



VOL. 13/15

3 CD Set

THE MASTERWORKS

George Frideric Handel

Brockes Passion



BRILLIANT
CLASSICS

CD 3

- | | |
|--|------|
| 1. Recitativo evangelist: Wie man ihm nun genug | 0'45 |
| 2. Coro & Tochter Zion: Eilt, ihr angefochten Seelen! | 2'33 |
| 3. Recitativo Maria: Ach Gott, ach Gott! | 1'16 |
| 4. Duetto Maria, Jesus: Soll mein Kind | 2'25 |
| 5. Recitativo evangelist, Tochter Zion: Und er trug selbst sein Kreuz | 0'59 |
| 6. Aria tenor: Es scheint, da den zerkerbten Rücken | 3'02 |
| 7. Recitativo evangelist: Wie sie nun an die Stätte | 0'25 |
| 8. Aria Gläubige Seele: Hier erstarrt mein Herz | 1'05 |
| 9. Recitativo Gläubige Seele: O Anblick, o entsetzliches Gesicht! | 1'05 |
| 10. Coro: O Menschenkind | 0'29 |
| 11. Recitativo evangelist: Sobald er nun gekreuzigt war | 0'34 |
| 12. Coro: Pfui, pfui, pfui! | 0'29 |
| 13. Recitativo evangelist: Und eine dicke Finsternis | 0'20 |
| 14. Aria Gläubige Seele: Was Wunder, dass der Sonnen Pracht | 2'16 |
| 15. Recitativo evangelist: Dies war zur neunten Stund' | 1'24 |
| 16. Arioso Gläubige Seele: Mein Heiland | 2'07 |
| 17. Recitativo evangelist: Drauf lief ein Dienstknecht hin | 0'39 |
| 18. Terzetto: O Donnerwort! | 3'44 |
| 19. Recitativo Gläubige Seele, evangelist: O selig wer dies glaubt | 0'31 |
| 20. Aria Tochter Zion, Gläubige Seele: Sind meiner Seelen tiefe Wunden | 3'24 |
| 21. Recitativo Tochter Zion, evangelist: O Grossmut! | 0'28 |
| 22. Aria Gläubige Seele: Brich, brüllender Abgrund | 2'57 |
| 23. Recitativo Gläubige Seele, Hauptmann: Ja, ja, es brüllet schon | 1'04 |
| 24. Aria Gläubige Seele: Wie kommt's, dass da der Himmel weint | 1'57 |
| 25. Accompagnato Gläubige Seele: Bei Jesus' Tod und Leiden | 1'19 |
| 26. Coro: Mein' Sünd'mich werden kränken | 0'49 |
| 27. Aria Tochter Zion: Wisch ab der Tränen scharfe Lauge | 6'49 |
| 28. Coro: Ich bin ein Glied | 0'52 |




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The passion is a kind of liturgy with a highly intricate history. The strands are particularly tangled in Protestant Germany in the 17th and 18th century, when the development of the passion and of the oratorio became inseparable. The break-through occurred about 1650 in the Hanseatic cities of northern Germany. By drawing instruments into the performing apparatus and expanding the New Testament text with reflective passages, parallel quotations from the Bible, poems and hymns, there emerged what has been described as the oratorio-passion. (The gigantic passions that Johann Sebastian Bach was to write some seventy-five years later were also of this type.) The appearance of the instruments, including those of the continuo accompaniment, turned the oratorio-passion into decidedly Baroque music (as compared with the earlier a cappella forms still present even in Heinrich Schütz) is work, while the various commentating movements to non-biblical texts (even including the purely instrumental sinfonias) lent it a typically Protestant richness. By the 18th century four different types of passion were common in Lutheran Germany. The oldest, the simple, purely vocal type, gradually lost ground. But the oratorio-passion lived on, and apart from the additional texts, retained the words of the gospel throughout as the vehicle of the plot and the guideline for the work as a whole. The third type, which can be called the passion-oratorio, produced another innovation; its text was original in its entirety, and it acquired a markedly operatic tone. The fourth type deviates from the original still further, for the text becomes a lyrical meditation on the passion, without any dialogue or representation of character. Thus it has less of the opera and more of the oratorio about it. Handel's Brockes Passion belongs to the third type, the passion-oratorio.

