



OXFORD BACH
SOLOISTS

J. S. BACH

ST JOHN PASSION



FRIDAY 7 APRIL 2023
NEW COLLEGE CHAPEL

1.30PM, FRIDAY 7 APRIL 2023

ST JOHN PASSION

Johann Sebastian Bach (1685-1750)



Cover: Salvador Dalí, Christ of Saint John of the Cross (1951)

Nick Rutter

OXFORD BACH SOLOISTS

The Oxford Bach Soloists (OBS) is a Baroque ensemble whose ambition is to perform, in sequence, the complete canon of J. S. Bach's vocal works over 12 years. Founded by Tom Hammond-Davies (Artistic Director) in 2015, OBS offers a unique musical experience that converges composer, performer, and audience.

The OBS's mission is distinctive and pioneering; while there have been many recordings and performances of Bach's complete vocal works, OBS is performing them **chronologically**, programmed in **real-time**, and set in the **context** for which they were conceived - for instance, as Bach would have with performers, instruments and venues that echo the university and churches of his hometown of Leipzig.

Bach's music is community music. He was part of an extended network of musicians in northern Germany and today, OBS champions our local students, scholars, players, and soloists.

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WELCOME

Both the seasons of Lent and Easter, and this transition from winter into spring, invoke images of rebirth and resurrection; a time to start afresh. Even though the pandemic now feels like distant recent history, the arts and cultural spheres are still feeling its impact immensely.

Over the past six months, we have presented a bespoke programme of concerts, focussing on J.S. Bach's six motets (BWV 225-230) and affording an opportunity to explore not only these seminal works but also the liturgically and thematically connected works by other composers. These concerts have sat outside of our cantata timeline, and have showcased our current Choral Scholars as they have developed over the academic year.

And now Easter is almost here, and with this performance of the St John Passion, it feels like we are heading back towards our core mission. Today we perform this impassioned work, telling the story of Jesus' death and resurrection, in its first (and arguably most well-known) version, first performed on Good Friday in 1724. For me, the most special element of today's performance is the solo trio of Evangelist, Christ, and Pilate, who are all recent graduates of our choral scholarship scheme. Tom and I jumped at the chance to be able to platform these three young singers, who perform for you today both with the skill of professionals but also the daringness that comes with youth. Our choral scholarship scheme, and therefore education, is at the heart of everything that OBS do.

As ever, we are tremendously grateful to everyone who gives to OBS: through your generous gifts; through your support at our concerts; for your time and energies. I sincerely hope that you enjoy today's performance, and look forward to seeing you at future events.



Katie Ambrose
General Manager of OBS



OXFORD BACH SOLOISTS

MUSICIANS

Conductor

Tom Hammond Davies

Evangelist

Sebastian Hill

Christ

Florian Störtz

Pilate

Ben Watkins

Sopranos

Saskia Bibb, Lucy Cronin*,
Daisy Livesey*, Lizi Vineall

Altos

Katie Ambrose, Louise Ashdown,
Rebecca Leggett*, Charlotte Sleet

Tenors

Hugo Brady, Maurice Cole,
Colin Danskin, Samuel Jenkins*

Basses

Charlie Epps, Jacob Fitzgerald,
Ben Gilchrist, Ben Watkins*

*Concertist

ORCHESTRA

Flute

Yu-Wei Hu
Jonathan Slade

Oboe

Chris Hartland
Grace Scott-Deuchar

Violin

Florence Cooke
Conor Gricmanis

Viola

Joanna Patrick

Cello

Gabriel Amherst

Viola de gamba

Susanna Heinrich

Double bass

Rosie Moon

Bassoon

Noel Rainbird

Organ

Dónal McCann

Theorbo

Johan Löfving



ST JOHN PASSION

BWV 245

Nicholas Anderson

Although the practice of incorporating, by various means, the story of Christ's Passion within the services of Holy Week goes back many hundreds of years, the idea of performing it musically was a very new one in the Leipzig of Bach's day. In 1721, two years before Bach's arrival at Leipzig, his predecessor, Johann Kuhnau (1660-1722), performed his own "St Mark Passion" at the Thomaskirche as part of the liturgy of the Vespers Service on the afternoon of Good Friday. The music was divided into two parts, the first to be sung before the sermon, the second to be sung after it. As part of this newly established custom the performances were to alternate yearly between the two principal churches of the Thomaskirche and the Nikolaikirche; thus the first performance of Bach's "St John Passion", during the Vespers Service on Good Friday in 1724, (not 1723 as was once thought), took place in the Nikolaikirche.

Curiously, Bach may at first have overlooked this arrangement, as the following written exchange, included in the Proceedings of the Council of Leipzig (3rd April 1724) indicates: "Mr Johann Sebastian Bach, Cantor of the Thomasschule, was notified that the Passion Music for Good Friday should be given alternately in the Nikolaikirche and the Thomaskirche. But since the title of the music [the libretto or order of service] sent round this year revealed that it was to take place again in the Thomaskirche ... the Cantor should for his part act accordingly". Bach's response was that "he would comply with the same", but pointed out that the booklet was already printed, that there was not room available, and that the harpsichord needed some repair, all of which, however, could be attended to at little cost; but he requested at any rate that a little additional room be provided in the choir loft, so that he could place the persons needed for the music, and that the harpsichord be repaired. To which the Senate replied that "the Cantor should, at the expense of the Honoured and Most Wise Council, have an announcement printed stating that the music was to take place this time in the Nikolaikirche, have the necessary arrangements in the choir loft made, with the aid of the sexton, and have the harpsichord repaired". These passages are interesting to us today, not so much for the detail of their contents but because they place us a little bit nearer to the circumstances and occasion of Bach's own performance.

The genesis of Bach's "St John Passion" is complicated, for although the orchestral score, instrumental and vocal parts of the first performance have survived there are, nevertheless, four distinct versions of the work. The chief differences lie between the first and second versions, performed in 1724 and 1725, respectively; many of the known alterations which Bach made for the third version (1728-32) are lost, while the fourth version (April 1749), on which Bach worked intermittently during the last years of his life, and which we may assume represents his ultimate intentions, closely resembles and, indeed, largely reverts to that of the first performance. From the listener's point of view the versions of 1724 and 1725 are markedly different and contain sufficient individual material for them to be thought of as distinct from one another. The New Bach Edition uses as its principal source for the opening movements the autograph score of the final version. Bach began this probably in about 1739, but he stopped after 21 pages, and the remainder is in the hand of a copyist. Here the New Bach Edition follows the 1724 parts, while adopting some of the obvious corrections and the augmented string, continuo and harpsichord parts of the later score. This edition forms the basis of today's performance.

