommen her* with J.S. Bach-Stiftung St. Gallen in Trogen.

Charles has made over 90 recordings as a soloist including Evangelist *St. John Passion* with Portland Baroque, Handel's *Messiah* with the Gabrieli Consort for Deutsche Grammophon, *Dowland Songs* for EMI, Handel's *Alexander*

Balus with The King's Consort for Hyperion, *The Beggar's Opera* for Hyperion, Schütz' *Christmas Story* for Deutsche Grammophon, Haydn's *St. Cecilia Mass* with the Gulbenkian Choir and Orchestra, Bach's *Easter Oratorio* with the Taverner Consort for EMI, *Airs de Cour* with Catherine King and Jacob Heringman, Handel *Occasional Songs* with Emma Kirkby for SOMM records and more than twenty discs of Purcell's music, mostly with The King's Consort.

PETER HARVEY

Peter Harvey arrived at Magdalen College, Oxford to study French and German, and though he soon afterwards changed course to music, his love of languages has always remained at the heart of his singing. He went on to study at the Guildhall School of Music, where he won prizes in a number of international singing competitions.

He has made around a hundred recordings in repertoire spanning eight centuries, with an emphasis on music from the High Baroque. He works regularly with the English Baroque Soloists and Monteverdi Choir, directed by John Eliot Gardiner, Gabrieli Consort and Paul McCreesh, King's Consort, Netherlands Bach



Society, Purcell Quartet and London Baroque, as well as appearing with The Sixteen and Harry Christophers, Orchestra of the Age of Enlightenment, BBC National Orchestra of Wales and BBC Symphony.

A fluent French speaker, he works and records with La Chapelle Royale/Collegium Vocale Ghent and Philippe Herreweghe, Les Talens Lyriques and Christophe Rousset and Le Concert Spirituel and Hervé Niquet. His long association with Michel Corboz, has taken him throughout

France, Switzerland and Japan. Other conductors he has worked with include Ivan Fischer, Gustav Leonhardt, Colin Davis, Ton Koopman and Bernard Haitink (with the Boston Symphony Orchestra).

He founded and directs the Magdalena Consort, which focuses on the vocal music of J. S. Bach and they have given performances in Spain, Germany and the UK.

BETHANY SEYMOUR

Bethany Seymour was born in York and read music at University of Leeds, graduating with a first class honours degree. A year of her studies involved studying at the Musikhochschule in Köln with Barbara Schlick. She now divides her time between a solo career and performing in small vocal ensembles including Rheinische Kantorei (conducted by Hermann Max) with whom she has appeared in festivals in Knechtsteden, Leipzig, Graz, Concertgebouw, Amsterdam and Santiago de Compostella. In the UK Bethany sings with several ensembles including Yorkshire Bach Choir and Yorkshire Baroque Soloists with whom she has sung soprano solo on three commercial recordings for Signum records: Bach's *St. John Passion*,



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Bach's *B minor Mass* and this recording of Bach's *St. Matthew Passion*. She has also live appeared on BBC Radio 3 *Early Music Show* and *In Tune*.

Her concert career has focused on oratorio and early opera (staged performances of Purcell's *King Arthur*, *Dido & Aeneas*, and Pergolesi's *L'Olympiade*) and baroque cantatas by composers including J.S. Bach, Handel, A. Scarlatti, Conti and C.P.E. Bach particularly with trumpet (Bach's Cantata 51, *Jauchzet*

Gott, Scarlatti's *Su le Sponde*, Handel's *Eternal Source of Light Divine*) and recorder obligatos. Cantatas with strings and wind have included Handel's *Gloria*, Conti's *Languet Anima Mea* and Mozart's *Exsultate jubilate*. She frequently performs programmes with continuo in repertoire by Carissimi, Purcell and Handel. She also enjoys singing with fortepiano in programmes of early Lieder by C.P.E. Bach, Mozart, Haydn, Zelter, Reichardt, Schubert, Loewe and Schumann.

In 2013 Bethany was awarded a BBC Performing Arts Fund Fellowship in connection with the National Centre for Early Music.

