



ACADEMY OF ANCIENT MUSIC

JS BACH

ST JOHN PASSION

RICHARD EGARR · DIRECTOR & HARPSICHORD



JS BACH ST JOHN PASSION BWV245

(1724 version)

2

James Gilchrist · Evangelista

Matthew Rose · Jesus

Ashley Riches · Pilatus

Elizabeth Watts · soprano

Sarah Connolly · alto

Andrew Kennedy · tenor

Christopher Purves · bass

Philippa Hyde · Ancilla

Richard Latham · Petrus

James Geer · Servus

Richard Egarr · director & harpsichord

Academy of Ancient Music

Choir of the AAM

Richard Stokes · language advisor

Philip Hobbs · producer

PART ONE

31'41

1. **Chorus** Herr, unser Herrscher 7'09
2. **Recitativo (Evangelista, Jesus)** Jesus ging mit seinen Jüngern 1'05
3. **Chorus** Jesum von Nazareth! 0'09
4. **Recitativo (Evangelista, Jesus)** Jesus spricht zu ihnen 0'35
5. **Chorus** Jesum von Nazareth! 0'09
6. **Recitativo (Evangelista, Jesus)** Jesus antwortete 0'22
7. **Choral** O große Lieb 0'40
8. **Recitativo (Evangelista, Jesus)** Auf daß, das Wort erfüllet würde 1'01
9. **Choral** Dein Will gescheh, Herr Gott, zugleich 0'43
10. **Recitativo (Evangelista)** Die Schar aber und der Oberhauptmann 0'45
11. **Aria (alto, oboes)** Von den Stricken meiner Sünden 4'30
12. **Recitativo (Evangelista)** Simon Petrus aber folgete Jesu nach 0'13
13. **Aria (soprano, flute)** Ich folge dir gleichfalls 3'52
14. **Recitativo (Evangelista, Ancilla, Petrus, Jesus, Servus)** Derselbige Jünger 3'02
15. **Choral** Wer hat dich so geschlagen 1'20
16. **Recitativo (Evangelista)** Und Hannas sandte ihn gebunden 0'22
17. **Chorus** Bist du nicht seiner Jünger einer? 0'25
18. **Recitativo (Evangelista, Petrus, Servus)** Er leugnete aber und sprach 1'26
19. **Aria (tenor, tutti)** Ach, mein Sinn 2'54
20. **Choral** Petrus, der nicht denkt zurück 0'57

PART TWO

72'56

1. **Choral** Christus, der uns selig macht 0'57
2. **Recitativo (Evangelista, Pilatus)** Da führeten sie Jesum 0'36
3. **Chorus** Wäre dieser nicht ein Übeltäter 0'55
4. **Recitativo (Evangelista, Pilatus)** Da sprach Pilatus zu ihnen 0'11
5. **Chorus** Wir dürfen niemand töten 0'34
6. **Recitativo (Evangelista, Pilatus, Jesus)** Auf daß erfüllet würde das Wort 1'36
7. **Choral** Ach großer König 1'13
8. **Recitativo (Evangelista, Pilatus, Jesus)** Da sprach Pilatus zu ihm 1'14
9. **Chorus** Nicht diesen, sondern Barrabam! 0'10
10. **Recitativo (Evangelista)** Barrabas aber war ein Mörder 0'25
11. **Arioso (bass, violas d'amore)** Betrachte, meine Seel 2'07
12. **Aria (tenor, violas d'amore)** Erwäge, wie sein blutgefärbter Rücken 8'10
13. **Recitativo (Evangelista)** Und die Kriegsknechte flochten eine Krone 0'19
14. **Chorus** Sei begrüßet, lieber Jüdenkönig! 0'32
15. **Recitativo (Evangelista, Pilatus)** Und gaben ihm Backenstreiche 0'59
16. **Chorus** Kreuzige, kreuzige! 0'52
17. **Recitativo (Evangelista, Pilatus)** Pilatus sprach zu ihnen 0'18
18. **Chorus** Wir haben ein Gesetz 1'08
19. **Recitativo (Evangelista, Pilatus, Jesus)** Da Pilatus das Wort hörete 1'18
20. **Choral** Durch dein Gefängnis, Gottes Sohn 0'42

PART TWO contd.

21.	Recitativo (Evangelista) Die Jüden aber schrieen und sprachen	0'04
22.	Chorus Lässest du diesen los	1'08
23.	Recitativo (Evangelista, Pilatus) Da Pilatus das Wort hörete	0'40
24.	Chorus Weg, weg mit dem, kreuzige ihn!	0'57
25.	Recitativo (Evangelista, Pilatus) Spricht Pilatus zu ihnen	0'12
26.	Chorus Wir haben keinen König	0'08
27.	Recitativo (Evangelista) Da überantwortete er ihn	0'47
28.	Aria (bass) und chorus Eilt, ihr angefochnen Seelen	3'42
29.	Recitativo (Evangelista) Allda kreuzigten sie ihn	1'22
30.	Chorus Schreibe nicht "Der Jüden König"	0'31
31.	Recitativo (Evangelista, Pilatus) Pilatus antwortet	0'19
32.	Choral In meines Herzens Grunde	0'50
33.	Recitativo (Evangelista) Die Kriegsknechte aber	0'34
34.	Chorus Lasset uns den nicht zerteilen	1'33
35.	Recitativo (Evangelista, Jesus) Auf daß erfüllet würde die Schrift	1'39
36.	Choral Er nahm alles wohl in acht	0'51
37.	Recitativo (Evangelista, Jesus) Und von Stund an nahm sie der Jünger	1'17
38.	Aria (alto, viola da gamba) Es ist vollbracht!	5'28
39.	Recitativo (Evangelista) Und neiget das Haupt	0'21
40.	Aria (bass, cello) und choral Mein teurer Heiland, laß dich fragen	5'08

PART TWO contd.

41.	Recitativo (Evangelista) Und der Vorhang im Tempel zerriß	0'10
42.	Arioso (tenor, flute, oboe da caccia) Mein Herz, indem die ganze Welt	0'38
43.	Aria (soprano, flute, oboe da caccia) Zerfließe, mein Herze	7'24
44.	Recitativo (Evangelista) Die Jüden aber, dieweil es der Rüsttag war	1'59
45.	Choral O hilf, Christe, Gottes Sohn	0'53
46.	Recitativo (Evangelista) Darnach bat Pilatum Joseph von Arimathia	2'04
47.	Chorus Ruht wohl, ihr heiligen Gebeine	6'27
48.	Choral Ach Herr, laß dein lieb Engelein	1'38

Total timing 104'37

FURTHER MOVEMENTS AND VERSIONS AVAILABLE ONLINE

www.aam.co.uk/stjohnpassion**Chorus** Wir haben keinen König – versions with alternative instrumentation**Chorus** O Mensch, beweine (opening chorus of 1725 version) – complete performance



"Herr, unser Herrscher": recording the opening chorus
Saint Jude-on-the-Hill, London, 1 April 2013

INTRODUCING THE PASSION

When the *St John Passion* was first performed at the Nikolaikirche in Leipzig on Good Friday 1724, Bach's congregation would never have previously heard anything like it. The custom in Leipzig was to tell the story of Christ's trial and crucifixion using the simple setting of Johann Walter (c.1530), where the words of scripture were recited as in plainchant. The only change from this tradition occurred in 1721 and 1722 when Bach's predecessor, Johann Kuhnau, performed a more elaborate setting of the Passion according to St Mark, using instruments as well as voices and intermingling the Biblical narrative with contemplative arias and chorales.

Bach's *St John Passion* followed Kuhnau's model in some respects, but went much further than Kuhnau had dared. Bach's work was of a length never before encountered in Leipzig, and used a substantial ensemble including chorus, orchestra and several unusual instruments such as the viola d'amore and viola da gamba. In addition, Bach's Passion was far more operatic in style, with vivid arias communicating the pathos and pain of Christ's trial and crucifixion.

In the early 18th century it was highly contentious to write Passion music in an operatic style. Although some people argued that an operatic style allowed composers to arouse the emotions contained in the Passion story, other Lutherans preferred old-fashioned styles such as motets that conveyed solemnity and devotion. There was also disquiet at the way that many modern versions of the Passion – such as the settings of Barthold Heinrich Brockes's libretto *Der für die Sünde der Welt gemarterte und sterbende Jesus* ("The story of Jesus, suffering and dying for the sins of the world") – dispensed with the Biblical text altogether, instead putting the story into modern language (complete with the ornate metaphors beloved of baroque poets).