The several versions which Bach made of the "St John Passion", together with the multiple revisions and refinements, are apt to suggest that an overall conception of the work was lacking in the composer's mind. Evidence to the contrary has been cited by scholars such as Friedrich Smend, Alfred Dürr and, more recently, Christoph Wolff, who have stressed the geometrical regularity of musical patterns within the Passion. Wolff in particular has drawn our attention to certain features of the "St John Passion" of a unique character. Bach or his unidentified librettist (the possibility that Bach may have written his own libretto cannot be entirely discounted) began, for example, with words at that time commonly associated with the opening exhortation to prayer in Saxony, "Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist!" ("Lord our Redeemer, Thou whose name is glorious in all the world").

There are several fundamentally divergent aspects, between the "St John Passion" and the "St Matthew Passion" which followed it three years later in 1727. In the "St Matthew" greater emphasis is placed on the solo items - arias, arioso, ensembles - while in the "St John" we find only two arioso, no ensembles and seven arias in all. Another striking difference between the two Passions is that in the "St Matthew" the direct speech of Christ is surrounded by a halo of strings, whereas in the "St John" the words of

Christ are accompanied by ‘secco’ continuo. For this reason the contrast between the words of Christ and the narrative of the Evangelist may not immediately seem to us as being quite so effective in the “St John”; yet in its favour is the subtlety with which the words themselves are treated; in fact the recitatives of the “St John Passion”, in general, are of a pronounced dramatic intensity.

We may find also a similarly dramatic and intense treatment of the words in the choruses, the interjections of the crowd. In keeping, by-and-large, with the text of the rest of the work, these are based on words from the Gospel, so the impact is, consequently, all the greater. In this respect, Christoph Wolff reminds us that the “St John Passion” forms a link in the history of Passion settings between the Passion-Histories of the seventeenth century and the later Passion-Oratorios with their freer and often more reflective poetic texts. Then there are the chorales, the popular German hymns of Bach’s day. We can only speculate as to what extent, if any, the congregation took part in these; for while it seems likely, on the face of it, that it would have joined in the music with which it was familiar, nevertheless the printed texts of the Passion did not include the chorales, nor would Bach’s more elaborate settings, often involving an awkward compass, have been effective under such conditions.

TEXTS & TRANSLATIONS

Henrike Lähnemann, Professor of Medieval German Literature and Linguistics

The texts of Bach's choral works are crucial for understanding his music; for this English version of the St John's Passion, I have decided to combine two different approaches to translation. For the biblical text I used the Authorized Version in modernized spelling to simulate the experience of a German audience encountering the narrative in the familiar version of Luther's translation. The verse text is given in a literal line-by-line version as a form of crib for the rich poetic imagery which uses Baroque symbolic language. An example for that can be found in the meditation inserted after Pilate orders the scourging of Jesus which uses a medieval form of mystical contemplation of the wounds of Jesus as flowers. Every devout soul ("Seel") is asked to visualise ("betrachten") with highly conflicting emotions (fearful delight, bitter thrill: "ängstliches Vergnügen", "bitterer Lust") the transformation of pain into salvation. The bass aria (no. 19) explains how the crown of thorns becomes the fertile ground for the flowering of "Himmelsschlüsselblumen". The "heaven's key flowers" reference cowslips which in German are called "Schlüsselblumen" (literally "key flowers") because their blossoms resemble a bunch of keys. "Himmelsschlüsselblumen" therefore evokes for a German audience both heavenly flowers and the keys for opening heaven. The same turn from pain to sweetness is explained with a further botanical combination: "Wermut" which is wormwood (an English pseudo-etymology from the Old English 'wermod') and in German is used as a synonym for bitterness bears sweet fruit – a reference also to the Song of Songs and the gathering of fruit by the lovers.

The following tenor aria (no. 20) expands this mystical imagery to cosmic dimensions: the battered and bloodied back of Christ is transformed before the inner eye of the believer who ruminates on it ("Erwäge") into the sky after the flood on which the rainbow appears as signs of God's covenant. But "Himmel" in German is not just the physical sky but also "heaven"; in the physical world the signs of the supranatural have to be read to decipher the "Gnadenzeichen" (signs of God's grace). The word for the flood is used in a early new high German form, "Sündflut" instead of "Sintflut" which was a pseudo-etymology to relate the flood to sin ("Sünde" in German).

The arias were the point in the Passion for Bach's audience to bridge the historic gap between the biblical report and their presence as congregation in a church. We cannot fully simulate this form of active listening but the English translation is meant as at least an attempt to understand the historic text more fully.

ST JOHN PASSION

JOHANNESPASSION

BWV 245

Part I

- 1 Chorus Herr, unser Herrscher, dessen Ruhm
- 2 Evangelista, Jesus Jesus ging mit seinen Jüngern
Chorus Jesum von Nazareth
Evangelista, Jesus Jesus spricht zu ihnen
Chorus Jesum von Nazareth
Evangelista, Jesus Jesus antwortete
- 3 Choral O große Lieb, o Lieb ohn' alle Maße
- 4 Evangelista, Jesus Auf dass das Wort erfüllt würde
- 5 Chorale Dein Will gescheh, Herr Gott, zugleich
- 6 Evangelista Die Schar aber und der Oberhauptmann
- 7 Aria: Alto Von den Stricken meiner Sünden
- 8 Evangelista Simon Petrus aber folgte Jesu nach
- 9 Aria: Soprano Ich folge dir gleichfalls
- 10 Evangelista, Ancilla, Petrus, Jesus, Servus I
Derselbige Jünger war dem Hohenpriester bekannt
- 11 Choral Wer hat dich so geschlagen
- 12 Evangelista Und Hannas sandte ihn gebunden
Chorus Bist du nicht seiner Jünger einer?
Evangelista, Petrus, Servus II Er leugnete aber und sprach
- 13 Aria: Tenore Ach, mein Sinn
- 14 Choral Petrus, der nicht denkt zurück

Part II

- 15 Choral Christus, der uns selig macht
- 16 Evangelista, Pilatus Da führeten sie Jesum
Chorus Wäre dieser nicht ein Übeltäter
Evangelista, Pilatus Da sprach Pilatus zu ihnen
Chorus Wir dürfen niemand töten
Evangelista, Pilatus, Jesus Auf dass erfüllt würde das Wort Jesu
- 17 Choral Ach großer König, groß zu allen Zeiten
- 18 Evangelista, Pilatus, Jesus Da sprach Pilatus zu ihm
Chorus Nicht diesen, sondern Barrabam!
Evangelista Barrabas aber war ein Mörder
- 19 Arioso: Basso Betrachte, meine Seel
- 20 Aria: Tenore Erwäge, wie sein blutgefärbter Rücken