HELEN NEEVES

Helen Neeves began her training in music and performance at the University of York followed by two years at the Royal College of Music; she studies with Julie Kennard. After leaving York she continued to perform there regularly, in particular singing with Yorkshire Baroque Soloists.

Helen has many years of experience as a solo and consort singer, encompassing concert work, recordings and radio broadcasts, particularly in the fields of baroque and classical music. A



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versatile soprano, Helen's repertoire includes Purcell's *Dido and Aeneas* and *King Arthur*, Blow's *Venus and Adonis*, Haydn's *Nelson Mass* and *Stabat Mater*, Mozart's *C Minor Mass*, and *Exultate Jubilate*, Fauré *Requiem*, Dupré's *De Profundis*, Handel's *Samson*, and *Messiah*, Charpentier's *Acteon*, Bach's *Christmas Oratorio* and Rutter's *Magnificat*.

Being a real fan of Jane Austin novels, Helen has been involved in a series of recitals with pianist Samantha Carrasco, featuring

music from the esteemed author's own music collection. Venues have included Hatchlands Park, the Turner Simms Concert Hall at Southampton University and Winchester College.

Helen sings regularly with world famous vocal groups The Sixteen, Gabrieli Consort, The Clerks Group, I Fagiolini and Britten Sinfonia Voices. Helen's discography includes a collection of works by Robert Saxton and Gabriel Jackson for The Clerks Group, the critically acclaimed recording of Striggio's *Mass in 40 parts* with I Fagiolini and Dupré's *De Profundis*. Helen is currently a member of the BBC singers and is relishing the further variety this brings to her singing life.

SALLY BRUCE-PAYNE

Sally Bruce-Payne was born in London, living first in the cloisters of Westminster Abbey, where her father was assistant organist. She began her musical studies as a cellist but after graduating from Bristol University she studied singing at the Royal College of Music where she won numerous prizes including the English Song Prize. During her early career she sang as a member of The Sixteen and Monteverdi Choir.



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As a renowned soloist her operatic and concert career has taken her all over the world, working with such conductors as Sir John Eliot Gardiner, Sir Neville Marriner, Sir David Willcocks, Wolfgang Sawallisch, Kurt Masur, Nicholas McGegan, Harry Christophers and Phillipe Herreweghe.

Her large discography includes Bach, Handel, Schubert, Haydn and Boulanger. The most recent release of Vivaldi arias with La Serenissima has won her world wide acclaim.

She has performed in concerts with most of the major UK orchestras and throughout the world including the major Festivals such as the Cheltenham Festival and Three Choirs Festival. Many of her concerts have been broadcast on radio and television and she is a regular guest on BBC Radio 3.

Her numerous operatic performances have included Handel at the Gottingen Festival, Halle and Covent Garden Festival, Monteverdi in Japan and Vivaldi in Venice and Buxton.

Recent performances include French Baroque arias with the Academy of Ancient Music, Bach Cantatas with the Orchestra of the Age of Enlightenment, Bach's *Easter Oratorio* at the Wigmore Hall and a recording of Handel's *Dixit Dominus* (Avie).

NANCY COLE

Mezzo Soprano Nancy Cole was brought up in Lancaster and educated at the Lancaster Girls' Grammar School. She gained a choral scholarship to St. Edmund Hall, Oxford University to read Music. At Oxford, Nancy sang and toured regularly with Schola Cantorum and St. Peters' College Choir,



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travelling to Italy, Poland and Germany. She then went to the University of York with an academic scholarship to complete a Masters in Music and performance practise. Whilst at York she performed regularly as a soloist at the National Centre for early music, in the annual Early Music festival and with the Yorkshire Bach Choir.

In 2011-2012, Nancy was part of the inaugural year of The Sixteen's training course, Genesis Sixteen, initiated to train the next generation

of consort singers and culminating in a performance of the Messiah in the Barbican, alongside the Sixteen. As a singer in London, Nancy has given solo recitals at the Handel House Museum and St. Martin-in-the-Fields. She has performed with such groups as The Sixteen, the Choir of the Enlightenment at the BBC proms, Vocal Futures, the Fieri Consort and the St. Martins' Voices. In September 2014 Nancy began a postgraduate vocal study at the Royal College of Music.