The polarised opinions aroused by pieces similar to the *St John Passion* can be sensed from two accounts of the time. Gottfried Ephraim Scheibel (1721) claimed that performing Passions in an operatic style was a way to attract large congregations to church:

"The people certainly would not have come to church so promptly and in such numbers because of the preacher but rather presumably because of the music. The libretto was simply the account of Christ's suffering from one of the Gospels, into which frequent chorales and also two or three arias were introduced. I marvelled how diligently people listened and how devoutly they sang along; it was the moving music that contributed the most to this, and even though the service lasted more than four hours, everyone stayed until it was over."

By contrast, Christian Gerber (1732), an opponent of elaborate church music, reported a hostile response to the innovations of composers such as Bach:

"But gradually the Passion story, which had formerly been sung in simple plainchant, humbly and reverently, began to be sung with many kinds of instruments in the most elaborate fashion ... When this Passion music was performed for the first time in one of our great cities with 12 violins [i.e. strings], many

oboes, bassoons and other instruments, many people were shocked and didn't know what to make of it. In the pew of a noble family in church, many ministers and noble ladies were present and sang the first Passion hymn from their books with great devotion, but when this theatrical music commenced, all these people were filled with the greatest amazement, looked at one another, and said, 'May God preserve us, children. It's as if a person were at the opera or the theatre!' Everyone thoroughly disapproved of the music and registered justified complaints about it. But of course there were also such spirits as take pleasure in such vain aberrations, especially if they are of a sanguine nature and are given to voluptuousness."

It is not known which performances Gerber and Scheibel describe, but their anecdotes give an idea of the mixed ways in which Bach's congregation probably responded to the *St John Passion*.

In Leipzig, the church authorities did not want to follow the trend of Hamburg, where the

Passion oratorios with librettos by Brockes had abandoned the scriptural text altogether. Instead the clergy seem to have instructed Bach to retain the entire Biblical text in the *St John Passion*. The Biblical words are set to recitative, with a tenor voice (the Evangelist) acting as narrator. In addition, Bach included two further layers of text, creating a rich poetic framework for the music. For the arias, he used free poetry in an up-to-date style; these texts were assembled by an unknown author (possibly Bach himself, or a local theologian). Many of the aria texts have close similarities with Brockes's Passion libretto, particularly in the elaborate metaphors. Thus in "Erwäge, wie sein blutgefärbter Rücken" (CD 2, track 12) the bloodstains on Christ's back after the scourging are compared to "the loveliest of rainbows" and described as a "sign of God's grace" ("der allerschönste Regenbogen ... Gottes Gnadenzeichen"). Or, to take another example, in "Betrachte, meine Seel" (CD 2, track 11) the good that comes from Jesus's suffering is compared to flowers blooming above thorns.

The final element in the text of the *St John Passion* comprises strophes from chorales (German congregational hymns), probably chosen by Bach himself. The chorales comment on the action and voice the collective response of the congregation, using the familiar language of Lutheran hymnodists. For instance, the first chorale (CD 1, track 7) is sung after Jesus has freely identified himself to his captors, and expresses the self-sacrifice inherent in Christ's actions: "O große Lieb, O Lieb ohn alle Maße" ("O great love, O boundless love"). The constant interplay between the three levels of text in the Passion – the Bible, the ornate poetry for the arias, and the chorale texts – multiplies the significance of the narrative, increasing its richness and poignance.

The Passion story is inherently dramatic – with its scenes of anger and betrayal, and its narrative pushing inexorably to Jesus's death – and Bach's setting of the *St John Passion* has a strong sense of urgency. There are fewer arias than in the *St Matthew Passion*, restricting the opportunities for leisurely contemplation.

Instead Bach's setting is characterised by the frequent interjections of the *turba* choruses (representing the crowd), which constantly push the action onwards. Even in the initial set of recitatives – recounting Jesus's arrest in the Garden of Gethsemane – the *turba* chorus makes a dramatic entrance, calling for Jesus. Frequent modulations increase the tension and mean that the *turba* theme tends to return in a different key. The interventions by the chorus give a strong sense that the narrative is being pushed forwards by forces outside Jesus's control – partly by the crowd that has smelled his blood, and partly by his divine destiny.

The arias of the *St John Passion* draw on operatic convention in order to convey the emotions being felt by individuals at various points in the story. Often the instrumental accompaniment and thematic material have symbolic or pictorial significance. Sometimes the motifs are overtly pictorial, as in "Eilt, ihr angefochtenen Seelen" (CD 2, track 28), where the rushing upward scales illustrate the text's exhortation that we "hasten ... to Golgotha" ("eilt ... nach Golgotha").

In other arias, by contrast, it is hard to describe the effect of Bach's music in words. In "Erwäge, wie sein blutgefärbter Rücken" (CD 2, track 12), some listeners might interpret the dactylic (long–short–short) motifs as suggesting the rhythms of scourging, or as merely illustrating the text's exhortation that we contemplate Jesus's bloodstained back.

Bach also uses symbolic instrumentation in several arias: a viola da gamba solo in "Es ist vollbracht!" (CD 2, track 38); a pair of violas d'amore in "Betrachte, meine Seel" and "Erwäge, wie sein blutgefärbter Rücken" (CD 2, tracks 11–12); and an obbligato part for lute in "Betrachte, meine Seel". Although Bach was always keen to experiment with unusual sonorities, here he also followed the standard scorings associated with funerals. The viola da gamba and the lute were both quiet instruments, increasingly falling into obsolescence in an age that valued more powerful sounds. Their delicate timbre evoked the other-worldly experience of death, increasing the intensity of the pivotal arias in the Passion. The violas d'amore also add an

other-worldly aura to their arias: in addition to their bowed strings, these instruments have a set of sympathetic strings that resonate like a ghostly echo.

At the moment of Jesus's crucifixion comes one of the most poignant arias in the Passion. "Es ist vollbracht!" (CD 2, track 38) sets one of Jesus's Seven Last Words on the Cross: "It is finished!" Bach's aria isolates the two contrasting meanings inherent in this utterance. The aria starts *molt'adagio* with a lamenting obbligato played by a viola da gamba in the key of B minor; this suggests the despair and resignation in the words "It is finished!" By contrast, the middle section of the aria interprets these words triumphantly, as indicating that Christ's work on earth is gloriously completed. Here the key turns to D major, and the voice and strings imitate the fanfares of trumpets on the words "Der Held aus Juda siegt mit Macht" ("The hero of Judah is victorious in power"). With this aria, Bach reflects a central feature of John's Gospel, which portrays Christ as glorious and victorious, even in death.

Despite the many operatic elements in the arias of the Passion, Bach also retained aspects of Lutheran musical traditions in the piece, notably in the chorales and in the large choruses at the start and near the end. The congregation would have recognised the tunes and words of the chorales, which were used regularly in private devotion during the 18th century as well as in church services. It is unclear if the congregation actually sang the chorales – which are often stated in unsuitable keys for untrained voices, or with the melody shrouded by complicated harmonies – but they doubtless would have recited the words quietly to themselves during the performance.

Bach also asserted his Lutheran heritage in the extended choruses that act as the opening and penultimate movements. The opening chorus (CD 1, track 1) takes as its starting-point words from Psalm 8 – “Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist!” (“Lord, our Master, whose fame is glorious in all lands!”) – but the mood is one of foreboding, created by the swirling figures in the strings and the

interlocking dissonance in the woodwind.

Further agitation is caused by the pulsing pedal notes in the bass and the rising sequences in the voices. By contrast, the penultimate movement, “Ruht wohl” (CD 2, track 47), is a gentle triple-time dance, with falling figures suggesting the lowering of Christ into the grave. Indeed, its key of C minor was associated by baroque theorists with sleep (in this case, the sleep of death). By deploying his substantial ensemble in highly affective movements such as these choruses, Bach offered an unprecedented experience for his congregation in Leipzig.

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VERSIONS OF THE PASSION

Bach's *St John Passion* had a complex genesis in which four separate versions can be discerned, dating from 1724, 1725, c.1732 and 1749. Such repeated revisions were not unusual in early 18th-century music; a composer would adapt a piece to the performers available, as well as to possible external factors such as the tastes of the audience or patron. Some of Bach's changes indeed fall into this category: for instance, the 1749 version uses an expanded orchestra, with the continuo section reinforced by contrabassoon and at least one harpsichord.

Many of Bach's revisions, however, stem primarily from an artistic restlessness, a creativity that sought to refine and perfect his large-scale compositions. Some of the revisions, particularly the 1725 version, go beyond simple adaptation and change entirely the overall shape and narrative dynamic of the work. And, in addition to the four versions that can be associated with specific performances, Bach also began a major revision of his autograph score of the *St John Passion* around 1739. This revision was never completed, and thus it seems that Bach never

brought the work into a definitive form. As the Bach scholar Christoph Wolff writes, it might be more accurate to speak of the "*St John Passions*".