- 21 Evangelista Und die Kriegsknechte flochten eine Krone von Dornen
Chorus Sei gegrüßet, lieber Jüdenkönig!
Evangelista, Pilatus Und gaben ihm Backenstreiche
Chorus Kreuzige, kreuzige!
Evangelista, Pilatus sprach zu ihnen
Chorus Wir haben ein Gesetz
Evangelista, Pilatus, Jesus Da Pilatus das Wort hörete
- 22 Choral Durch dein Gefängnis, Gottes Sohn
- 23 Evangelista Die Jüden aber schrieen und sprachen
Chorus Lässtest du diesen los
Evangelista, Pilatus Da Pilatus das Wort hörete
Chorus Weg, weg mit dem, kreuzige ihn!
Evangelista, Pilatus Spricht Pilatus zu ihnen
Chorus Wir haben keinen König denn den Kaiser
Evangelista Da überantwortete er ihn, dass er gekreuzigt würde
- 24 Aria: Basso con Coro Eilt, ihr angefochtnen Seelen
- 25 Evangelista Allda kreuzigten sie ihn
Chorus Schreibe nicht: der Jüden König
Evangelista, Pilatus Pilatus antwortet
- 26 Choral In meines Herzens Grunde
- 27 Evangelista Die Kriegsknechte aber
Chorus Lasset uns den nicht zerteilen
Evangelista, Jesus Auf dass erfüllt würde die Schrift
- 28 Choral Er nahm alles wohl in Acht
- 29 Evangelista, Jesus Und von Stund an nahm sie der Jünger zu sich
- 30 Aria: Alto Es ist vollbracht!
- 31 Evangelista Und neiget das Haupt und verschied
- 32 Aria: Basso con Chorale Mein teurer Heiland, lass dich fragen
- 33 Evangelista Und siehe da, der Vorhang im Tempel
- 34 Arioso: Tenore Mein Herz, in dem die ganze Welt
- 35 Aria: Soprano Zerfließe, mein Herze, in Fluten der Zähren
- 36 Evangelista Die Juden aber
- 37 Choral O hilf, Christe, Gottes Sohn
- 38 Evangelista Darnach bat Pilatum Joseph von Arimathia
- 39 Chorus Ruht wohl, ihr heiligen Gebeine
- 40 Choral Ach Herr, lass dein lieb Engelein

Erster Teil

1. Chorus

Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!
Zeig uns durch deine Passion,
Dass du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der größten Niedrigkeit,
Verherrlicht worden bist!

2a. Recitativo

Evangelista

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

Jesus

Wen suchet ihr?

Evangelista

Sie antworteten ihm:

2b. Chorus

Jesum von Nazareth.

2c. Recitativo

Evangelista

Jesus spricht zu ihnen:

Jesus

Ich bin's.

Evangelista

Judas aber, der ihn verriet, stand auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's, wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:

Jesus

Wen suchet ihr?

Evangelista

Sie aber sprachen:

Part One

1. Chorus

Lord, our Lord, whose name
in all the earth is excellent!

Show us by your Passion
that you, the true Son of God,
at all times,
even in the deepest humiliation,
have been glorified!

2a. Recitative

Evangelist

When Jesus had spoken these words, he went forth with his disciples over the brook Cedron, where was a garden, into the which Jesus entered, and his disciples. And Judas also, which betrayed him, knew the place: for Jesus frequently resorted thither with his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, comes thither with lanterns and torches and weapons. Jesus therefore, knowing all things that should come upon him, went forth, and said unto them:

Jesus

Whom seek all of you?

Evangelist

They answered him:

2b. Chorus

Jesus of Nazareth.

2c. Recitative

Evangelist

Jesus says unto them:

Jesus

I am he.

Evangelist

And Judas also, which betrayed him, stood with them. As soon then as he had said unto them, I am he, they went backward, and fell to the ground. Then asked he them again:

Jesus

Whom seek all of you?

Evangelist

And they said,

2d. Chorus

Jesum von Nazareth.

2e. Recitativo

Jesus antwortete:

Jesus

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

3. Choral

O große Lieb, o Lieb ohn' alle Maße,
Die dich gebracht auf diese
Marterstraße!
Ich lebte mit der Welt in Lust und
Freuden,
Und du musst leiden.

4. Recitativo

Evangelista

Auf dass das Wort erfüllt würde,
welches er sagte: Ich habe der keine
verloren, die du mir gegeben hast.
Da hatte Simon Petrus ein Schwert
und zog es aus und schlug nach des
Hohenpriesters Knecht und hieb ihm
sein recht Ohr ab; und der Knecht hieß
Malchus. Da sprach Jesus zu Petro:
Jesus
Stecke dein Schwert in die Scheide!
Soll ich den Kelch nicht trinken, den
mir mein Vater gegeben hat?

5. Choral

Dein Will gescheh, Herr Gott, zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
Gehorsam sein in Lieb und Leid;
Wehr und steur allem Fleisch und Blut,
Das wider deinen Willen tut!

6. Recitativo

Evangelista

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

2d. Chorus

Jesus of Nazareth.

2e. Recitative

Jesus answered:

Jesus

I have told you, that I am he, if
therefore all of you seek me, let these
go their way!

3. Chorale

O great love, O love beyond measure,
that brought you on this way of
martyrdom!
I lived with the world in delight
and joy,
and you have to suffer.

4. Recitative

Evangelist

That the saying might be fulfilled,
which he spoke, Of them which you
gave me have I lost none. Then Simon
Peter having a sword drew it, and
stroke the high priest's servant, and
cut off his right ear. The servant's
name was Malchus. Then said Jesus
unto Peter:

Jesus

Put up your sword into the sheath: the
cup which my Father has given me,
shall I not drink it?

5. Chorale

Your will be done, Lord God, both
on earth as in heaven.
Grant us patience in time of sorrow,
to be obedient in love and suffering;
check and thwart all flesh and blood
that acts contrary to your will!

6. Recitative

Evangelist

Then the band and the captain and
officers of the Jews took Jesus, and
bound him, And led him away to
Annas first; for he was father in law to
Caiaphas, which was the high priest
that same year. Now Caiaphas was he,
which gave counsel to the Jews, that it
was expedient that one man should die
for the people.