JOSEPH CORNWELL

Joseph Cornwell studied music at the University of York and singing at the Guildhall School of Music and Drama with a BP scholarship.

He began his career with The Consort of Musicke, Tallis Scholars, Taverner Consort, BBC Singers, Yorkshire Bach Choir, New London Consort, Deller Consort, Gabrieli Consort & London Voices and then sang as a soloist under conductors such as Andrew Parrott, William Christie, Harry Christophers, Sir John Eliot Gardiner, Owain Arwel Hughes, Hervé Niquet, Gabriel Garrido, Sir Roger Norrington, Eric Ericson and Peter Seymour.



He is well known for his portrayal of roles in baroque operas, which have included Mitridate in *Pompeo Magno* at the Varazdin Festival, Polimone in *Il Tito*, Opéra National du Rhin, Strasbourg, Il conte in Galuppi's *Nozze di Dorina*, Potsdam, Achilles in Gluck's *Iphigénie en Aulide* for Opera Factory QEH, Lurcanio in Handel's *Ariodante* for St. Gallen Opera, Pilade in *Oreste* for the English Bach Festival, Monteverdi's *Orfeo* for the Boston Early Music Festival and Oslo Summer Opera, Giove in *Il ritorno d'Ulisse* at Teatro San Carlo Lisbon &

Teatro Real Madrid, Eumete in *Il ritorno d'Ulisse* at the Aix-en-Provence Festival, Thespiis / Mercure in Rameau's *Platée* for TCC Productions, Lisbon, and Tamese in Vivaldi's *Arsilda, Regina di Ponto* at the Barga Festival as well as Snout in Britten's *A Midsummer Night's Dream* at the Teatro di San Carlo, Naples.

His recordings include *St. Matthew Passion* with the Drottningholm Baroque Ensemble, *King Arthur* with Le Concert Spirituel, *Messiah* and Monteverdi's *Vespers 1610* with the Taverner Players, *Acis and Galatea* and Mozart's *Mass in C Minor* with Les Arts Florissants, Monteverdi's *Vespers 1610* with the Gabrieli Consort, Rossini's *Petite Messe Solennelle* with Jos van Immerseel, Shepherd's *Oedipus Rex* with the Philharmonia Orchestra, Tamese in *Arsilda, Regina di Ponto* with Modo Antiquo and *Fairest Isle* with the Parley of Instruments.

Recent engagements include Giove in *Il ritorno d'Ulisse* for Flanders Opera in Ghent and Antwerp, *Bach Cantatas* Festival, Swidnica, Ugone in Handel's *Flavio* for English Touring Opera, and Evangelist in *St. Matthew Passion* with Paul McCreesh as well as performances and recordings of Monteverdi madrigals at the Spitalfields festival with Harry Christophers,

Mozart operatic arias at the Gdansk Mozartium festival, Cavalli's *La Didone* with William Christie in Luxembourg and Paris, Purcell's *King Arthur* and *Fairy Queen* with Philip Pickett in Paris and Manchester and Monteverdi's *Vespers 1610* in Malta.

He lives with his family in Northamptonshire and teaches singing at Oundle School, Peterborough.

JULIAN PODGER

Julian Podger started singing and directing whilst still at school in Kassel, Germany, and during his studies at Trinity College, Cambridge where he founded the ensemble Trinity Baroque.

