



OXFORD BACH
SOLOISTS

J. S. BACH

ST JOHN PASSION



FRIDAY 29TH MARCH, 7.30PM
SHELDONIAN THEATRE OXFORD

SATURDAY 30TH MARCH, 7.30PM
ST JAMES'S CHURCH, PICCADILLY, LONDON

7.30PM, FRIDAY 29TH MARCH 2024
7.30PM, SATURDAY 30TH MARCH 2024

ST JOHN PASSION

Johann Sebastian Bach (1685-1750)



Nick Rutter

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

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

As we gather today to immerse ourselves in Johann Sebastian Bach's St John Passion, we mark a momentous occasion: the 300th anniversary of its first performance. This masterpiece, first brought to life in Leipzig in 1724, stands as a testament to the enduring power and profundity of Bach's musical genius.

The St John Passion is a journey through the poignant human drama of the crucifixion story, from Jesus's capture in the Garden of Gethsemane, to Peter's denial and to Pilate's dilemma, to Jesus' burial. Bach's music, with its deep emotional quality and the authentic colours of period instruments, invites us into a pilgrimage of the soul. The narrative, so masterfully depicted through the interaction of soloists, chorus, and orchestra, invites us to share in the pain, bewilderment, and redemption of its characters.

In this performance, we are privileged to collaborate with the world-renowned Evangelist, Mark Padmore. Together, we will transport you back to that first performance in 1724, using period instruments to capture the music's original beauty and colour. Good Friday's performance in London brings the Oxford Bach Soloists back to St James's Piccadilly for a second time, hot off the heels of our 5* debut in January. On Holy Saturday, we will guide you through this unparalleled musical experience, enriched by a pre-concert talk by Professor Henrike Lähnemann that explores the history behind the hymns through live musical examples and communal singing.

The scriptural portions of the libretto of Bach's St. John Passion continually harp on the responsibility of "the Jews" and Judaism for the crucifixion of Jesus. Given the fraught nature of citing "the Jews" in connection with the death of Jesus in modern times, performers of the work sometimes prefer to use potentially less offensive language. Scholars like Michael Marissen and Daniel R. Melamed have delved into the work's historical context and its depiction of "the Jews" in the narrative. Marissen's insights, particularly, help us appreciate Bach's intention to shift the focus from collective blame to a universal message of compassion and responsibility for all of humanity. This perspective not only honours the aesthetic and religious depth of Bach's work but also challenges us

to reflect on the messages we take from our artistic heritage. Allow me to commend Marissen's important and timely book *Lutheranism, anti-Judaism, and Bach's 'St John Passion'* in which he tackles a difficult subject with courage and sensitivity.

As we embark on this musical pilgrimage, I extend heartfelt thanks to our Friends and sponsors, including the Corvo Foundation, David Hodges, Jon Newman, George Kingston, David Isaac, and Paul Keene, whose support has made this journey possible. Their generosity and commitment to the arts help us continue to bring these transformative experiences to life.

Tonight, as we revel in the supreme beauty of Bach's music and reflect on its enduring message, we celebrate not only a historical milestone but also the collective spirit of our community, united by the power of music.

Thank you for joining us on this remarkable journey.

A handwritten signature in black ink, reading "T. Hammond-Davies". The signature is fluid and cursive, with the first name "T." and the last name "Davies" clearly legible.

Tom Hammond-Davies
Artistic Director



OXFORD BACH SOLOISTS

MUSICIANS

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Evangelist

Mark Padmore

Christ

Florian Störtz •

Pilate

Ben Davies

Sopranos

Katie Ambrose, Sam Cobb*,
Lucy Cronin* , Isabelle Davis+,
Jessica Edgar •

Altos

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Tenors

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Basses

Ben Davies, Jacob Fitzgerald+,
John Morshead+, Allyn Wu+

* *Soloist*

+ *Current Choral Scholar*

• *Alumnus of the Choral Scholarship scheme*

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Yu-Wei Hu
Jonathan Slade

Oboe

Frances Norbury
Mark Baigent

Bassoon

Noel Rainbird

Violin I

Davina Clarke
George Clifford
Beatrice Scaldini

Violin II

Agata Daraškaite
Jean Paterson
Claudia Delago-Norz

Viola

Fran Gilbert
Joanna Patrick

Cello/Viola de Gamba

Henrik Persson

Double bass

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Harpichord

Anhad Arora

Theorbo

Johan Löfving

Organ

Dónal McCann

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 Vesper 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 Nicolaikirche; thus the first performance of Bach's "St John Passion", during the Vesper service on Good Friday in 1724, (not 1723 as was once thought), took place in the Nicolaikirche.