The development of the Protestant passion-oratorio is firmly linked to the city of Hamburg (if one disregards its precursor, the Italian oratorio on a „passion subject“, which appeared in the 17th century at the Viennese court, and was performed during Holy Week with stage sets and costumes). The first such operatic type of composition with a German text appeared in 1704. The passion-oratorio by Reinhard Keiser, the moving spirit of music in Hamburg who also created a local school of opera, was written to a libretto *Der blutige und sterbende Jesus* (The bloody and dying Christ), by Christian Friedrich Hunold (who used the



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pen name of Menantes) and performed in Hamburg Cathedral. One curious feature of the libretto is that the character of the Evangelist does not appear at all. Partly for this reason and partly because of its histrionic character, the work met strenuous opposition on the part of the clergy and the city fathers. (They would not even consent to such plays and oratorios in general being performed until 1715, when another spiritus rector of the Hamburg musical scene, Johann Mattheson, a man of profound learning and an awe-inspiring way with words, succeeded in placating them, and from then on the Cathedral once again became the scene of oratorio performances with a liturgical function.) Hunold's libretto directly influenced another that went on to achieve a splendid career. This was Barthold Heinrich Brockes' libretto *Der für die Sünden der Welt gemarterte und sterbende Jesus* (Jesus who suffered and died for the sins of the world), which first appeared in 1712, and went into five more editions during the following eighteen years. Brockes was a Hamburg city senator who appears to have met Handel at Halle University as early as 1702. At the time Halle University was among the strongholds of the Lutheran Pietism. Pietism became a major factor in the culture of Europe, largely through its influence on German religious poetry and thus on German music. Suffice it to recall how determinant an experience Pietism was for J.S. Bach. The movement's founder, Phillip Jakob Spener, argued in his *Pia desideria* (1675) that the Reformation had been left unfinished. It had bogged down in dogma, verbiage and prescriptions – exteriors with which a break had to be made. The Reformation could only be fulfilled if everyone saturated their soul with true, inner Christianity. The essence of Pietism is in introversion, a turning in towards God. Yet Spener's disciples and exponents in time allowed the element of personal introspection to decline more and more into a cult of feelings. By the beginning of the 18th century Pietism had not yet reached its greatest exaggerations, but the tendency can already be seen in Brockes' libretto. Today the libretto seems to have little to be said for it. (The Evangelist reappears in Brockes. He features alongside the biblical characters in the company of two imaginary, contemplative, reflecting personages: the Daughter of Zion and the Faithful Soul.) The text is in verse, but the rhymes are a bit clumsy, the Evangelist's part is infantile, and the contemplative arias are sometimes sentimental and over-ornate. Even though one deprives oneself from all the possible conclusions if one rates the libretto merely from an abstract literary point of view, despite the high praise of contemporaries and the scramble for it by composers (even J.S. Bach used some sections in his *St John Passion*), and even though its great popularity may have had something to do with personalities and public affairs in Hamburg, or indeed with fashion, the composers must certainly have found in it something they felt to be important and necessary. Perhaps it was the structure, which resembles an



opera libretto (after all, this was the heyday of the Hamburg opera), but one could hardly be mistaken in thinking that precisely this kind of libretto was demanded at that time by rhetorically orientated Baroque music the exponents of which were just becoming aware of its real scope. They required a libretto that abounded in attitudes, contrasts of emotion and character, poses, and outbursts of feeling. The rest – well turned rhymes and truly poetic expression, could be dispensed with.

Brockes's passion paraphrase was first set to music by Keiser, in 1712, the year it was published. In 1716 Telemann followed suit, and there is some indirect evidence that Handel's Brockes Passion dates from the same year (or possibly from 1717). Handel had lived in London since 1712, but he spent most of the second half of 1716 in Germany. There is no direct proof that he went to Hamburg but the idea of writing a German passion must obviously have been connected to this journey. In one of his books Mattheson writes that Handel sent the „unusually densely written score by post“ to Hamburg. There is no evidence that it was performed there in 1716 or 1717, but after finishing his own Brockes Passion, Mattheson performed all four compositions in the Holy Week of 1719, Keiser's, Telemann's, Handel's and his own. (Apart from these, there are five more known musical settings of the libretto.) Handel's work was performed several times in Hamburg in the following years too, always with great success. (There is no evidence, however, concerning any performance in England.) Why should Handel, who had lost touch with Hamburg ten years earlier, have become involved in an undertaking so closely connected with the city? Why, moreover, should Handel, so passionately fond of nature, such a master of huge tableaux and a unique presenter of great, pure emotions, temperamentally so far removed from Pietism (in Brockes's sense of the term), and so exacting in the choice of his librettos, have chosen this particular libretto for his largest-scale work to a German text, when he was already established as a London composer? The most obvious explanation, backed by the parallel performances of 1719, would be that there had been some kind of musical competition, presumably instigated by Mattheson, in which the two most famous German composers – Handel, and Telemann, who a few years later settled in Hamburg – were invited to take part along with the two leading musical lights of Hamburg. The uncertainty about the date of the Handel passion is due to the fact that neither the original manuscript nor the score sent by post have survived. Of the contemporary manuscripts which have, one was written more closely than was customary. This (or more precisely the first half) happens to be in the hand of J.S. Bach.