As a soloist he has sung with leading conductors including Philippe Herreweghe and Andrew Parrott, and recorded Bach cantatas as part of the Bach cantata pilgrimage with John Eliot Gardiner. He has specialised particularly in the role of evangelist for Bach's passions, with Stephen Stubbs in Bratislava, and with Paul Hillier in Edinburgh, Tallinn and Riga and appeared in many wonderful concert venues, including the Royal Albert Hall, the Mozarteum, Salzburg, the Palau de la Musica, Barcelona, the Teatro



alla Scala. Other concert invitations have included solo recitals at the Händelhaus in Halle (broadcast by the Mitteldeutscher Rundfunk) and in Montevideo; a tour of Bach cantatas in Israel with The Israel Camerata and a series of Bach's *Matthäus-Passion* in Toronto with Tafelmusik. Operatic ventures have taken him to Tokyo for the lead role in Monteverdi's *Orfeo*, frequently to Berlin for rarely performed operas by Reinhard Keiser, to Melbourne and the Teatro Malibran (La Fenice), Venice as Ulisse in Monteverdi's

Il Ritorno d'Ulisse, to London and York as Daniel in the mediaeval *Ludus Danielis*. A recording of English lutesongs of the late 16th and early 17th centuries has just been released on DHM/Sony.

Ensemble musicianship is also one of his main pursuits; he is a member of one of the world's leading mediaeval ensembles, Gothic Voices, and is a regular member of The Harp Consort.

As a musical director he runs his own ensemble Trinity Baroque, with whom he has completed a solo voice recording of Bach's motets (Raumklang), and of other choral works by Bach (Decca) in collaboration with The English Concert and Berlin Philharmonic oboist Albrecht Maier. He has conducted the ensemble in well-received performances at the Festival de Musica Antigua en Sevilla and the Festival Oude Muziek Utrecht; and guest-conducted the ensemble Florilegium in London, Paris and Las Palmas, and the Norsk Barokkorkester in Trondheim.

MATTHEW BROOK

Matthew Brook has appeared as a soloist throughout Europe, Australia, North and South America and the Far East, working extensively as a recitalist and concert artist with Gardiner, Hickox, Mackerras, Christophers, Rousset, McCreesh, Nelson and Elder, and many orchestras and ensembles including the Philharmonia, London Symphony and Royal Philharmonic Orchestras, St. Petersburg Philharmonic, Freiburger Barockorchester, BBC National Orchestra of Wales, Orchestra of the Age of Enlightenment, the Hallé Orchestra, Royal Northern Sinfonia, Scottish Chamber Orchestra, English Baroque Soloists, Collegium Vocale Gent, Gabrieli Consort, Sixteen, Melbourne Symphony Orchestras, Dresden Staatskapelle, Orchestre des Champs-Élysées, Orchestre de Chambre de Paris, Salzburg Mozarteum Orchester, Orchestre Philharmonique de Strasbourg and Orchestra Nationale de Lille. He has performed at festivals such as Edinburgh, Cheltenham, Utrecht, the BBC Proms, Ambronay, La Chaise Dieu, Innsbruck, Bermuda, and the Three Choirs Festival.



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Highlights of Matthew's operatic roles include Seneca *L'incoronazione di Poppea* at the Maggio Musicale Fiorentino and Il Re *Ariodante* with Il Complesso Barocco and Alan Curtis.

Matthew's recordings include Counsel *Trial By Jury* and Friar Tuck in Sullivan's *Ivanhoe* with the BBC National Orchestra of Wales (Chandos Records); Bach's *Christmas Oratorio* and Rameau's *Anacreon* with the Orchestra of the Age of Enlightenment; a Gramophone Award-winning recording of Handel's original Dublin

score of *Messiah*, Bach's *St. Matthew Passion* and *B Minor Mass*, Polyphemus in Handel's *Acis and Galatea* and Haman *Esther*, all with the Dunedin Consort (Linn Records); and Il Re di Scozia in Handel's *Ariodante* with Il Complesso Barocco and Joyce DiDonato in the title role (EMI/Virgin).

YORKSHIRE BAROQUE SOLOISTS

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

Much of the orchestra's work has been with Yorkshire Bach Choir and recent performances have included Bach's *St. Matthew Passion*, Handel's *Dixit Dominus* and Monteverdi's *Vespers 1610*. Commercially released recordings have included Bach's *Motets* (Carlton); *A Festal Mass at the Imperial Court in Vienna, 1648* (Carlton); Mozart's *Requiem*; *Psalms and motets* by Tomás Luis de Victoria; Monteverdi's



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Vespro Della Beata Vergine; Bach Family Motets. In 2011 YBS recordings of Bach's *St. John Passion* and *B minor Mass* were released by Signum Records.