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 Nicolaikirche 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 Nicolaikirche, 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, ariosi, ensembles - while in the "St John" we find only two ariosi, 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

German text: Neue Bachausgabe NBA II/4 KB, p. 162, with modernized spelling;
translation by Henrike Lähnemann, with additional editing by Kathrin Lüddecke.

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. Evangelist

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?

Evangelist

Sie antworteten ihm:

2b. Chor

Jesum von Nazareth.

2c. Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bin's.

Evangelist

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

Jesus

Wen suchet ihr?

Evangelist

Sie aber sprachen:

2d. Chor

Jesum von Nazareth.

Part One

1. Chorus

Lord, our ruler, whose glory
in all lands is marvellous!

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

2a. Evangelist

Jesus went with his disciples across the
brook Kidron, where there was a garden,
into which Jesus and his disciples went. And
Judas, who betrayed him, also knew the
place, for Jesus often assembled there with
his disciples. Now, when Judas had gathered
the band and the chief priests' and Pharisees'
servants, he goes there with torches, lamps
and weapons. Now, since Jesus knew
everything that was to happen to him, he
went out and spoke to them:

Jesus

Whom do you seek?

Evangelist

They answered him:

2b. Chorus

Jesum of Nazareth.

2c. Evangelist

Jesus says to them:

Jesus

It is me.

Evangelist

And Judas, who betrayed him, stood with
them. When Jesus said to them: 'It is me',
they drew back and fell to the ground. Then
he asked them again:

Jesus

Whom do you seek?

Evangelist

And they said:

2d. Chorus

Jesum of Nazareth.

2e. Evangelist

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.

4a. Evangelist

Auf dass das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters 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 steu'r allem Fleisch und Blut,
das wider deinen Willen tut!

6. Evangelist

Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und bunden ihn und führten ihn aufs erste zu Hannas, der was 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.

7. Arie A

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

8. Evangelist

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

2e. Evangelist

Jesus answered:

Jesus

I have told you, that it is me, if therefore you seek me, let these go!

3. Chorale

O great love, o love beyond all measure,
that brought you onto this torture-path!
I lived with the World in pleasure and joy,
and you must suffer.

4a. Evangelist

That the word might be fulfilled which he said: I have lost none of those whom you have given me. Then Simon Peter had a sword, and he drew it and struck the high priest's servant, cutting off his right ear; and the servant's name was Malchus. Then Jesus said to Peter:

Jesus

Put your sword back into the sheath! Shall I not drink the chalice my Father has given me?

5. Chorale

Your will be done, Lord God, simultaneously
on earth as in the kingdom of heaven.
Give us patience in time of suffering,
to be obedient in love and suffering;
guard against and defy all flesh and blood
that acts contrary to your will!

6. Evangelist

Then the band and the chief captain and the servants of the Jews took Jesus, and bound him, and led him first to Annas who was Caiphas' father-in-law, who was this year's high priest. And it was Caiaphas who counselled the Jews that it would be good that one person should be put to death for the people.

7. Aria

From the shackles of my sins
to unbind me,
my salvation is being bound.
Of all boils of vice
completely to heal me,
he lets himself be wounded.

8. Evangelist

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

9. Arie S

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. Evangelist

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 führete Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

Magd

Bist du nicht dieses Menschen Jünger einer?

Evangelist

Er sprach:

Petrus

Ich bin's nicht.

Evangelist

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

Jesus

Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgenen gered't. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.

Evangelist

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

Diener

Solltest du dem Hohenpriester also antworten?

Evangelist

Jesus aber antwortete:

9. Aria S

I follow you likewise
with joyous steps
and do not let you go,
my life, my light.
Further the course,
and do not stop
to pull on me yourself,
to push, to urge me.

10. Evangelist

The same disciple was known to the high priest and went with Jesus into the high priest's palace. But Peter stood outside the door. Then the other disciple, who was known to the high priest, went out and spoke to the doorkeeper and led Peter inside. Then the maid, the doorkeeper, spoke to Peter:

Maid

Are you one of this person's disciples?