This recording presents a rare opportunity to hear Bach's original conception of the work, from 1724. A complete score of this version does not survive, but the first 10 movements can be reconstructed from the parts copied for Bach's original performance. It uses the same order of movements as the 1749 version that is the normal choice for modern performances. But there are many small differences in the melodic writing, which is less elaborate than in subsequent versions. The vocal lines in the arias tend to have plain leaps rather than florid stepwise ornamentation. The alto and tenor parts in the chorales are less prominent, moving in the same rhythms as the outer parts rather than containing their own faster counter-melodies.

The surviving parts suggest that Bach used a small orchestra in the 1724 version, giving an intimacy to this most impassioned and

dramatic of Passion stories. In the arias "Betrachte, meine Seel" and "Erwäge, wie sein blutgefärbter Rücken", the 1724 version specifies the use of two violas d'amore rather than the muted violins which are specified in the third version (and which are often used in modern performances). The violas d'amore lend a haunting timbre to these arias through their sympathetic strings, which resonate in consonance with the bowed strings like an other-worldly echo.

Bach's most radical revisions were in the 1725 version, in which he replaced the opening chorus with a movement later used in the *St Matthew Passion* (the chorus "O Mensch, bewein" – available online as an appendix to this recording). To balance this substantial new first movement, he closed the 1725 version with a choral setting of the German *Agnus Dei* ("Christe, du Lamm Gottes"). He inserted two arias of extreme drama: "Zerschmettert mich", where musical representations of thunderbolts express Peter's anger at having forsaken Jesus; and "Ach windet euch nicht so", which depicts

the writhing of souls and scourging of lashes. He also included a bass aria (“Himmel reiße, Welt erbebe”) that incorporates the chorale “Jesu, deine Passion”. Subsequently Bach removed many of these 1725 insertions, in part to differentiate the work from the *St Matthew Passion*.

The different versions of the *St John Passion* usually remain hidden in the appendix of the complete edition, as an object purely of scholarly interest. By performing these different versions, we can gain rare insights into Bach’s creative process, as well as new perspectives on one of his best-known works.

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Viola d'amore by Tomaso Eberle, c.1780, Naples

RICHARD EGARR: PERFORMING WITH PASSION

After more than 30 years of activity in the world of “early music” I have come to one conclusion: the more I learn, the less I know. If this seems a strange statement, allow me to explain, Gentle Reader.

The massive exploration of historically-informed performance that has been in progress since the 1950s has hugely increased our knowledge and experience as musicians, musicologists and performers. We are constantly learning, discovering and re-evaluating all aspects of music and its performance – not just from the baroque and classical periods, but now especially the 19th and early 20th centuries. The 1960s and 1970s opened our ears to “authentic” performances, but the ideas held then of finding a single “truth”, an “urtext” both in Text and Act, have moved on. Today there is more acceptance of a truly “subjective” ideal in both scores and performances. When approaching the great works of music, we have gained the tools and been granted permission to look beyond the confines of the Text to discover and investigate them fully and with passionate

abandon. Our live performances and this recording of Bach’s stunning *St John Passion* have for me provided a landmark in the AAM’s first 40 years as a performing ensemble. I simply could not have asked for a better team of singers and players.

The first thing to realise about this work and its composer is that they were always changing. The genesis and subsequent complex changes in the text of this Passion are excellently set out in Alfred Dürr’s book on the subject. In short, there are at least four distinct versions, stretching from 1724, just after Bach arrived in Leipzig, until just before his death. Bach, like most composers, was a great tinkerer. In the last decade of his life he was certainly occupied with collecting his works together and making “fair” copies, but he was still tinkering with them. The very idea of one fixed version was not something that absolutely mattered. Like Handel, Bach was a supremely practical musician who moulded and manufactured his music to fit the circumstances of its performance.

The task of performing the *St John Passion* requires the performer(s) to make many decisions. The first choice, and in some ways the most tricky, is which incarnation of the score to use. Should one go with Bach’s last thoughts, investigate one of the intermediate incarnations, or explore the initial conception of the work? Having given performances of the first version of the *St Matthew Passion* a number of years ago, I decided that I would like to record this version of the *Matthew*, and the first version of the *John*, with the AAM. Going back to Bach’s first ideas on these pieces is sometimes shockingly refreshing and revealing, as it is generally the later or last version that has become the most familiar with performers and public. In both Passions the later versions often contain a more highly decorated and complex texture (ornamented lines and the addition of rococo appoggiaturas in particular). The first versions have a more direct impact and dramatic colouring that befits the younger, more muscular compositional vision.

Performing the first version of the *John* provokes some questions that are virtually

impossible to answer. What appears below will hopefully give you an insight into and explanation of my conclusion from the first sentence above. Even with the vast amount of knowledge that we have gained about this work in recent years (through exhaustive musicological investigation into which players Bach had at his disposal, surviving parts and the paper on which they are written etc.) we cannot with 100% certainty know which instruments took part in the first performance.

There were certainly strings (maybe one to a part, maybe not), viola da gamba, lute, organ and harpsichord, bassoon (perhaps), and oboe(s). The main sticking point lies in the participation of the flute. Bach certainly wrote for the flute in cantatas that were performed in his first year in Leipzig. Bach's own manuscript score of the first version of the *St John Passion* does not survive. We are therefore forced to extrapolate backwards from the multi-layered later material, and look at the handful of parts that survive for this first version (unfortunately not the wind parts). It has been strongly

suggested that there were no flutes used at all in this first version, and various bits of supposedly corroborating evidence (actually speculation) have been cited. The crucial moments for the participation of the flute(s) are the arias "Ich folge dir gleichfalls" (CD 1, track 13) and "Zerfließe, mein Herze" (CD 2, track 43), and also the short chorus "Wir haben keinen König" (CD 2, track 26). In all later versions these moments have allocated lines that demand the participation of one or two flutes.

In the first version it has been suggested that the entire score can be given with the participation of just oboes. To deal with the "Wir" chorus first: the scurrying 16th-note flute line here from the surviving later material is the only independent bit of chorus flute music in the score (a recurrent line played by the violins in earlier choruses). Otherwise the flutes only double violin/voice lines.

The flute's participation in the two arias mentioned above is certain in the later versions, but what of the first version? The advocates

against flute participation suggest rescoring these arias for either violin or oboe: reasons given include such ideas as the unsuitability of the keys, and unusual use of the registers.

It seems to me that the very nature of the extraordinary utterance that is the aria "Zerfließe", in its painful key of F minor (deeply and mortally wounded in colour), makes the flute sound muted and almost sick in its combination with the dark, plangent oboe da caccia. I am assured by our wonderful flute player Rachel Brown that what Bach calls for here is neither badly written nor above and beyond the call of musical duty. The same can be said of "Ich folge dir gleichfalls", which has again been described by the anti-flute camp as badly written, and allocated to a solo violin instead. What then of the two surviving violin parts that apparently stem from the first performance, both of which clearly state "*Tacet*" ["Be silent"]? And the range of the solo line, which never goes below D (the lowest note of the baroque flute)? If this were a violin line, surely Bach is likely to have used the lowest

string of the instrument? Again Rachel's input and ultimately her exquisite playing provide ample example of the solo flute's fitting application here.

All the above investigative process stems from one basic simple question about instrumentation and the participation of the flute in this piece – one question among many. To answer this question I made the following speculation based on what I know and understand. Given that Bach was already using the flute in Leipzig and that its participation in the two arias demonstrates no musical problems (in fact quite the reverse), I proceeded using the following idea: that Bach had two treble wind players, both playing oboe, and one of whom doubled flute as a special colour in the score.

We recorded three versions of the tiny "Wir" chorus. The one included in the main body of the recording omits the flute line entirely; this allowed a certain dramatically-appropriate irritated attitude and *accelerando* to take place

here which the 16th-note pattern can hold back. As appendices (available online) we also provide a version with the 16th-note line played by the violins (as exemplified in the preceding choruses), and the familiar later version with two flutes doing the scampering.

The only other question relates to "Mein Herz, indem die ganze Welt" (CD 2, track 42), the *arioso* preceding "Zerfließe", where the later material has four winds (two flutes and two oboes *da caccia*) providing a sort of harmonic "hoovering" above the descriptive lively string gesturing. I simply redistributed the wind parts for one flute and one *caccia*: the fully-realised organ part provides the necessary complete harmonic picture.