7. Aria: Alto

Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.
 Mich von allen Lasterbeulen
 Völlig zu heilen,
 Lässt er sich verwunden.

8. Recitativo

Evangelista

Simon Petrus aber folgte Jesu nach
und ein ander Jünger.

9. Aria: Soprano

Ich folge dir gleichfalls
 mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf,
 Und höre nicht auf,
Selbst an mir zu ziehen,
 zu schieben, zu bitten.

10. Recitativo

Evangelista

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

Bist du nicht dieses Menschen Jünger
einer?

Evangelista

Er sprach:

Petrus

Ich bin's nicht.

Evangelista

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

7. Aria: Alto

To release me
from the bonds of my sins,
my Saviour is bound.
 To completely heal me
 of all boils of vice,
 he allows himself to be wounded.

8. Recitative

Evangelist

And Simon Peter followed Jesus, and
so did another disciple.

9. Aria: Soprano

I follow you likewise
 with joyous steps
and do not let you go,
my Life, my Light.
Further the progress,
 and do not stop
to draw on me Yourself,
 to push me, to urge me.

10. Recitative

Evangelist

That disciple was known unto the
high priest, and went in with Jesus
into the palace of the high priest. But
Peter stood at the door without. Then
went out that other disciple, which
was known unto the high priest, and
spoke unto her that kept the door, and
brought in Peter. Then says the damsels
that kept the door unto Peter:
Maid

Are not you also one of this man's
disciples?

Evangelist

He says:

Peter

I am not.

Evangelist

And the servants and officers stood
there, who had made a fire of coals;
for it was cold: and they warmed
themselves: and Peter stood with
them, and warmed himself. The high
priest then asked Jesus of his disciples,
and of his doctrine. Jesus answered
him:

Jesus

Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgenen geredet. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.

Evangelista

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

Servus I

Solltest du dem Hohenpriester also antworten?

Evangelista

Jesus aber antwortete:

Jesus

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

11. Choral

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht?

Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.

Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget,
Und das betrübte Marterheer.

12a. Recitativo

Evangelista

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

12b. Chorus

Bist du nicht seiner Jünger einer?

Jesus

I spoke openly to the world; I ever taught in the synagogue, and in the temple, where the Jews always resort; and in secret have I said nothing. Why ask you me? ask them which heard me, what I have said unto them: behold, they know what I said.

Evangelist

And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying:

Servant I

Answer you the high priest so?

Evangelist

Jesus answered him:

Jesus

If I have spoken evil, bear witness of the evil: but if well, why smite you me?

11. Chorale

Who has struck you thus,
my Saviour, and with torments
so ill-treated you?

You are after all not a sinner
like we and our children,
You know nothing of misdeeds.

I, I and my sins,
That are found like the grains
of sand by the sea,
these have raised for you
this misery that assails you,
and this woeful multitude of torments.

12a. Recitative

Evangelist

Now Annas had sent him bound unto Caiaphas the high priest. And Simon Peter stood and warmed himself. They said therefore unto him:

12b. Chorus

Are not you also one of his disciples?

12c. Recitativo*Evangelista*

Er leugnete aber und sprach:

Petrus

Ich bin's nicht.

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

Sahe ich dich nicht im Garten bei ihm?

*Evangelista*Da verleugenete Petrus abermal,
und alsbald krähete der Hahn. Da
gedachte Petrus an die Worte Jesu
und ging hinaus und weinete bitterlich.**13. Aria: Tenor**

Ach, mein Sinn,
Wo willt du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.

14. Choral

Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Röhre mein Gewissen!

12c. Recitative*Evangelist*

He denied it, and said:

Peter

I am not.

*Evangelist*One of the servants of the high priest,
being his kinsman whose ear Peter cut
off, says:*Servant II*Did not I see you in the garden with
him?*Evangelist*Peter then denied again: and
immediately the cock crew. And Peter
remembered the word of Jesus, and he
went out, and wept bitterly.**13. Aria: Tenor**

Alas, my mind,
where do you want to go finally,
where shall I revive myself?
Should I stay here,
or do I wish
mountain and hill on my back?
The world offers no counsel,
and in my heart
the pains remain
Of my misdeed,
since the servant has denied the Lord.

14. Chorale

Peter, who does not recollect,
denies his God,
but yet after a serious look
weeps bitterly.
Jesus, look also upon me,
when I do not want to repent;
when I have done evil,
stir my conscience!

Zweiter Teil

15. Choral

Christus, der uns selig macht,
Kein Bös' hat begangen,
Der ward für uns in der Nacht
Als ein Dieb gefangen,
Geführt für gottlose Leut
Und fälschlich verklaget,
Verlacht, verhöhnt und verspeit,
Wie denn die Schrift saget.

16a. Recitativo

Evangelista

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

Pilatus

Was bringet ihr für Klage wider diesen
Menschen?

Evangelista

Sie antworteten und sprachen zu ihm:

16b. Chorus

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

16c. Recitativo

Evangelista

Da sprach Pilatus zu ihnen:

Pilatus

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

Evangelista

Da sprachen die Jüden zu ihm:

16d. Chorus

Wir dürfen niemand töten.

16e. Recitativo

Evangelista

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

Part Two

15. Chorale

Christ, who saves us,
committed no evil,
was for us in the night
taken like a thief,
led before godless people
and falsely accused,
scorned, shamed, and spat upon,
as the Scripture says.

16a. Recitative

Evangelist

Then led they Jesus from Caiaphas unto
the hall of judgment: and it was early;
and they themselves went not into the
judgment hall, lest they should be defiled;
but that they might eat the passover.

Pilate then went out unto them, and said:

Pilate

What accusation bring all of you against
this man?

Evangelist

They answered and said unto him:

16b. Chorus

If he were not a villain, we would not have
delivered him up unto you.

16c. Recitative

Evangelist

Then said Pilate unto them:

Pilate

Take all of you him, and judge him
according to your law.

Evangelist

The Jews therefore said unto him:

16d. Chorus

It is not lawful for us to put any man to death.