Evangelist

He said:

Peter

It is not me.

Evangelist

Now the officers and servants stood there and had made a fire of coals (for it was cold) and were warming themselves. And Peter stood among them and warmed himself. Then the high priest asked Jesus about his disciples and his teaching. Jesus answered him:

Jesus

I have spoken freely and publicly before the world. I have always taught in the synagogue and in the temple, where all the Jews come together, and have spoken nothing in secret. Why do you ask me about this? Ask those who have heard what I have spoken to them. Behold, these same people know what I have said.

Evangelist

As he was speaking thus, one of the servants who were standing nearby slapped Jesus on the cheek and said:

Servant

Should you answer the high priest like this?

Evangelist

And Jesus answered:

Jesus

Hab ich übel geredt, so beweise es, dass
es böse sei, hab ich aber recht gered't, 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. Evangelist

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

12b. Chor

Bist du nicht seiner Jünger einer?

12c. Evangelist

Er leugnete aber und sprach:

Petrus

Ich bin's nicht.

Evangelist

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

Knecht

Sahe ich dich nicht im Garten bei ihm?

Evangelist

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

13. Arie T

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

Jesus

If I have spoken evil, prove that it be bad,
but if I have spoken right, why do you
strike me?

11. Chorale

Who has struck you thus,
my salvation, and with torments
so ill-treated you?
You are after all not a sinner
like we and our children,
you know not anything of misdeeds.
I, I and my sins,
that are numerous like little grains
of sand by the sea,
these have raised for you
the misery that strikes you,
and this woeful army of torments.

12a. Evangelist

Then Annas sent him bound unto Caiaphas
the high priest. As Simon Peter stood and
warmed himself, they said to him:

12b. Chorus

Are not you one of his disciples?

12c. Evangelist

He again denied it, and said:

Peter

It is not me.

Evangelist

Says one of the servants of the high
priest, a friend of him whose ear Peter
had cut off:

Servant

Did I not see you in the garden with him?

Evangelist,

Then Peter denied again, and immediately
the cock crowed. Then Peter remembered
the words of Jesus, and went out, and
wept bitterly.

13. Aria T

Alas, my mind,
where will you go finally,
where shall I refresh myself?
Should I stay here,
or do I wish
mountains and hills on my back?
With the world, there is no counsel,
and in my heart
the pains remain
of my misdeed,
since the servant has denied the Lord.

14. Choral

Petrus, der nicht denkt zurück,
seinen Gott verneinet,
der doch auf ein' ernsten Blick
bitterlichen weinet.

Jesu, blicke mich auch an,
wenn ich nicht will büßen;
wenn ich Böses hab getan,
rühre mein Gewissen!

Zweiter Teil

15. Choral

Christus, der uns selig macht,
kein Bö's 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. Evangelist

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

Pilatus

Was bringet ihr für Klage wider diesen
Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

16b. Chor

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

16c. Evangelist

Da sprach Pilatus zu ihnen:

Pilatus

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

Evangelist

Da sprachen die Jüden zu ihm:

16d. Chor

Wir dürfen niemand töten.

16e. Evangelist

Auf dass erfüllet würde das Wort Jesu,
welches er sagte, da er deutete, welches
Todes er sterben würde. Da ging Pilatus

14. Chorale

Peter, who fails to remember,
denies his God,
but yet at a stern look
weeps bitterly.

Jesus, look also at me,
when I do not want to repent;
when I have done evil,
stir my conscience!

Part Two

15. Chorale

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

16a. Evangelist

Then they led Jesus from Caiaphas to the
court house, and it was early. And they did
not go into the court house, lest they should
become unclean but rather might eat the
Easter meal. Then Pilate went out to them
and said:

Pilate

What accusation do you bring against this
person?

Evangelist

They answered and said to him:

16b. Chorus

If he were not an evil-doer, we would not
have delivered him to you.

16c. Evangelist

Then Pilate said to them:

Pilate

Then take him, and judge him according to
your law!

Evangelist

Then the Jews said to him:

16d. Chorus

We are not allowed to kill anybody.

16e. Evangelist

So that the word of Jesus be fulfilled, which
he spoke when he indicated which kind of
death he would die. Then Pilate went again

wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:

Pilatus

Bist du der Jüden König?