Alongside regular performances over the last 40 years of Bach's major choral works and cantatas, a particular feature of YBS' work has been their partially-staged performances of Purcell's semi-operas including *King Arthur* and *Fairy Queen*; they have also recorded *Dioclesian* complete with the text of the stage

play for BBC and *Dido & Aeneas* for WDR. They have given semi-staged performances of *Dido* at various festivals including Festival Mitte Europa (in Germany and Czech Republic), Bachfest Leipzig, Merseburg and York Early Music Festival. They also performed (for Köthener Herbst) a programme of music by Bach, Torelli and Handel from Bach's library from his time at Köthen and a programme of Handel cantatas at Festival Alte Musik Knechtsteden.

PETER SEYMOUR

Peter Seymour studied at Huddersfield School of Music and at University of York, including post-graduate work researching into the performance of baroque music. In July 1994 he was awarded the degree of DMus., at University of York for research into performing style. He is director of Yorkshire Baroque Soloists, Yorkshire Bach Choir and Corona Coloniensis and has worked and recorded in most European countries. He is also an artistic adviser to York Early Music Festival and Professor in Music and Organist at the University of York. He has recorded regularly both as conductor and keyboard player for WDR-Köln, BBC and other radio stations.



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As a keyboard player he appears playing harpsichord, organ or fortepiano. Peter has a particular interest in devising and accompanying song recitals, especially of early Lieder using a variety of fortepianos. As a conductor/director he directs much the baroque canon focusing especially on the works of Monteverdi, Purcell, Bach, Handel, Haydn and Mozart. He also regularly conducts later choral repertoire including Beethoven, Mendelssohn, Verdi, Brahms, Elgar, Britten and Walton.

He often makes his own editions of repertoire for concert and recording projects; these have included compositions by A. Gabrieli, Victoria, Monteverdi, Grandi, Sweelinck, Purcell, Blow, Charpentier, the Bach family and Haydn. He particularly enjoyed creating performance material

from the manuscript for this recording of *St. Matthew Passion*. This recording joins the collection of Bach recordings which include *St. John Passion* and *B minor Mass*, also for Signum Records.

This recording was sponsored by a very generous donation from Celia Burgan. Yorkshire Baroque Soloists wishes to express its thanks to her.



Recorded at the National Centre for Early Music, York, from 7-10 September 2013.
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Recording Engineer & Mastering – Mike Cox
Recording Assistant – David Rose
Editors – Dave Rowell & Matthew Bennett

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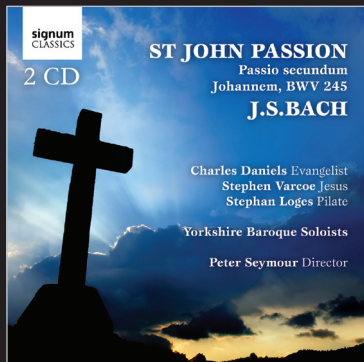
This recording was made at the National Centre for Early Music, housed within the converted church of St. Margaret's, York. The NCEM offers excellent recording facilities to musicians of all genres – for details, please see www.ncem.co.uk/recordings or ring 01904 632220.

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Peter Seymour director
SIGCD209

"... as dramatically coherent and satisfying as I've heard for a while ... this is a St John which carries open-hearted conviction and character before it."
Gramophone



Mass in B Minor: J.S. Bach
Yorkshire Bach Choir
Yorkshire Baroque Soloists
Peter Seymour director
SIGCD265

"The blending and attack are exemplary ... a continuity of tone between chorus and soloists which is utterly beguiling. The baffling simplicity of Bach's faith yet the dazzling bravura of his art have here some very fine advocacy."
★★★★★ Choir & Organ