I hope the above provides explanation of my wonder and continued fascination with this boundless world of musical investigation. One simple question spawns hours of thought and no definite resolution. In another 30 years I hope to have asked many, many more questions, found out new facts and figures, and know even

less for sure than I do now – because ultimately it is what sets us free.

Richard Egarr © 2014



Oboe da caccia by Wolfgang Kube, 2003, after Johann Heinrich Eichentopf, Leipzig, Germany, early 18th century

PART 1

Chorus 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!

Lord, our Master, whose fame
is glorious in all lands!
Show us by thy Passion
that thou, the true Son of God,
at all times,
even in the deepest humiliation,
hast been exalted.

Evangelista 2. **Evangelist**

Jesus ging mit seinen Jüngern über
den Bach Kidron, da war ein Garten,
darein ging Jesus und seine Jünger.
Judas aber, der ihn verriet, wußte den
Ort auwch, denn Jesus versammlete
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 went forth with his disciples over
the brook Cedron, where was a garden,
into the which he entered, and his
disciples. And Judas also, who betrayed
him, knew the place: for Jesus oftimes
resorted thither with his disciples.
Judas then, having received a band of
men and officers from the chief priests
and Pharisees, cometh thither with
lanterns and torches and weapons.
Jesus therefore, knowing all things that
should come upon him, went forth, and
saith unto them:

Jesus

Wen suchet ihr?

Jesus

Whom seek ye?

Evangelista

Sie antworteten ihm:

Chorus

Jesum von Nazareth!

Evangelista

Jesus spricht zu ihnen:

Jesus

Ich bins.

Evangelista

Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: "Ich bins", wichen sie zurück und fielen zu Boden.

Da fragete er sie abermal:

Jesus

Wen suchet ihr?

Evangelista

Sie aber sprachen:

Chorus

Jesum von Nazareth!

Evangelista

Jesus antwortete:

Evangelist

They answered him:

3. **Chorus**

Jesus of Nazareth!

Evangelist

Jesus saith unto them:

Jesus

I am he.

4. **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 ye?

Evangelist

And they said:

5. **Chorus**

Jesus of Nazareth!

6. **Evangelist**

Jesus answered:

Jesus

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

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.

Evangelista

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?

Choral

Dein Will gescheh, Herr Gott, zugleich
auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
gehorsam sein in Lieb und Leid;

Jesus

I have told you that I am he: if therefore
ye seek me, let these go their way.

7. **Chorale**

O great love, O boundless love,
that has brought thee to this path of torments!
I have lived with the world in joy and pleasures,
and thou must suffer.

8. **Evangelist**

That the saying might be fulfilled, which he spake:
"Of them which thou gavest me have I lost none."

Then Simon Peter having a sword drew it, and
smote 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 thy sword into the sheath! The cup which
my Father hath given me, shall I not drink it?

9. **Chorale**

They will be done, Lord God,
on earth as it is in heaven.
Grant us patience in this time of grief,
and to be obedient in love and suffering;

wehr und steur allem Fleisch und Blut,
das wider deinen Willen tut!

Evangelista

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

Aria (alto, oboes)

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

Evangelista

Simon Petrus aber folgete Jesu nach
und ein ander Jünger.

Aria (soprano, flute)

Ich folge dir gleichfalls mit freudigen
Schritten und lasse dich nicht,
mein Leben, mein Licht.

check and guide all flesh and blood
that acts in defiance of thy will!

10. **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.

11. **Aria (alto, oboes)**

To release me
from the bonds of my sins
my Saviour is bound.
To heal me completely
of all the suppurating sores of vice,
he lets himself be wounded.

12. **Evangelist**

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

13. **Aria (soprano, flute)**

I too follow thee with joyful steps
and will not forsake thee,
my light, my life.

Befördre den Lauf
und höre nicht auf,
selbst an mir zu ziehen, zu schieben, zu bitten!

Evangelista

Derselbige Jünger war dem Hohenpriester
bekannt und ging mit Jesu hinein in des
Hohenpriester Palast. Petrus aber stund 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:

Ancilla

Bist du nicht dieses Menschen Jünger einer?

Evangelista

Er sprach:

Petrus

Ich bins nicht.

Evangelista

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

Encourage me on my way,
and never cease
from drawing, pushing, encouraging me!

14. **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 spake unto her that kept
the door, and brought in Peter. Then saith the
damsel that kept the door unto Peter:

Maid

Art not thou also one of this man's disciples?

Evangelist

He saith:

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 vor der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgnen geredt. 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 dabeistunden, Jesu einen Backenstreich und sprach:

Servus

Solltest du dem Hohenpriester also antworten?

Evangelista

Jesus aber antwortete:

Jesus

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

Choral

Wer hat dich so geschlagen,
mein Heil, und dich mit Plagen
so übel zugericht't?
Du bist ja nicht ein Sünder,
wie wir und unsre Kinder,
von Missetaten weißt du nicht.

Jesus

I spake openly to the world; I ever taught in the synagogue, and in the temple, whither the Jews always resort; and in secret have I said nothing. Why askest thou 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

Answerest thou the high priest so?

Evangelist

Jesus answered him:

Jesus

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

15. **Chorale**

Who has smitten thee thus,
my Saviour, and so wickedly afflicted
and ill-used thee?
Thou art assuredly no sinner
like us and our children;
thou knowest nothing of wrongdoing.

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.

It is I, I with my sins,
 which are as many as grains of sand
 on the seashore,
 who have brought thee
 the distress that strikes thee down
 and this sorry host of torments.

Evangelista

Und Hannas sandte ihn gebunden zu dem
 Hohenpriester Kaiphas. Simon Petrus stund
 und wärmte sich. Da sprachen sie zu ihm:

16. **Evangelist**

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

Chorus

Bist du nicht seiner Jünger einer?

17. **Chorus**

Art not thou also one of his disciples?

Evangelista

Er leugnete aber und sprach:

18. **Evangelist**

He denied it, and said:

Petrus

Ich bins nicht.

Peter

I am not.

Evangelista

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

Evangelist

One of the servants of the high priest, being his
 kinsman whose ear Peter cut off, saith:

Servus

Sahe ich dich nicht im Garten bei ihm?

Servant

Did not I see thee in the garden with him?

Evangelista

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

Aria (tenor, tutti)

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 stehn die Schmerzen
meiner Missetat:
weil der Knecht den Herrn verleugnet hat.

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!

Evangelist

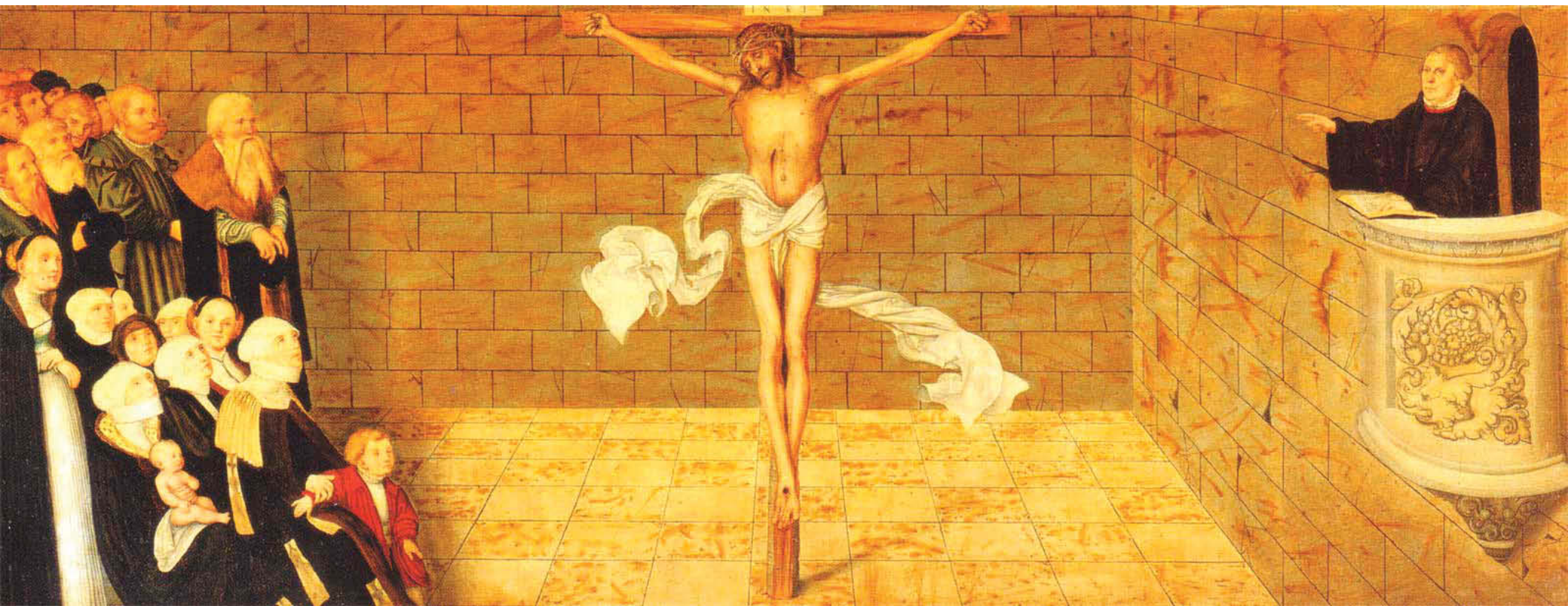
Peter then denied again: and immediately
the cock crew. And Peter remembered
the word of Jesus, and he went out, and
wept bitterly.