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Pilatus antwortete:

Pilatus

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

Evangelist

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 g'nugsam 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. Evangelist

Da sprach Pilatus zu ihm:

Pilatus

So bist du dennoch ein König?

Evangelist

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.

Evangelist

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

into the court house and called Jesus and said to him:

Pilate

Are you the king of the Jews?

Evangelist

Jesus answered him:

Jesus

Do you say that of your own accord, or have others said that to you of me?

Evangelist

Pilate answered:

Pilate

Am I a Jew? Your people and the high priests have handed you over to me; what have you done?

Evangelist

Jesus answered:

Jesus

My kingdom is not of this world; if my kingdom were of this world, my servants would fight for it, that I should not be handed over to the Jews; but now my kingdom is not from hence.

17. Chorale

Ah great King, great at all times, how can
I make this faithfulness comprehensively
known? No human's heart can meanwhile
conceive what to gift you.

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

18a. Evangelist

Then Pilate said to him:

Pilate

So you are nevertheless a king?

Evangelist

Jesus answered:

Jesus

You're saying it, I am a king. I was born for this and came into this world, that I should bear witness to the truth. Everyone who is of the truth hears my voice.

Evangelist

Pilate says to him:

Pilate

What is truth?

Evangelist

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

Pilatus

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

Evangelist

Da schrienen sie wieder allesamt und sprachen:

18b. Chor

Nicht diesen, sondern Barrabam!

18c. Evangelist

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

19. Arioso B

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

20. Arie T

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!

21a. Evangelist

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

21b. Chor

Sei gegrüßet, lieber Jüdenkönig!

21c. Evangelist

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.

Evangelist

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

Pilate

I find no guilt in him. Now you have a custom that I release to you one person: do you therefore want that I release to you the king of the Jews?

Evangelist

Then they all cried out again and said:

18b. Chorus

Not this one, but Barabbas!

18c. Evangelist

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

19. Arioso

Contemplate, my soul, with anxious delight,
with bitter pleasure and half-constricted heart,
your highest good in Jesus' suffering,
how for you, out of the thorns that pierce him,
the 'keys of heaven flowers' bloom!
You can pluck much sweet fruit
from his wormwood;
therefore look unceasingly upon him!

20. Arie T

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

21a. Evangelist

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

21b. Chorus

Hail to you, dear king of the Jews!

21c. Evangelist

And they repeatedly struck him on the cheek. Then Pilate went out again, and said to them:

Pilate

Behold, I bring him out to you, that you recognise that I find no guilt in him.

Evangelist

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

Pilatus

Sehet, welch ein Mensch!

Evangelist

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

21d. Chor

Kreuzige, kreuzige!

21e. Evangelist

Pilatus sprach zu ihnen:

Pilatus

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

Evangelist

Die Jüden antworteten ihm:

21f. Chor

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

21g. Evangelist

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

Pilatus

Von wannen bist du?

Evangelist

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?

Evangelist

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.

Evangelist

Von dem an trachtete Pilatus, wie er ihn losließe.

Evangelist

So Jesus came out and wore a crown of thorns and a purple robe. And he said to them:

Pilate

Behold, what a human!

Evangelist

When the high priests and servants saw him, they cried out and said:

21d. Chorus

Crucify, crucify!

21e. Evangelist

Pilate said to them:

Pilate

Take him with you, and crucify him; for I find no guilt in him!

Evangelist

The Jews answered him:

21f. Chorus

We have a law, and according to the law he ought to die; because he has made himself the Son of God.

21g. Evangelist

When Pilate heard the word, he was even more afraid and went again into the court house, and says to Jesus:

Pilate

From where are you?

Evangelist

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

Pilate

Are you not talking to me? Do you not know that I have power to crucify you, and have power to release you?

Evangelist

Jesus answered:

Jesus

You would have no power over me, if it had not been given you from above: therefore he who delivered me to you has committed a greater sin.

Evangelist

From then on Pilate sought how he might release him.

22. Choral

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

23a. Evangelist

Die Jüden aber schrieten und sprachen:

23b. Chor

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

23c. Evangelist

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

Pilatus

Sehet, das ist euer König!

Evangelist

Sie schrieten aber:

23d. Chor

Weg, weg mit dem, kreuzige ihn!

23e. Evangelist

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

23f. Chor

Wir haben keinen König denn den Kaiser.