16e. Recitative

Evangelist

That the saying of Jesus might be fulfilled,
which he spoke, signifying what death he
should die. Then Pilate entered into the
judgment hall again, and called Jesus, and
said unto him, Are you the King of the
Jews?:

Pilatus
Bist du der Jüden König?
Evangelista
Jesus antwortete:
Jesus
Redest du das von dir selbst, oder
haben's dir andere von mir gesagt?
Evangelista
Pilate antwortete:
Pilatus
Bin ich ein Jüde? Dein Volk und
die Hohenpriester haben dich mir
überantwortet; was hast du getan?
Evangelista
Jesus antwortete:
Jesus
Mein Reich ist nicht von dieser
Welt; wäre mein Reich von dieser
Welt, meine Diener würden darob
kämpfen, dass ich den Jüden nicht
überantwortet würde; aber nun ist
mein Reich nicht von dannen.

17. Choral

Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu
ausbreiten?
Keins Menschen Herze mag indes
ausdenken,
Was dir zu schenken.
Ich kann's mit meinen Sinnen nicht
erreichen,
Womit doch dein Erbarmen zu
vergleichen.
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?

18a. Recitativo

Evangelista
Da sprach Pilatus zu ihm:
Pilatus
So bist du dennoch ein König?
Evangelista
Jesus antwortete:
Jesus
Du sagst's, ich bin ein König. Ich bin
dazu geboren und in die Welt kommen,
dass ich die Wahrheit zeugen soll. Wer
aus der Wahrheit ist, der höret meine
Stimme.

Pilate
Are You the King of the Jews?
Evangelist
Jesus answered him:
Jesus
Say you this thing of yourself, or did
others tell it you of me?
Evangelist
Pilate answered:
Pilate
Am I a Jew? your own nation and the
chief priests have delivered you unto
me: what have you done?
Evangelist
Jesus answered:
Jesus
My kingdom is not of this world:
if my kingdom were of this world,
then would my servants fight, that
I should not be delivered to the
Jews: but now is my kingdom not
from behind.

17. Chorale

Ah great King, great at all times,
how can I sufficiently spread this
faithfulness?
No human's heart can fully conceive
of a fit offering for you.

I cannot comprehend with my senses,
with what to compare your mercy.
How can I then repay your deeds
of love
by my actions?

18a. Recitative

Evangelist
Pilate therefore said unto him:
Pilate
Are you a king then?
Evangelist
Jesus answered:
Jesus
You say that I am a king. To this end
was I born, and for this cause came
I into the world, that I should bear
witness unto the truth. Every one that
is of the truth hears my voice.

Evangelista

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

Evangelista

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

Pilatus

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

Evangelista

Da schrieen sie wieder allesamt und sprachen:

18b. Chorus

Nicht diesen, sondern Barrabam!

18c. Recitativo

Evangelista

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

19. Arioso: Bass

Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bitterer Lust und halb beklemmttem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen, so ihn stechen,
Die Himmelsschlüsselblumen blühn!
Du kannst viel süße Frucht von seiner Wermut brechen
Drum sieh ohn Unterlass auf ihn!

20. Aria: Tenor

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

Evangelist

Pilate says unto him:

Pilate

What is truth?

Evangelist

And when he had said this, he went out again unto the Jews, and says unto them:

Pilate

I find in him no fault at all. But all of you have a custom, that I should release unto you one at the passover: will all of you therefore that I release unto you the King of the Jews?

Evangelist

Then cried they all again, saying:

18b. Chorus

Not this man, but Barabbas!

18c. Recitative

Evangelist

Now Barabbas was a robber. Then Pilate therefore took Jesus, and scourged him.

19. Arioso: Bass

Contemplate, my soul, with fearful delight,
with bitter thrill and half-constricted heart,
your highest Good in Jesus' suffering,
how for you, out of the thorns that pierce him,
the 'keys of Heaven' bloom!
You can pluck much sweet fruit from his bitter wormwood;
therefore gaze without pause upon him!

20. Aria: Tenor

Consider, how his blood-stained back in every aspect is comparable to the sky, where, after the water waves of the flood of our sins retreated, the most beautiful rainbow, as God's sign of grace, is visible!

21a. Recitativo*Evangelista*

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

21b. Chorus

Sei gegrüßet, lieber Jüdenkönig!

21c. Recitativo*Evangelista*

Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen:

Pilatus

Sehet, ich führe ihn heraus zu euch, dass ihr erkennet, dass ich keine Schuld an ihm finde

Evangelista

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

Pilatus

Sehet, welch ein Mensch!

Evangelista

Da ihn die Hohenpriester und die Diener sahen, schrieen sie und sprachen:

21d. Chorus

Kreuzige, kreuzige!

21e. Recitativo*Evangelista*

Pilatus sprach zu ihnen:

Pilatus

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

Evangelista

Die Jüden antworteten ihm:

21f. Chorus

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

21g. Recitativo*Evangelista*

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

21a. Recitative*Evangelist*

And the soldiers intertwined a crown of thorns, and put it on his head, and they put on him a purple robe, And said:

21b. Chorus

Hail, King of the Jews!

21c. Recitative*Evangelist*

And they stroke him with their hands. Pilate therefore went forth again, and says unto them:

Pilate

Behold, I bring him forth to you, that all of you may know that I find no fault in him.

Evangelist

Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate says unto them:

Pilate

Behold, the man!

Evangelist

When the chief priests therefore and officers saw him, they cried out, saying:

21d. Chorus

Crucify him, crucify him!

21e. Recitative*Evangelist*

Pilate says unto them:

Pilate

Take all of you him, and crucify him: for I find no fault in him!

Evangelist

The Jews answered him:

21f. Chorus

We have a law, and by our law he ought to die, because he made himself the Son of God.

21g. Recitative*Evangelist*

When Pilate therefore heard that saying, he was the more afraid; And went again into the judgment hall, and says unto Jesus:

Pilatus

Von wannen bist du?

Evangelista

Aber Jesus gab ihm keine Antwort.

Da sprach Pilatus zu ihm:

Pilatus

Redest du nicht mit mir? Weißest du nicht daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

Evangelista

Jesus antwortete:

Jesus

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

Evangelista

Von dem an trachtete Pilatus, wie er ihn losließe.

22. Choral

Durch dein Gefängnis, Gottes Sohn,
Muss uns die Freiheit kommen;
Dein Kerker ist der Gnadenthon,
Die Freistatt aller Frommen;
Denn gingst du nicht die Knechtschaft ein,
Müsset unsre Knechtschaft ewig sein.

23a. Recitativo

Evangelista

Die Jüden aber schrieen und sprachen:

23b. Chorus

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

23c. Recitativo

Evangelista

Da Pilatus da Wort hörete, führte er Jesum heraus und setzte sich auf den Richtstuhl, an der Stätte, die da heißt: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Jüden:

Pilate

Whence are you?

Evangelist

But Jesus gave him no answer.