19. **Aria (tenor, tutti)**

Ah, my soul,
whither will you fly now?
Where shall I find comfort?
Should I stay here, or should I leave
hills and mountains far behind me?
In the world there is no counsel,
and in my heart remain the sorrows
of my wrongdoing,
for the servant has denied his Lord.

20. **Chorale**

Peter, who does not think of the past,
denies his God;
but when looked on severely,
he weeps bitterly.
Jesus, look upon me too,
when I will not do penance;
when I have done evil,
prick my conscience.



Detail from a triptych in the Church of St. Marien, Wittenberg, Germany, depicting Martin Luther giving a sermon (1547), by Lucas Cranach the Elder (1472–1553). © The Bridgeman Art Library

PART 2

Choral 1. **Chorale**

Christus, der uns selig macht,
kein Bö's hat begangen,
der ward für uns in der Nacht
als ein Dieb gefangen,
geführt vor gottlose Leut
und fälschlich verklaget,
verlacht, verhöhnt und verspeit,
wie denn die Schrift saget.

Christ, who brings us salvation
and has done no wrong,
was for our sake
seized like a thief in the night,
led before godless men
and falsely accused,
derided, taunted, and spat upon,
as the scripture tells.

Evangelista 2. **Evangelist**

Da führeten sie Jesum von Kaipha 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:

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

Pilatus **Pilate**

Was bringet ihr für Klage wider
diesen Menschen?

What accusation bring ye against this man?

Evangelista **Evangelist**

Sie antworteten und sprachen zu ihm:

They answered and said unto him:

Chorus 3. **Chorus**

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

If he were not a malefactor, we would not
have delivered him up unto thee.

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:

Chorus

Wir dürfen niemand töten.

Evangelista

Auf daß erfüllet würde das Wort Jesu –
welches er sagte, da er deutete, welches
Todes er sterben würde.

Da ging Pilatus wieder hinein in das
Richthaus and rief Jesu und sprach zu ihm:

Pilatus

Bist du der Jüden König?

Evangelista

Jesus antwortete:

Jesus

Redest du das von dir selbst, oder habens dir
andere von mir gesagt?

4. **Evangelist**

Then said Pilate unto them:

Pilate

Take ye him, and judge him according to
your law!

Evangelist

The Jews therefore said unto him:

5. **Chorus**

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

6. **Evangelist**

That the saying of Jesus might be fulfilled,
which he spake, signifying what death he
should die.

Then Pilate entered into the judgement hall
again, and called Jesus, and said unto him:

Pilate

Art thou the King of the Jews?

Evangelist

Jesus answered him:

Jesus

Sayest thou this thing of thyself, or did others
tell it thee of me?

Evangelista

Pilatus antwortete:

Pilatus

Bin ich ein Jude? 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 Juden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

Choral

Ach großer König, groß zu allen Zeiten,
wie kann ich gnugsam diese Treu ausbreiten?
Kein's 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?

Evangelista

Da sprach Pilatus zu ihm:

Evangelist

Pilate answered:

Pilate

Am I a Jew? Thine own nation and the chief priests have delivered thee unto me: what hast thou 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 hence.

7. **Chorale**

O great King, mighty for all time,
how can I sufficiently make known thy constancy?
No human heart can imagine
what gift to offer thee.

I cannot, in my mind, find anything
to compare with thy mercy.

How then can I repay thy deeds of love
with my acts?

8. **Evangelist**

Pilate therefore said unto him:

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.

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;
wollt ihr nun, daß ich euch
der Jüden König losgebe?

Evangelista

Da schrieen sie wieder allesamt und sprachen:

Pilate

Art thou a king then?

Evangelist

Jesus answered:

Jesus

Thou sayest that I am 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 heareth my voice.

Evangelist

Pilate saith unto him:

Pilate

What is truth?

Evangelist

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

Pilate

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

Evangelist

Then cried they all again, saying:

Chorus

Nicht diesen, sondern Barrabam!

Evangelista

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

Arioso (bass, violas d'amore)

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

Aria (tenor, violas d'amore)

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!

9. **Chorus**

Not this man, but Barabbas!

10. **Evangelist**

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

11. **Arioso (bass, violas d'amore)**

Observe, my soul, with fearful joy,
with bitter delight and half-oppressed heart,
your highest good in Jesus's pain;
how for you, on the thorns that pierce him,
the keys to heaven bloom like flowers!
You can pluck sweetest fruit from his wormwood.
Therefore gaze unceasingly on him!

12. **Aria (tenor, violas d'amore)**

Consider how his bloodstained back
in all its parts
resembles the heavens,
in which, once the waves
from our flood of sins have subsided,
the loveliest of rainbows stands
as the sign of God's grace!

Evangelista

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

Chorus

Sei begrüßet, lieber Jüdenkönig!

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:

Chorus

Kreuzige, kreuzige!

13. **Evangelist**

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

14. **Chorus**

Hail, King of the Jews!

15. **Evangelist**

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

Pilate

Behold, I bring him forth to you, that ye 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 saith unto them:

Pilate

Behold the man!

Evangelist

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

16. **Chorus**

Crucify him, crucify him!

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:

Chorus

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

Evangelista

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?

Evangelista

Aber Jesus gab ihm keine Antwort.
Da sprach Pilatus zu ihm:

Pilatus

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

17. **Evangelist**

Pilate saith unto them:

Pilate

Take ye him, and crucify him:
for I find no fault in him.

Evangelist

The Jews answered him:

18. **Chorus**

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

19. **Evangelist**

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

Pilate

Whence art thou?

Evangelist

But Jesus gave him no answer. Then saith Pilate:

Pilate

Speakest thou not unto me? Knowest thou
not that I have power to crucify thee, and have
power to release thee?

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.

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.

Evangelista

Die Juden aber schrieen und sprachen:

Chorus

Lässest du diesen los, so bist du des Kaisers
Freund nicht: denn wer sich zum Könige
machtet, der ist wider den Kaiser.

Evangelist

Jesus answered:

Jesus

Thou couldst have no power at all against
me, except it were given thee from above:
therefore he that delivered me unto thee
hath the greater sin.

Evangelist

And from thenceforth Pilate sought to
release him.

20. **Chorale**

From thy captivity, Son of God,
freedom must come to us;
thy prison is the throne of grace,
the sanctuary for all pious folk;
for if thou hadst not entered into bondage,
our bondage would have been everlasting.

21. **Evangelist**

But the Jews cried out, saying:

22. **Chorus**

If thou let this man go, thou art not Caesar's
friend: whosoever maketh himself a king
speaketh against Caesar.

Evangelista

Da Pilatus das Wort hörete, führete er Jesum heraus and satzte 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!

Evangelista

Sie schrieen aber:

Chorus

Weg, weg mit dem, kreuzige ihn!

Evangelista

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelista

Die Hohenpriester antworteten:

Chorus

Wir haben keinen König denn den Kaiser.

23. Evangelist

When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgement 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 saith unto the Jews:

Pilate

Behold your King!

Evangelist

But they cried out:

24. Chorus

Away with him, crucify him!

25. Evangelist

Pilate saith unto them:

Pilate

Shall I crucify your King?

Evangelist

The chief priests answered:

26. Chorus

We have no king but Caesar.

Evangelista

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: "Golgotha".

Aria (bass) und chorus

Eilt, ihr angefochtenen Seelen,
geht aus euren Marterhöhlen,
eilt – *Wohin?* – nach Golgotha!
Nehmet an des Glaubens Flügel,
flieht – *Wohin?* – zum Kreuzeshügel,
eure Wohlfahrt blüht allda!

Evangelista

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und setzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Juden König". Diese Überschrift lasen viel Juden, 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 Juden zu Pilato:

27. 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".