23g. Evangelist

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

24. Arie B und Chor

Eilt, ihr angefocht'nen Seelen,
geht aus euren Marterhöhlen,
eilt - Wohin? - nach Golgatha!
Nehmet an des Glaubens Flügel,
flieht - Wohin? - zum Kreuzeshügel,
eure Wohlfahrt blüht allda!

22. Chorale

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

23a. Evangelist

But the Jews cried out and said:

23b. Chorus

If you let this one go, you are not the
emperor's friend; for whoever makes himself
a king is against the emperor.

23c. Evangelist

When Pilate heard that word, he led Jesus
out, and sat down on the judgment seat
in the place that is called: High Pavement,
and in Hebrew: Gabbatha. Now it was the
preparation day during Easter about the sixth
hour, and he says to the Jews:

Pilate

Behold, this is your king!

Evangelist

But they cried out:

23d. Chorus

Away, away with him, crucify him!

23e. Evangelist

Pilate says to them:

Pilate

Shall I crucify your king?

Evangelist

The chief priests answered:

23f. Chorus

We have no other king than the emperor.

23g. Evangelist

Then he delivered him up to be crucified.
And they took Jesus, and led him away. And
he carried his cross and went out to a place,
which is called 'place of skulls', which is
called in Hebrew: Golgotha.

24. Aria and Chorus

Hasten, you embattled souls,
go from your caves of torment,
hasten - where to? - to Golgatha!
Put on the wings of faith,
flee - where to? - to the hill of the cross,
your welfare blossoms there!

25a. Evangelist

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:

25b. Chor

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

25c. Evangelist

Pilatus antwortet:

Pilatus

Was ich geschrieben habe,
das habe ich geschrieben.

26. Choral

In meines Herzegs 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. Evangelist

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

27b. Chor

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

27c. Evangelist

Auf dass erfüllet würde die Schrift, die da saget: Sie haben meine Kleider unter sich geteilet und haben über meinen Rock das Los geworfen. Solches taten die Kriegsknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria

25a. Evangelist

There they crucified him, and with him two others on either side, and Jesus in the middle. And Pilate wrote a title, and put it on the cross, and it was written: 'Jesus of Nazareth, King of the Jews'. Many Jews read this title, for the place where Jesus is crucified was near the city. And it was written in the Hebrew, Greek, and Latin language. Then the chief priests of the Jews said to Pilate:

25b. Chorus

Do not write: King of the Jews, but that he had said: I am king of the Jews.

25c. Evangelist

Pilate answered:

Pilate

What I have written,
I have written.

26. Choral

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 meekly
bled yourself to death!

27a. Evangelist

Then the soldiers, when they had crucified Jesus, took his clothes, and made four parts, for each soldier his part, and also his tunic. Now the tunic was without seam, woven from the top throughout. Then they said among themselves:

27b. Chorus

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

27c. Evangelist:

That the scripture might be fulfilled, which says: 'They have divided my clothes among them, and have cast lots for my tunic.' That is what the soldiers did. Now there stood close to Jesus' cross his mother, and his mother's sister, Mary, the wife of Cleophas, and Mary Magdalene. Now when

Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:

Jesus

Weib, siehe, das ist dein Sohn!

Evangelist

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. Evangelist

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

Jesus

Mich dürstet!

Evangelist

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

Jesus

Es ist vollbracht!

30. Arie A

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. Evangelist

Und neiget' das Haupt und verschied.

32. Arie B und Chor

Mein teurer Heiland, lass dich fragen,
da du nunmehr ans Kreuz geschlagen
und selbst gesagt: Es ist vollbracht,
bin ich vom Sterben frei gemacht?

Jesus saw his mother, and the disciple, whom he loved, standing by, he says to his mother:

Jesus

Woman, behold, this is your son!

Evangelist

Then he says to the disciple:

Jesus

Behold, this is your mother!

28. Chorale

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

29. Evangelist

And from that hour the disciple took her to him. After this, as Jesus knew that all things had already been accomplished, that the scripture might be fulfilled, he says:

Jesus

I thirst!

Evangelist

Now there was vessel full of vinegar. And they filled a sponge with vinegar, and put it round hyssop, and held it up to his mouth. Now when Jesus had taken the vinegar, he said:

Jesus

It is fulfilled!