Then says Pilate unto him:

Pilate

Speak you not unto me? know you not that I have power to crucify you, and have power to release you?

Evangelist

Jesus answered:

Jesus

You could have no power at all against me, except it were given you from above: therefore he that delivered me unto you has the greater sin.

Evangelist

And from thenceforth Pilate sought to release him.

22. Chorale

Through your confinement, Son of God, freedom must come to us; Your prison is the throne of grace, the safe haven of all righteous; for if you had not undergone servitude, our servitude would have been eternal.

23a. Recitative

Evangelist

But the Jews cried out, saying:

23b. Chorus

If you let this man go, you are not a friend of Caesar; for whoever makes himself a king is against Caesar.

23c. Recitative

Evangelist

If you let this man go, you are not Caesar's friend: whosoever makes himself a king speaks against Caesar. When Pilate therefore heard that saying, (o. logos) he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour: and he says unto the Jews:

Pilatus
Sehet, das ist euer König!
Evangelista
Sie schrieen aber:

23d. Chorus
Weg, weg mit dem, kreuzige ihn!

23e. Recitativo

Evangelista
Spricht Pilatus zu ihnen:
Pilatus
Soll ich euren König kreuzigen?
Evangelista
Die Hohenpriester antworteten:

23f. Chorus
Wir haben keinen König denn den Kaiser.

23g. Recitativo

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

24. Aria: Bassus et Chorus
Eilt, ihr angefochten Seelen,
Geht aus euren Marterhöhlen,
Eilt - Wohin? - nach Golgatha!
Nehmet an des Glaubens Flügel,
Flieht - Wohin? - zum Kreuzeshügel,
Eure Wohlfahrt blüht allda!

25a. Recitativo

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

Pilate
Behold your King!
Evangelist
But they cried out:

23d. Chorus
Away with him, away with him, crucify him!

23e. Recitative

Evangelist
Pilate says unto them:
Pilate
Shall I crucify your King?
Evangelist
The chief priests answered:

23f. Chorus
We have no king but Caesar.

23g. Recitative

Evangelist
Then delivered he him therefore unto them to be crucified. And they took Jesus, and led him away. And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha.

24. Aria: Bass with Chorus
Hasten, you provoked souls,
come out of your caves of torment,
hasten - where? - to Golgatha!
Adopt the wings of faith,
fly - where? - to the Hill of the Cross,
Your deliverance blossoms there!

25a. Recitative

Evangelist
Where they crucified him, and two other with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And the writing was: "Jesus of Nazareth, the King of the Jews." This title then read many of the Jews: for the place where Jesus was crucified was nigh to the city: and it was written in Hebrew, and Greek, and Latin. Then said the chief priests of the Jews to Pilate:

25b. Chorus

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

25c. Recitativo

Evangelista

Pilatus antwortet:

Pilate

Was ich geschrieben habe, das habe
ich geschrieben.

26. Choral

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

27a. Recitativo

Evangelista

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

27b. Chorus

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

27c. Recitativo

Evangelista

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

25b. Chorus

Write not, The King of the Jews; but
that he said, I am King of the Jews.

25c. Recitative

Evangelist

Pilate answered:

Pilate

What I have written, I have written.

26. Chorale

In the bottom of my heart
your name and Cross alone
sparkles at all times and hours,
trusting on which I can be joyful.
Appear to me in that image
as comfort in my need,
how you, Lord Christ, so kindly
bled to death!

27a. Recitative

Evangelist

Then the soldiers, when they had
crucified Jesus, took his garments,
and made four parts, to every soldier
a part; and also his coat: now the coat
was without seam, woven from the top
throughout. They said therefore among
themselves:

27b. Chorus

Let us not rend it, but cast lots for it,
whose it shall be.

27c. Recitative

Evangelist

That the scripture might be fulfilled,
which says, They parted my raiment
among them, and for my vesture they
did cast lots. These things therefore
the soldiers did. Now there stood by
the cross of Jesus his mother, and
his mother's sister, Mary the wife of
Cleophas, and Mary Magdalene. When
Jesus therefore saw his mother, and
the disciple standing by, whom he
loved, he says unto his mother:

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

28. Choral

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

29. Recitativo

Evangelista
Und von Stund an nahm sie der
Jünger zu sich. Darnach, als Jesus
wusste, dass schon alles vollbracht
war, dass die Schrift erfüllt würde,
spricht er:
Jesus
Mich dürstet!
Evangelista
Da stand ein Gefäße voll Essigs. Sie
füllethen aber einen Schwamm mit Essig
und legten ihn um einen Isopen, und
heilten es ihm dar zum Munde. Da
nun Jesus den Essig genommen hatte,
sprach er:
Jesus
Es ist vollbracht!

30. Aria: Alto

Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
Lässt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
Und schließt den Kampf.
Es ist vollbracht!

31. Recitativo

Evangelista
Und neiget das Haupt und
verschied.

Jesus
Woman, behold your son!
Evangelist
Then says he to the disciple:
Jesus
Behold your mother!

28. Chorale

He took good care of everything
in the last hour,
provided for his mother,
instated a guardian for her.
O people, order your affairs,
love God and your neighbours,
then die without any sorrow,
and do not be worried!

29. Recitative

Evangelist
And from that hour that disciple took
her unto his own home. After this,
Jesus knowing that all things were now
accomplished, that the scripture might
be fulfilled, says:
Jesus
I thirst!
Evangelist
Now there was set a vessel full of
vinegar: and they filled a sponge with
vinegar, and put it upon hyssop, and put
it to his mouth. When Jesus therefore
had received the vinegar,
he said:
Jesus
It is finished!

30. Aria: Alto

It is finished!
O comfort for the ailing soul!
The night of sorrow
now measures out its last hour.
The hero out of Judah conquers with might
and concludes the battle.
It is finished!

31. Recitative

Evangelist
And he bowed his head, and gave up
the spirit.

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

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

33. Recitative

Evangelista

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

34. Arioso: Tenor

Mein Herz, in dem die ganze Welt
Bei Jesu Leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Fels zerfällt,
Die Erde bebt, die Gräber spalten,
Weil sie den Schöpfer sehn erkalten,
Was willst du deines Ortes tun?

35. Aria: Soprano

Zerfließe, mein Herze,
in Fluten der Zähren
Dem Höchsten zu Ehren!
Erzähle der Welt und dem
Himmel die Not:
Dein Jesus ist tot!