28. Aria (bass) and chorus

Hasten, troubled souls,
leave your dens of torment,
hasten – *Whither?* – to Golgotha!
Take the wings of faith,
and fly – *Whither?* – to the hill of the cross;
your salvation blossoms there!

29. 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, 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:

Chorus

Schreibe nicht "Der Jüden König,"
sondern daß er gesaget habe "Ich bin
der Jüden König."

Evangelista

Pilatus antwortet:

Pilatus

Was ich geschrieben habe, das habe
ich geschrieben.

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't zu Tod!

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.

30. **Chorus**

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

31. **Evangelist**

Pilate answered:

Pilate

What I have written I have written.

32. **Chorale**

In the inmost reaches of my heart,
thy Name and thy Cross alone
shine at all times, every hour,
making me rejoice.
Appear before me,
console me in my distress,
showing me how thou, Lord Jesus,
didst so meekly bleed to death.

33. **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:

Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

Chorus

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

Evangelista

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 Kriegesknechte.

Es stund 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 stehen, den er lieb hatte, spricht er zu seiner Mutter:

Jesus

Weib, siehe, das ist dein Sohn!

Evangelista

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter!

now the coat was without seam, woven from the top throughout. They said therefore among themselves:

34. Chorus

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

35. Evangelist

That the scripture might be fulfilled, which saith, "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 saith unto his mother:

Jesus

Mother, behold thy son!

Evangelist

Then saith he to the disciple:

Jesus

Behold thy mother!

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!

Evangelista

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!

Evangelista

Da stund ein Gefäße voll Essigs. Sie fülleten
 aber einen Schwamm mit Essig and 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!

36. Chorale

He took care of everything
 in his last hour;
 he thought of his mother too,
 and gave her a guardian.
 O man, act justly,
 love both God and man,
 then die without sorrowing,
 and be not afflicted.

37. 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, saith:

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!

Aria (alto, viola da gamba)

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!

Evangelista

Und neiget das Haupt und verschied.

Aria (bass, cello) und choral

Mein teurer Heiland, laß dich fragen,
 da du nunmehr ans Kreuz geschlagen
 und selbst gesagt "es ist vollbracht",
 bin ich vom Sterben freigemacht?
 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,

38. Aria (alto, viola da gamba)

It is finished!
 O comfort for afflicted souls!
 The last hour of the night of sorrow
 can now be counted out.
 The hero of Judah is victorious in power
 and ends his fight.
 It is finished!

39. Evangelist

And he bowed his head, and gave up the ghost.

40. Aria (bass, cello) and chorale

My dear Saviour, let me ask thee,
 now that thou art nailed to the Cross
 and hast thyself said, "It is finished":
 am I delivered from death?
 Can I gain the heavenly kingdom
 through thy suffering and death?
 Is the whole world's redemption at hand?
 Thou canst not speak for agony,
 but dost bow thy head
 to give a speechless "Yes!".
 Jesus, thou who wert dead,
 now dost live eternally.

in der letzten Todesnot
 nirgend mich hinwende als zu dir,
 der mich versüht,
 O du lieber Herre!
 Gib mir nur, was du verdient,
 mehr ich nicht begehre!

When I am in the throes of death,
 do not let me turn anywhere
 but to thee who hast redeemed my sins,
 my dear Lord!
 Give me only what thou hast won,
 I desire nothing more.

Evangelista

Und der Vorhang im Tempel zerriß in zwei
 Stück von oben an bis unten aus.

41. Evangelist

And, behold, the veil of the temple was rent in
 twain from the top to the bottom.

Arioso (tenor, flute, oboe da caccia)

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 sehn erkalten,
 was willst du deines Ortes tun?

42. Arioso (tenor, flute, oboe da caccia)

My heart, as the whole world
 shares in Jesus's suffering,
 when the sun dons mourning garb,
 the veil is rent, the rocks are split,
 the earth trembles, the graves fall open,
 because they see the Creator grow cold in death,
 what will you do for your part?

Aria (soprano, flute, oboe da caccia)

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

43. Aria (soprano, flute, oboe da caccia)

Dissolve, my heart, in floods of tears
 to honour the Most High.
 Tell earth and heaven of your distress:
 your Jesus is dead!

Evangelista

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbath über (denn desselbigen Sabbaths 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 also bald 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 erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

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!

44. 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 knoweth that he saith true, that ye 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 saith, "They shall look on him whom they pierced."

45. Chorale

Help us, Christ, Son of God,
by thy bitter suffering,
always to submit to thee,
to avoid all vice,
to meditate fruitfully
upon thy death and its cause,
and, poor and weak though we be,
to give thee thanks for it!

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 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 ward, ein Garten; und im Garten ein neu Grab, in welches niemand je geleet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

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.

46. 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 pounds 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 sepulchre, wherein was never man yet laid. There laid they Jesus therefore because of the Jews' preparation day; for the sepulchre was nigh at hand.

47. Chorus

Rest in peace, sacred bones
for which I weep no longer;
rest, and bring me also to my rest!
The grave that is prepared for you,
and holds no further distress,
opens heaven for me
and shuts the gates of hell.

Choral 48. Chorale

Ach Herr, laß dein lieb Engelein
 am letzten End die Seele mein
 in Abrahams Schoß tragen;
 den Leib in sein'm Schlafkämmerlein
 gar sanft, ohn ein'ge Qual und Pein
 ruhn 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!

Ah, Lord, let thy dear angels,
 when my last hour comes,
 bear my soul to Abraham's bosom;
 let my body, in its narrow chamber,
 gently rest without pain or torment
 until Judgement Day!
 Then awaken me from death,
 that my eyes may gaze on thee
 in utmost joy, O Son of God,
 my Saviour and Throne of Grace!
 Lord Jesus Christ, hear my prayer:
 I will praise thee for evermore!

RICHARD EGARR DIRECTOR & HARPSICHORD

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

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

Egarr was appointed Music Director of the AAM in 2006. He is involved with various other historically-informed orchestras, including Boston's Handel and Haydn Society and the Portland Baroque Orchestra. Outside the period-instrument world, he is Associate Artist with the Scottish Chamber Orchestra and Principal Guest Conductor of the Hague Philharmonic. He also conducts the Philadelphia, Royal Concertgebouw and London Symphony orchestras.

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

Richard Egarr is Visiting Artist at the Juilliard School in New York, and also teaches at the Amsterdam Conservatoire. He lives in Amsterdam with his wife and daughter.



JAMES GILCHRIST · EVANGELIST

James Gilchrist began his working life as a doctor, turning to a career in music in 2006. He sang as a treble in the Choir of New College, Oxford, and as a tenor in the Choir of King's College, Cambridge.

Since 2006 he has developed a reputation "unsurpassed among lyric tenors" (*The Independent*). On the concert platform and on the operatic stage he performs music from Monteverdi to new commissions, collaborating with – among others – the Royal Concertgebouw Orchestra, The Sixteen and English National Opera. He has had a long and vibrant association with the Academy of Ancient Music, including appearances at the BBC Proms.

Gilchrist is also a versatile and prolific recitalist, with his imaginative programming being heard in major recital venues including the Wigmore Hall, Snape Maltings and Perth Concert Hall. He performs regularly with pianists Anna Tilbrook and Julius Drake and with harpist Alison Nicholls, and has collaborated with director Netia Jones.

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

PERSPECTIVES ON THE PASSION

"I see the Passion unfolding as a moment when the barriers between the musicians and the audience come down, and people start to interact with the story as a piece of drama. That's why this work lives for me time and time again."



MATTHEW ROSE · JESUS

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

In 2006 he made an acclaimed debut at the Glyndebourne Festival as Bottom in Britten's *A Midsummer Night's Dream*, for which he received the John Christie Award. Highlights of his career since then have included Sarastro in Mozart's *Die Zauberflöte* at the Royal Opera House, Covent Garden; Claggart in Britten's *Billy Budd* at English National Opera; the title role in Mozart's *The Marriage of Figaro* at the Bayerische Staatsoper; and Bottom at the Metropolitan Opera.

His career on the concert platform has been similarly prestigious, and includes appearances with the London Symphony Orchestra and Sir Colin Davis, Daniel Harding and Michael Tilson Thomas; the Dresden Staatskapelle with Sir Charles Mackerras; the Zurich Tonhalle Orchestra with Charles Dutoit; and the Los Angeles Philharmonic with Gustavo Dudamel.

In recital, Rose has appeared at the Wigmore Hall, the Concertgebouw and the Brighton and Edinburgh International Festivals. His recent recording of Schubert's *Winterreise* has been widely acclaimed.

PERSPECTIVES ON THE PASSION

"It was a great pleasure to perform and record the *St John Passion* for the first time in such exalted company – including the ever-inspiring Richard Egarr and the astounding James Gilchrist."