30. Aria

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

31. Evangelist

And bowed his head, and passed away.

32. Aria and Chorus

My precious saviour, let me ask you,
now that you have been nailed to the cross
and have said yourself: It is fulfilled,
am I made free from dying?

Kann ich durch deine Pein und Sterben
das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts sagen;
doch neigst 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 versüht,
o du lieber Herr!**
Gib mir nur, was du verdienst,
mehr ich nicht begehre!

33. Evangelist

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

34. Arioso T

Mein Herz, indem 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 seh'n erkalten,
was willst du deines Ortes tun?

35. Aria S

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

36. Evangelist

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

Can I, through your pain and death,
inherit the kingdom of heaven?
Is the redemption of the whole world here?
You can say nothing because of pain;
but you bow your head
and say silently: yes.

**Jesus, you, who were dead,
live now without end,
in the last agony of death
I turn nowhere else
but to you, who atoned for me,
o you dear Lord!**
Give me only what you earned,
more I do not desire!

33. Evangelist

And behold, the curtain in the temple was
torn in two pieces from top to bottom. And
the earth trembled, and the rocks were rent
asunder, and the graves opened up, and
many bodies of the saints arose.

34. Arioso

My heart, while the entire world
with Jesus' suffering likewise suffers;
the sun drapes itself in mourning,
the curtain tears, the rock breaks,
the earth trembles, the tombs split,
since they see the Creator grow cold;
what will you do in your position?

35. Aria

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

36. Evangelist

Now the Jews, because it was the preparation
day, so that the bodies should not remain on
the cross throughout the Sabbath (for the day
of that very Sabbath was very great), asked
Pilate that their legs might be broken and that
they might be taken down. Then the soldiers
came and broke the legs of the first and of the
other who was crucified with him. Now when
they came to Jesus, when they saw that he
was already dead, they did not break his legs;
but one of the soldiers opened his side with
a spear, and immediately blood and water
came out. And he who has seen this testified
to it, and his testimony is true, and he himself
knows that he is telling the truth, so that you
may believe. For these things were done that

solches ist geschehen, auf dass die Schrift erfüllet 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 untertan
all Untugend meiden,
deinen Tod und sein Ursach'
fruchtbarlich bedenken,
dafür, wiewohl arm und schwach,
dir Dankopfer schenken!

38. Evangelist

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

39. Chor

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

40. Choral

Ach Herr, lass dein' lieb' Engelein
am letzten End' die Seele mein
in Abrahams Schoß tragen,
den Leib in sei'm Schlafkämmerlein
gar sanft ohn' ein'ge Qual und Pein
ruh'n bis am jüngsten Tage!
Alsdenn 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!

the scripture might be fulfilled, 'You shall not break any of his bones.' And again another scripture says: 'They will see whom they have pierced.'

37. Chorale

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

38. Evangelist

After this Pilate asked Joseph of Arimathea, who was a disciple of Jesus (but secretly for fear of the Jews), that he might take down the dead body of Jesus. And Pilate permitted it. Therefore he came and took down the body of Jesus. And Nicodemus also came, who had come to Jesus previously, during the night, and brought myrrh and aloe mixed together, about a hundred pounds. Then they took the body of Jesus and bound it in linen cloths with spices, as the Jews use for burial. Now there was a garden at the place where he had been crucified, and in the garden a new tomb in which no one had ever been lain. There they laid Jesus for the sake of the Jews' preparation day, because the tomb was nearby.

39. Chorus

Rest well, you sacred bones,
which I now will no longer mourn,
rest well and bring me also to rest!
The grave that is allotted to you
and encloses no further suffering,
opens heaven for me and closes
off Hell.

40. Chorale

Ah, Lord, let your dear little angels,
at the final end take my soul
to Abraham's bosom,
the body in its little sleeping chamber
very gently, 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!



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 **MARK PADMORE**

Mark Padmore was born in London and studied at King's College, Cambridge. He has established an international career in opera, concert and recital. His appearances in Bach Passions have gained particular notice, especially his renowned performances as Evangelist in the St Matthew and St John Passions with the Berlin Philharmonic and Simon Rattle, staged by Peter Sellars. The current season focuses on recitals, including performances in Barcelona and Madrid with Julius Drake; Alicante with the Elias String Quartet; the Muziekgebouw Amsterdam with Till Fellner; the Théâtre de l'Athénée Paris with Julius Drake and Schubert Winterreise with Mitsuko Uchida at Carnegie Hall New York, the Kimmel Center Philadelphia and the University of California at Berkeley.