32. Aria: Bass [with Chorale]
My precious Saviour, let me ask,
now that you have been nailed to the Cross
and have said yourself: It is finished,
have I been freed from dying?
Can I, by your pain and death,
inherit the kingdom of heaven?
Has the redemption of the whole
world arrived?
You cannot say anything for pain;
yet you bow your head
and say silently: yes.

Jesus, you, who were dead,
live now unendingly.
In the last pangs of death
I will turn nowhere else
but to you, who has paid my ransom,
O beloved Lord!
Only give me what you earned,
more I do not desire!

33. Recitative

Evangelist

And, behold, the veil of the temple was
rent in two from the top to the bottom;
and the earth did quake, and the rocks
rent, and the graves were opened;
and many bodies of the saints which
slept arose.

34. Arioso: Tenor

My heart – while the entire world
with Jesus' suffering likewise suffers;
the sun drapes itself in mourning,
the veil is rent, the rock crumbles,
the earth quakes, the graves split open,
since they behold the Creator growing cold;
– how shall you react for your part?

35. Aria: Soprano

Dissolve, my heart,
in floods of tears
in honour of the Highest!
Tell the world and heaven
the anguish:
Your Jesus is dead!

36. Recitativo

Evangelista

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

37. Choral

O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Dass wir dir stets untetan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken!

38. Recitativo

Evangelista

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Jüden), dass er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei

36. Recitative

Evangelist

The Jews therefore, because it was the preparation, that the bodies should not remain upon the cross on the sabbath day, (for that sabbath day was an high day,) besought Pilate that their legs might be broken, and that they might be taken away. Then came the soldiers, and brake the legs of the first, and of the other which was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs: But one of the soldiers with a spear pierced his side, and forthwith came there out blood and water. And he that saw it bare record, and his record is true: and he knows that he says true, that all of you might believe. For these things were done, that the scripture should be fulfilled, A bone of him shall not be broken. And again another scripture says, They shall look on him whom they pierced.

37. Chorale

O help, Christ, Son of God,
through your bitter suffering,
that we, being always obedient to you,
might shun all vice,
Your death and its cause
consider fruitfully,
and for it, although poor and weak,
offer you thanksgiving!

38. Recitative

Evangelist

And after this Joseph of Arimathaea, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus: and Pilate gave him leave. He came therefore, and took the body of Jesus. And there came also Nicodemus, which at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred

hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leine Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget war, ein Garte, und im Garten ein neu Grab, in welches niemand je geleget war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

39. Chorus

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur
Ruh!

Das Grab, so euch bestimmet ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf
und schließt die Hölle zu.

40. Choral

Ach Herr, lass dein lieb Englein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim Schlafkämmerlein
Gar sanft ohn eigne Qual und Pein
Ruhn bis am jüngsten Tage!
Als denn vom Tod erwecke mich,
Dass meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

pound weight. Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury. Now in the place where he was crucified there was a garden; and in the garden a new tomb, wherein was never man yet laid. There laid they Jesus therefore because of the Jews' preparation day; for the tomb was nigh at hand.

39. Chorus

Rest well, you blessed bones,
which I will no longer mourn,
rest well and bring me also to
peace!

The grave that is allotted to you
and encloses no further suffering,
opens heaven for me and
closes off Hell.

40. Chorale

O Lord, let your dear angels
at the final end take my soul
to Abraham's bosom.
Let my body, in its sleeping chamber,
sweetly, without any anguish or pain,
rest until the last day!
Then wake me from death,
so that my eyes may see you
in all joy, O Son of God,
my Saviour and Throne of grace!
Lord Jesus Christ, hear me,
I will praise you eternally!

Please stand in silence to show your appreciation

Translation based on Pamela Della's version, adjusted and updated for this performance by Henrike Lähnemann, Professor of Medieval German Literature and Linguistics.

ARTISTIC DIRECTOR

TOM HAMMOND-DAVIES

John Hunt



Tom is the Founder and Artistic Director of the Oxford Bach Soloists.

Since graduating in music from the University of Oxford, Tom has become a leading specialist in choral conducting. He studied with Paul Spicer at the Royal Birmingham Conservatoire and has gone on to gain a reputation as one of the top choral conductors in the world.

In 2015, he founded the Oxford Bach Soloists a unique ensemble with a mission to perform the complete works of J.S. Bach chronologically, programmed in real-time, and in the context in which they were originally received – be that in terms of liturgical and ecclesiastical settings or instrument and choir positionings.

Tom leads the baroque ensemble and singers performing concerts that are heralded around the world, capturing the imagination of existing and new Bach enthusiasts as well as supporting the next generation of soloists.

Tom was not an immediate convert to Bach. Singing and playing Bach as a child and teenager, he initially found them uninspiring and difficult. But that all changed when he started singing some of the Lutheran chorales – then Bach's ingenuity shone through, and with it began a lifelong appreciation.

The first of the vocal works was performed by the OBS in 2017 – it is currently a quarter of the way through its project.

Tom has also appeared on the BBC's Proms at the Royal Albert Hall, at the Three Choirs Festival and at the Oxford Lieder Festival.

His other roles include: Trustee of the Sir George Dyson Trust; Director of Music at the City Church of St Michael at the North Gate, Oxford; Director of Music at Mansfield College, Oxford; and a member of Faculty for the Oxford Cultural Leaders programme.



EVANGELIST **SEBASTIAN HILL**

Sebastian is a recent graduate of Magdalen College, Oxford where he read music. He was an Ex Cathedra graduate scholar, and has performed with professional ensembles including Stile Antico, the Ora Singers, the Orchestra of the Age of Enlightenment, Arcangelo, the RAM Baroque Orchestra, Oxford Camerata and the Oxford Bach Soloists. He has performed at the Utrecht early music festival, the BBC Proms and the Three Choirs Festival. Upcoming engagements include concerts with Polyphony in Amsterdam and the UK, and Elgar's Dream of Gerontius with the Gabrieli Consort.

Sebastian currently studies with David Pollard, and has benefitted from coaching with Roddy Williams, Nick Pritchard, James Gilchrist and Mark Padmore. In the autumn he will start the Masters course at the Guildhall School of Music and Drama on a full scholarship, with support from the H R Taylor Trust.



CHRIST FLORIAN STÖRTZ

Florian is a baritone based in London. Having sung in the music scene around Trier Cathedral (Germany) from a young age, he has nourished his passion for vocal music in studies at Cambridge singing in the Choir of Trinity College, as well as at the Royal Academy of Music where he has won first prizes for opera and song recitals. He is part of this year's Wigmore Hall French Song Exchange cohort and holds an Associate Artist position with Tenebrae Choir.