ASHLEY RICHES · PILATUS

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

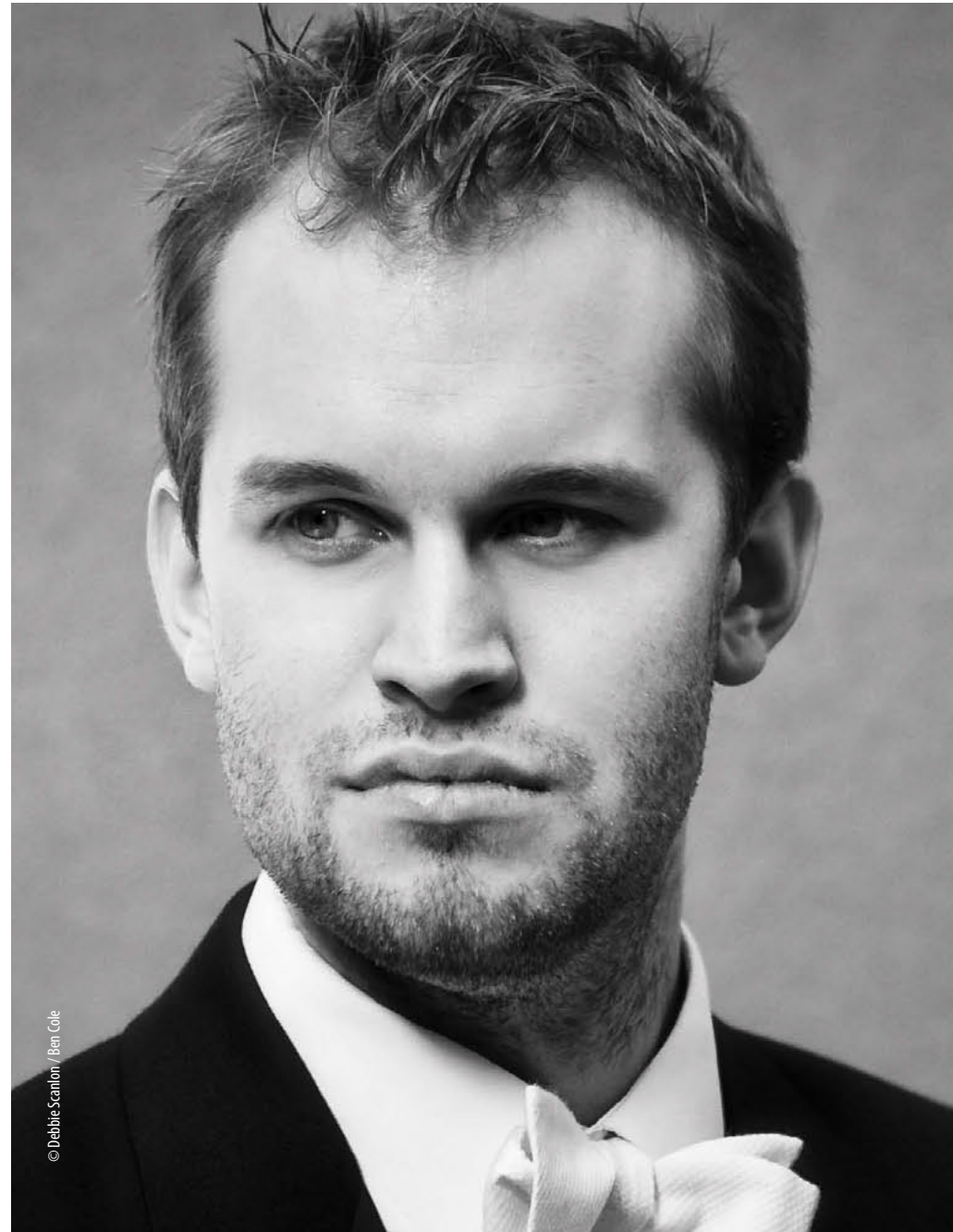
He read English at the University of Cambridge, where he sang in the Choir of King's College – frequently appearing in collaboration with the AAM. Solo appearances with the AAM include JS Bach's cantatas at the Wigmore Hall, Handel's *Messiah* at Symphony Hall Birmingham, and Handel arias as part of David Starkey's BBC TV series *Music and Monarchy*.

Further concert appearances include Shostakovich's *Orango* with Esa-Pekka Salonen and the Philharmonia; Handel's *Acis and Galatea* with Paul McCreech and the Gabrieli Consort; Berlioz's *Beatrice and Benedict* with Robin Ticciati and the Scottish Chamber Orchestra; and Mozart's *Requiem* with David Hill and the Bach Choir. He made his debut at the Royal Opera House in 2012 in Rimsky-Korsakov's *Mozart and Salieri*, and further operatic appearances include the title roles in Mozart's *Don Giovanni* and Purcell's *Dido and Aeneas*.

Riches has given song recitals at the Wigmore Hall, Barbican Hall and the City of London Festival; he has recorded Poulenc's *Chansons Galliardes* with Graham Johnson and the role of Mercury in Daniel Purcell's *The Judgement of Paris* (released early 2014).

PERSPECTIVES ON THE PASSION

"Working with Richard and the cast, it was fascinating to discover the humanity and personality inside Bach's recitative."



ELIZABETH WATTS · SOPRANO

Elizabeth Watts is “as authoritative and compelling a Bach soprano as you will find anywhere today” (*International Record Review*, 2012). She was a chorister at Norwich Cathedral and read archaeology at Sheffield University, before studying at the Royal College of Music in London.

In 2007 Watts won the Rosenblatt Recital Song Prize at the BBC Cardiff Singer of the World competition, and in the same year she was awarded the Outstanding Young Artist Award at the Cannes MIDEM Classique. She is a former BBC Radio 3 New Generation Artist. She was awarded the Kathleen Ferrier Award in 2006 and the Borletti-Buitoni Trust Award in 2011.

Recent concert appearances include Mozart’s *Requiem* with the London Symphony Orchestra, Brahms’s *A German Requiem* with the London Philharmonic Orchestra, and Haydn’s *Scena di Berenice* with the Scottish Chamber Orchestra. She has also sung Zerlina in Mozart’s *Don Giovanni* and Marzelline in Beethoven’s *Fidelio* at the Royal Opera House. She has given recitals at venues including the Wigmore Hall and the Concertgebouw.

Watts’s recordings include Schubert lieder, Brahms’s *A German Requiem* and Bach’s cantatas for solo soprano.

PERSPECTIVES ON THE PASSION

“I was an archaeologist before I became a singer, and one thing I learnt was that – even over millennia – people are essentially the same. Bach reaches extraordinary depths of emotion in the *St John Passion*: he writes about the human condition, and the work has as much resonance now as it would have done in 1724.”



SARAH CONNOLLY · ALTO

Sarah Connolly studied piano and singing at the Royal College of Music, of which she is now a Fellow. She was made CBE in the 2010 New Year's Honours List; in 2011 she was presented with the Distinguished Musician Award by the Incorporated Society of Musicians; and she was the recipient of the Royal Philharmonic Society's 2012 Singer Award.

Connolly is renowned as one of the superlative singers of her generation. Highlights of her operatic career include performances of Wagner at the Royal Opera House, Covent Garden; Purcell at La Scala, Milan; Strauss at the Metropolitan Opera, New York; Handel at Glyndebourne Festival; and Britten at the Bayerische Staatsoper. She performs regularly at English National Opera.

She has sung on the concert platform with the Boston Symphony Orchestra and Sir Colin Davis; the Leipzig Gewandhausorchester and Riccardo Chailly; the Concertgebouw Orchestra and Daniel Harding; the Orchestre des Champs-Élysées and Philippe Herreweghe; and the London Philharmonic Orchestra and Vladimir Jurowski.

Connolly has appeared in recital in London and New York and at the Aldeburgh and Edinburgh Festivals; and her many concert engagements include appearances at the Lucerne, Salzburg, Tanglewood and Three Choirs Festivals and at the BBC Proms, where, in 2009, she was a guest soloist at the Last Night.

Sarah Connolly is a prolific recording artist, twice nominated for a Grammy Award.



ANDREW KENNEDY · TENOR

Andrew Kennedy studied at King's College, Cambridge and the Royal College of Music in London. He was a member of BBC Radio 3's New Generation Artists scheme. He won the Rosenblatt Recital Song Prize at the 2005 BBC Cardiff Singer of the World competition and the 2006 Royal Philharmonic Society Young Artists' Award.