Mark was Artistic Director of the St. Endellion Summer Music Festival in Cornwall from 2012-2022, voted 2016 Vocalist of the Year by Musical America and appointed CBE in the 2019 Queens' Birthday Honours List.



CHRIST
FLORIAN STÖRTZ

Florian is the winner of the 2023 International Handel Singing Competition as well as the 2023 Helmut Deutsch Song Competition. This season has seen him perform under the baton of Masaaki Suzuki on a European tour of Bach's Weihnachtsoratorium with the OAE, in a production of Esther at the 2024 London Handel Festival as well as his debut at the Händel-Festspiele Halle (Germany). His recording of Duruflé's Requiem with the Choir of Trinity College, Cambridge is published by Hyperion.

On the recital stage, Florian's recent appearances include song concerts at Salle Cortot, Paris and Wigmore Hall. In 2024 he will be performing at song festivals in Leeds, Lewes (both UK) and Brig (CH), as well as Zell am See (Austria) alongside pianist Helmut Deutsch. Together with pianist Mark Rogers, he has won the Prix de mélodie at the 2023 International Voice-Piano Competition 'Lili et Nadia Boulanger' in Paris.

Florian is an alumnus of the Royal Academy of Music, London as well as Renée Fleming's SongStudio at Carnegie Hall. Having enjoyed his musical upbringing in the vocal music scene around Trier Cathedral (Germany), he is now based in London.



PILATE

BEN DAVIES

Ben Davies studied at the Royal Academy of Music. His roles include Sailor (Dido & Aeneas) for William Christie and Deborah Warner at the Vienna Festival, Netherlands Opera and the Opera Comique, Paris; Bass (Matthew Passion) for Streetwise Opera/The Sixteen under Harry Christophers; Ubalde (Armide - Gluck) for the Buxton Festival; Aeneas (Dido & Aeneas) under Sir John Eliot Gardiner at the Opera de Lyon; Judge (Das Wunder der Heliane - Korngold) under Vladimir Jurowski; Guglielmo (Cosi fan Tutte); Bartolo and Antonio (The Marriage of Figaro); Polyphemus (Acis & Galatea); Bass (The Fairy Queen); Amis (Le Pauvre Matelot - Milhaud); Marcello (La Boheme) in scenes for The Lesley Garrett Show, BBC and covers of Achilla (Giulio Cesare), Bass (St Matthew Passion), Mr Flint (Billy Budd), Betto di Signa (Gianni Schicchi), Sprecher (Die Zauberflöte) and Krušina (The Bartered Bride) for Glyndebourne Festival Opera.

Recent concert performances include the Monteverdi Vespers, King Arthur, the Brahms Requiem, The Fairy Queen, Messiah, Bach's Christmas Oratorio, the Fauré Requiem and both the St Matthew and St John Passions for Harry Christophers and The Sixteen; Adonis (Venus & Adonis - Blow) at The Wigmore Hall for Matthew Halls and Retrospect Ensemble; Mozart's C Minor Mass and Purcell's Ode on St Cecilia's Day for Paul McCreech and the Gabrieli Consort and Mozart's Solemn Vespers, C Minor Mass and Requiem with Sir John Eliot Gardiner and the Monteverdi Choir. Other notable concert performances include the British premiere of Hermann Suter's Le Laudi, the Verdi Requiem in Leeds Town Hall and Bach's solo cantata Ich habe genug in The Purcell Room.



SOPRANO SOLOIST
SAM COBB

Originally from Birmingham, Sam completed an undergraduate degree in Music at Royal Holloway, followed by a master's degree in Musicology at the University of Birmingham.

Recent solo engagements include: J.S. Bach's St. John Passion with East Sussex Bach Choir; Fauré's Requiem with Exeter Bach Society; Bach's Christmas Oratorio with Oxford Bach Soloists.

As an ensemble singer, Sam has performed regularly with The Monteverdi Choir since completing an apprenticeship 2018-19, and in various other acclaimed ensembles including The Sixteen, The Marian Consort and The Choir of the Age of Enlightenment. Another central aspect of Sam's work is Echo Vocal Ensemble, both singing and working alongside conductor Sarah Latto to deliver their projects since its inception in 2017.