Florian won the 2023 London Handel Singing Competition, performing alongside Laurence Cummings and the London Handel Orchestra. A 2019-21 Oxford Bach Soloist scholar, recent concert appearances include Mass in B minor with London Baroque Orchestra (Jack Gonzalez-Harding), Stravinsky Les Noces with Akademischer Gesangverein Munich and Brahms Requiem alongside Holst Singers (Stephen Layton).

Masterclasses with Roderick Williams, Nicky Spence and Dame Emma Kirkby have provided him with valuable musical insights. Having trained as a scientist before his musical career, Florian has done research on increasing the safety of gene editing and authored several publications in the field.



PILATE **BEN WATKINS**

Ben sings as a lay clerk with the choir of the Queen's College Oxford, having previously sang as a choral scholar and lay clerk with the choir of Magdalen College. Highlights include performances in the AMUZ in Antwerp, the cathedrals of Salamanca, Burgos, and Zamora in Spain, and two BBC Radio 3 broadcasts. Ben has also performed as a soloist in Riga, Latvia (Five Mystical Songs, Vaughan Williams), in Corfu as part of the Early Music Festival, and performs regularly as a soloist around Oxford and London, most recently performing solos in Handel's Messiah, Faure's Requiem, and C.V. Stanford's Songs of the Fleet. Ben currently studies singing in London with David Pollard. Ben is happy to be returning as a soloist with the Oxford Bach Soloists, with whom he previously sang for a tremendously exciting and educational year as part of the previous cohort of choral scholars.



SOPRANO SOLOIST **LUCY CRONIN**

Lucy Cronin is a widely experienced and stylistically versatile soprano, with a voice of “sparkling clarity” (Opera Today). Formerly a Choral Scholar at Trinity College, Cambridge, Lucy now sings with a number of highly regarded ensembles, including Oxford Bach Soloists, London Choral Sinfonia, Instruments of Time & Truth, Echo Vocal Ensemble, The English Concert, Philharmonia Orchestra and London Contemporary Orchestra. She is a member of the professional quartet at St Stephen’s, Gloucester Road, and a founding member of contemporary vocal ensemble Shards.

Lucy’s recent and upcoming solo engagements include Handel’s Messiah in Weybridge, Gounod’s *Messe Solennelle de Sainte-Cécile* in Storrington, Handel’s *Dixit Dominus* in Exeter and a recital of Great American Songbook repertoire for Haywards Heath Music Society.

Lucy teaches singing at Charterhouse, Donhead Preparatory School, Hampton Court House, Radley College and Whitgift School.



SOPRANO SOLOIST **DAISY LIVESEY**

Daisy joined the Royal Academy of Music in September 2021 on the Undergraduate Vocal Studies course with a scholarship, and is taught by Alex Ashworth and Iain Ledingham. Daisy's musical beginnings were with Oxford Girls' Choir, when she sung as a soloist and chorus member in performances such as Handel's 'Semele', and Purcell's 'Dido and Aeneas' and 'The Fairy Queen' at SJE Arts, directed by Richard Vendome and Rory McCleery. At the Academy, she has worked with John Butt, Eamonn Dougan, Iain Ledingham and Philippe Herreweghe as a choir member and soloist in the Bach series concerts. Other recent engagements include a Bach B minor Mass with the Waverley Singers directed by Richard Pearce as the Soprano 2 soloist, and singing the Soprano solos with the Civil Service Choir in Dan Forrest's 'Jubilate Deo' at St John's Smith Square. As well as starting as a choral scholar with Oxford Bach Soloists, Daisy has been appointed the Soprano scholar for Thames Philharmonic Choir this year directed by Harry Bradford.



ALTO SOLOIST **REBECCA LEGGETT**

Rebecca Leggett is a masters graduate of the Royal College of Music where she was an Ian Evans Lombe scholar. Prior, Rebecca graduated from Trinity Laban Conservatoire with the TCM Trust Silver Medal for Voice.

Rebecca, alongside pianist George Ireland, received first place at the LSF British Art Song competition 2022. She is also the winner of the RCM English Song competition 2020. Concert highlights include Bach's St. John Passion with the OAE at Het Concertgebouw, Bach's Magnificat at Cadogan Hall with the Royal Philharmonic Orchestra, Copland's In the Beginning at St. Martin-in-the-Fields and Handel's Israel in Egypt at St. Johns Smith Square. Last year, she toured the UK to venues such as Sadlers Wells and The Lowry with contemporary ballet company Rambert performing Monteverdi's 'Lamento della Ninfa', with guitarist George Robinson.

In 2021, she played the role of Cupid in 'Venus and Adonis' for Blackheath Halls Opera. In 2023/24, Rebecca will be on Le Jardin des Voix, the young artist programme of Les Arts Florissants with William Christie. Rebecca has given recitals for the Oxford Lieder Festival, Lewes Song Festival, London Song Festival and Thames Concert Series.



TENOR SOLOIST **SAMUEL JENKINS**

Born and raised in Guildford, Samuel Jenkins is a British tenor in demand as an oratorio soloist and on the opera stage. He trained at the Royal College of Music, where he was an HR Taylor Trust scholar and graduated with Distinction; he subsequently won the Luxton Award at the Berlin Opera Academy. Samuel also holds an MA (Hons) in English Literature from the University of Edinburgh.

Samuel has performed a wide range of the oratorio and concert repertoire, spanning Monteverdi, Rossini and Dove with ensembles such as the SCO and National Symphony Orchestra. Most recently he has featured as a soloist with The Sixteen at Bath Abbey and The Cardinall's Musick at Cadogan Hall.

This season Samuel also appears as the tenor soloist in Bach's *Johannespassion* at St Paul's Cathedral and St John's Smith Square, and as the Evangelist at St Giles' Cathedral in Edinburgh. Later in 2023 he can be seen in Poulenc's *Dialogues des Carmélites* at Glyndebourne and the BBC Proms.

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Katie Ambrose

katie@oxfordbachsoloists.com

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Nick Rutter



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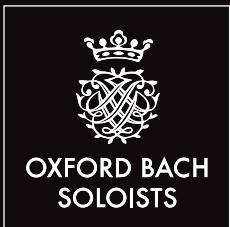
We would also like to offer our sincere thanks to everyone who has renewed their OBS Friends Membership over the past year. Your support has been invaluable to the organisation, allowing us to flourish.

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For more information about how to become a partner, please contact
Katie Ambrose, General Manager: katie@oxfordbachsoloists.com





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