Since being a member of the Young Artists Programme at the Royal Opera House, Covent Garden, Kennedy has appeared in numerous major operatic roles – including Tamino in Mozart's *The Magic Flute* and Almaviva in Rossini's *The Barber of Seville* for English National Opera; the title role in Mozart's *La Clemenza di Tito* for Opéra Lyon; and Flute in Britten's *A Midsummer Night's Dream* for the Royal Opera House, Covent Garden. He has given further international performances at – among others – La Scala, Milan and Glyndebourne. Kennedy's concert appearances are similarly diverse, and include Elgar's *Spirit of England* at the Last Night of the BBC Proms in 2007.

Equally passionate about song repertoire, Kennedy gives numerous recitals in Europe and the UK, is a frequent performer at the Wigmore Hall, and appears regularly with the pianists Julius Drake, Iain Burnside, Malcolm Martineau and Eugene Asti. He has recorded extensively from Haydn to Judith Weir.

PERSPECTIVES ON THE PASSION

"The swirling turbulence of the *St John Passion's* opening chorus sets the scene for what is for me a highly emotional, spiritual and incredibly moving work that packs a pithy and dramatic punch. No matter how many times I hear or perform it, I never fail to get a tingle down the back of my neck."



CHRISTOPHER PURVES · BASS

Christopher Purves was a choral scholar in the Choir of King's College, Cambridge. On leaving university he joined the rock and roll group Harvey and the Wallbangers, touring and recording extensively, before he was offered the opportunity to sing in Donizetti's *Don Pasquale* with Opera 80. Soon afterwards he was invited to appear as a soloist in Mozart's Mass in C with Harry Christophers and The Sixteen, followed by his debut at English National Opera as Masetto in Mozart's *Don Giovanni*.

Since then, Purves has forged an exceptional career in opera and on the concert platform. His appearances at the world's leading opera houses include a range of new commissions and contemporary operas, including works by James MacMillan, George Benjamin and Philip Glass; and performances of Handel, Mozart, Puccini and Britten at – among others – the Bayerische Staatsoper, English National Opera, Royal Opera House, Covent Garden and Welsh National Opera have assured his position as one of the finest operatic basses performing today.

Purves gives regular recitals with pianist Simon Lepper. His recordings include the title role in Mozart's *Le Nozze di Figaro*, the bass arias in Handel's *Messiah* and, in 2012, his debut solo disc of virtuoso Handel arias.

PERSPECTIVES ON THE PASSION

"The way that Bach sets the denial of Jesus by Peter in the *St John Passion* is astonishingly beautiful. For Bach, perhaps the denial of one's faith and of one's allegiance to a good person is as poignant as the death of that person."



ACADEMY OF ANCIENT MUSIC

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

Founded in 1973 by Christopher Hogwood, the AAM has since performed on every continent except Antarctica. It is best known to millions worldwide for its discography of over 300 CDs, which has won numerous plaudits including Brit and Grammy awards. Highlights include discs of Handel operas starring David Daniels, Dame Joan Sutherland, Cecilia Bartoli and Dame Emma Kirkby, and the first-ever recordings on period instruments of Mozart's complete symphonies and Beethoven's piano concertos.

In 2006 the harpsichordist and conductor Richard Egarr succeeded Christopher

Hogwood as Music Director. Since then Egarr has toured with the orchestra to major concert halls throughout the Far East, USA, Australia and Europe.

His recordings with the AAM have won Edison, *Gramophone* and MIDEM awards, and include a cycle of Handel's complete instrumental music Opp.1–7 and the world-premiere recording of music by 17th-century English composer Christopher Gibbons. In June 2012 Egarr directed the AAM in a performance of Handel's *Water Music* as part of the Thames Diamond Jubilee Pageant.

"Forty years on and 300 recordings later, the AAM is a leader in the field"

Financial Times, 2013

The AAM enjoys ongoing relationships with a superlative roster of guest artists. Alongside the stewardship of Richard Egarr, regular guest directors and artists include violinist Alina Ibragimova, mezzo-soprano Angelika

Kirchschlager, counter-tenor Andreas Scholl, conductor Bernard Labadie and the Choir of King's College, Cambridge.

The AAM is dedicated to providing enriched experiences of baroque and classical music for a worldwide audience. In 2009 it featured in the world's first live global classical choral cinecast, with Handel's *Messiah* streamed to thousands of cinemas worldwide; and in summer 2013 it accompanied the National Gallery's exhibition "Vermeer and Music" as Resident Ensemble, the first time that musical performance had been featured as an ongoing part of a major London art exhibition. Millions of tracks from the AAM's discography have been streamed via the AAMplayer at www.aam.co.uk since its launch in 2011; and in 2013 AAM Records was launched with an acclaimed disc surveying the development of the symphony in the 18th century – *Birth of the symphony: Handel to Haydn*.

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

ACADEMY OF ANCIENT MUSIC

VIOLIN I

Pavlo Beznosiuk

(Mathuys Hofmans, Antwerp, 1676)

Rodolfo Richter

(Andrea Guarneri, Cremona, 1674)

Iwona Muszynska

(Sanctinus Lavazia, Mediolan, 1724)

VIOLIN II

Bojan Čičić

(Francesco Ruggieri, c.1690, loaned by Jumpstart Foundation)

Rebecca Livermore

(Francois Goutenoyre, 1683)

William Thorp

(Betts, London, late 18th century)

VIOLA D'AMORE

Pavlo Beznosiuk

(Tomaso Eberle, c.1780, Naples, loaned by Royal Academy of Music)

Jane Rogers

(John Marshall, 1757, loaned by Bouman, The Hague)

VIOLA

Jane Rogers

(Jan Pawlikowski, Krakow, 2008)

CELLO

Joseph Crouch

(George Stoppani, 1995, after North Italian models, c.1700)

VIOLA DA GAMBA

Timothy Amherst

(Michael Heale, 1989, after Nicolo Amati, 1621)

DOUBLE BASS

Peter Buckoke

(Anonymous, Germany, early 20th century, baroqued by Brian Maynard)

FLUTE

Rachel Brown

(Martin Wenner, after Palanca, mid-18th century)

OBOE

Alfredo Bernardini

(Pau Orriols, 2005, after Thomas Stanesby Jr., London, c.1720)

Lars Henriksson

(Pau Orriols, 2006, after Thomas Stanesby Jr., London, c.1720)

OBOE D'AMORE

Lars Henriksson

(Alfredo Bernardini, 2011, after Johann Heinrich Eichentopf, Leipzig, Germany, early 18th century)

OBOE DA CACCIA

Alfredo Bernardini

(Piet Dhont, 1995, after T. Weigel, Breslau, c.1725)

BASSOON

Ursula Leveaux

(Peter de Koningh, The Netherlands, 1987, after JH Grenser)

ORGAN

Alastair Ross

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

HARPSICHORD

Richard Egarr *recitatives and arias*

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

Jan Waterfield *choruses and chorales*

(Single-manual by William Schofield, 1988, after a design by Marc Ducornet, revised by Malcolm Greenhalgh, London, 2001)

LUTE

William Carter

(Martin Haycock, rebuilt as a 13-course baroque lute by Klaus Jacobsen, 2009, after Hans Frei, Bologna, early 16th century)

Tuning: A=415 / **Temperament:** Bradley Lehman Bach

CHOIR OF THE AAM

SOPRANO

Charmian Bedford · Emma Brain-Gabbott
Elizabeth Drury · Philippa Hyde

ALTO

Jacqueline Connell · Michal Czerniawski
Ruth Gibbins · Susanna Spicer

TENOR

Malcolm Bennett · James Geer
Edmund Hastings · Michael Solomon Williams

BASS

Michael Bundy · Richard Latham
Charles Pott · Philip Tebb

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

FIND OUT MORE

www.aam.co.uk/stjohnpassion

IN PERFORMANCE

“Herr, unser Herrscher” – a film of the complete opening movement

PERSPECTIVES

James Gilchrist – the role of the Evangelist

Christopher Purves – the *St John Passion* in the 21st century

Richard Stokes – Bach’s language

EXPLORING THE PASSION

Viola d’amore – photos and films introducing the instrument

The changing Passion – clips of later additions and alternative scorings

St John Passion – a documentary film about the work and this recording

THANK YOU

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In spring 2013, we invited our audience to help us to fund the remaining £5,000 needed for this recording to take place. We were overwhelmed by the generosity of your response, with over 200 people donating from £10 each. Listed below are those who gave over £100; thank you to these, and to everyone who donated.

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JS BACH ST JOHN PASSION

AAM002

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Philip Hobbs · producer & engineer

Julia Thomas · editor

Malcolm Greenhalgh · keyboard technician

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Patrick Harrison (www.patrickharrison.com) · photography (unless stated)

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