Sam was able to nurture her interest in Bach's repertoire during a scholarship with the Oxford Bach Soloists in 2019-20, and she has cherished multiple opportunities to collaborate with the group since then.



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 Apollo5, Oxford Bach Soloists, London Choral Sinfonia, Siglo de Oro, Instruments of Time & Truth, London Contemporary Orchestra and the National Symphony Orchestra. This year she will be joining The Sixteen on their Choral Pilgrimage around the UK.

Lucy is a member of the professional quartet at St Stephen’s, Gloucester Road, and a founding member of contemporary vocal ensemble Shards. She also teaches singing at Charterhouse, Donhead Preparatory School, Hampton Court House, Radley College and Whitgift School.

Lucy’s recent and upcoming solo engagements include Handel’s Messiah in Weybridge, Handel’s Dixit Dominus in Exeter, Poulenc’s Gloria in Oxford, and a recital of Great American Songbook repertoire for Haywards Heath Music Society.



ALTO SOLOIST
REBECCA LEGGETT

Described as singing with ‘grace and beauty’ (The Telegraph), Rebecca Leggett is creating a name for herself in the field of early music. Since joining the 11th edition of the prestigious Jardin des Voix of Les Arts Florissants, the young British singer has performed worldwide with the ensemble in a new production of Purcell’s *The Fairy Queen*, in such prestigious halls as Philharmonie de Paris, The Lincoln Center NYC, Palau de Artes in Valencia as well as at festivals in Luzern, Bremen and Utrecht; upcoming venues include Teatro alla Scala and the Royal Albert Hall for the BBC Proms 2024. She made her debut with Les Arts Florissants at the Festival de Printemps in 2023; future engagements with the foundation include William Christie’s 80th birthday tour in 2025 and singing *Piacere in Il Trionfo del Tempo e del Disinganno*. In the UK, Rebecca is a ‘Rising Star’ of the Orchestra of the Age of Enlightenment, with which she will appear in the UK throughout 2024/25.

Recent concert highlights as alto soloist include her debut at Het Concertgebouw with the OAE in Bach’s *St John Passion* lead by Mark Padmore, Haydn’s *Nelson Mass* at Cadogan Hall, a programme of Bach at the Wigmore Hall both with Harry Christophers and The Sixteen, Haydn’s *Nicolaimesse* with Arcangelo and Jonathan Cohen and Handel’s *Messiah* both with the Oxford Philharmonic Orchestra and last year with Edward Higginbottom and the Instruments of Time and Truth. She has also sung with other ensembles and orchestras including the City of London Sinfonia, London Handel Players and Le Concert d’Astrée with Emanuelle Haïm for which she covered the title role and *First Witch* in their 2022 production of *Dido and Aeneas*. In December, she sang the role of Irene in Handel’s *Theodora* with Collegium Musicum Bergen, Norway conducted by Nicholas Kraemer.



TENOR SOLOIST

TOM KELLY

British tenor Tom Kelly made his professional stage debut as Hipparco (L'Egisto) for Hampstead Garden Opera after graduating in 2020 from the Royal Academy of Music, where he studied with Raymond Connell. Recent roles include Don Ottavio (Don Giovanni) at The Minack Theatre, Cornwall and Emile L'Angelier, a role Tom made for Surrey Opera's 50th Anniversary production of the new opera Madeleine, by David Hackbridge Johnson. Tom recently recording the roles of Mormon 2 and Housemate 3 in Oliver Leith's Last Days with The Twelve Ensemble for Platoon Records.

Tom has been also been on stage for performances of Berlioz's Les Troyens (Monteverdi Choir - Sir John Eliot Gardiner/Dinis Sousa), Gluck's Orfeo ed Euridice and Purcell's Dido and Aeneas (Grange Park - Harry Christophers) and The Indian Queen (Le Concert D'Astree - Emmanuelle Haïm) across Europe and the UK.

In concert, highlights include performances with Solomon's Knot (St Matthew Passion - Weimar, Leipzig, Snape Maltings & Wigmore, Cambridge), and The Dunedin Consort and Nick Mulroy (St. Matthew Passion - Wigmore Hall & St. Mary's Cathedral, Edinburgh).

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Katie Ambrose

katie@oxfordbachsoloists.com

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