Handel's Brockes Passion consists of 106 movements, the overwhelming majority of which are operatic in character. Alongside recitatives and arias, the work includes a great many choruses, an introductory sinfonia (i.e. overture), accompagnati, arioso and a duet. Of course, one should add that the non-operatic features include the use of German, the versified form of the text the relatively large number of short choruses, and the fact that while some of them are assigned to the turba (representing the crowd), the rest are chorale arrangements. There are only three movements altogether that would fit more into an oratorio: N° 2, a strophic chorus which also employs solo notes, N° 80, an aria interrupted by questions put by the chorus, and N° 96, a brief trio that resembles a chorus. Compared with the large number of choral movements, the chorus plays a strikingly small part in the work, particularly if one compares it with Handel's English oratorios where the chorus so to speak assumes the leading role. The turbas are indeed short, and most of the chorales lack the force of communal utterance. The music reaches truly Handelian heights when setting dramatic situations or events, principally in the Gethsemane scene. But even in places where the libretto does not allow for a dramatic vein, the music still remains secular and illustrative rather than sentimental. Handel's aversion to Brockes' Pietism and his intention of making the text more dramatic may also explain why he made drastic cuts. The Brockes Passion is not among Handel's youthful works; the mature style and the movements abounding in invention are evidence of a masterly hand and a careful, attentive work. Yet Handel seems to have been less at ease in this genre than he was with his greatest works. This shows in the movements which he used again later, as he was wont to do, particularly in his oratorios Esther, Deborah and Athalia, and in a late version of Acis and Galatea. In their new context they seem more natural and untrammelled than they do in the Passion. This again is understandable if one remembers that no one and nothing was restraining Handel and his imagination in these late oratorios, when he had complete mastery over the genre. But in composing the Brockes Passion he had to adapt himself to a libretto which was certainly not tailored for him, and to the requirements of the city and of the still immature genre of the passion-oratorio.

Finally let us look at some outstanding movements in the Brockes Passion. The introductory sinfonia on this recording does not feature in the version in most contemporary sources of the work but is in what is presumed to be the original. Recent research by Professor Joachim Marx of Hamburg makes it likely that the place of the Grave e staccato introduction (of just four bars) in the later version was originally occupied by the Vivace that later became the opening movement of Concerto grosso N° 2 Op. 3.



The reason for this change may have been that Mattheson and Hamburg Pietist preferences thought the movement was far too long and secular as introduction to a Passion. Indeed the Vivace, which contrasts broken orchestral chordal lock with nimble figurations on the solo violins, exhibits nothing of what one usually terms Passion music. The concerto grosso character is unmistakable in the other movements of the sinfonia as well which are certainly part of the Passion. The animated Allegro is played by the four-part string section augmented by the oboes, and it has a completely polyphonic fabric throughout; sections presenting the fairly calm principal subject alternate with passages based on excited anapaestic rhythms. (The fugue movement is also known in a keyboard version, as part of a harpsichord suite). The short Adagio e staccato section is an oboe arioso accompanied by woodwind chords. One senses no particular tone of "passion" in the sinfonia, which makes more of the effect of a section of a concerto grosso.

Chorus No. 2 is a kind of an opening chorus (Mich vom Stricke meiner Sünden zu entbinden) whose text enunciates the concept of redemption in contrasts: Jesus is being bound so I may be freed from the bonds of sin, wounded so that the suppurating wounds of sin on my body may heal, etc. In reference to binding, the instrumental accompaniment supports the calmer material of the solo singers and chorus with a convulsive dotting throughout. An energetic dialogue in the introductory section between the united violins and the bass is particularly picturesque.

Choral movement No. 8 (Ach, wie hungert mein Gemüte) uses the melody of the chorale whose text begins Schmücke dich, o liebe Seele. It is, perhaps, the finest chorale in the work. The string parts, intimate and animated, seem to imbue the simple, four-part chorale harmonization with life and determine the mood of the movement by stepping forward between, before and after the lines of the chorale.

No. 14 (Mein Vater, mein Vater!) is the supplication of Jesus who on the Mount of Olives prepares himself for the sufferings, and is the first outstanding aria in the work. The stubborn dots of the orchestral accompaniment portray the writhing and gasping of the tormented body, while the contrasting calm, broad phrases of the vocal part suggest the strength drawn from constant contact with God the Father. Harmonically the instrumental material also joins in the vocal part. After a recitative, the aria is repeated to different words, but otherwise remains unchanged.

The Daughter of Zion's aria No. 17 follows (Sünder, schaut mit Furcht und Zagen). It urges sinners to shudder at their sins in a warm intimate dialogue between the soprano and the restless, flexible, constantly modulating oboe. It is a highly concentrated movement, in the



minor, and somewhat reminiscent of Bach. A recitative is followed by the Daughter of Zion again, now singing an aria in the major (Brich, mein Herz, No. 19). Even the bombastic text (Break, my heart, dissolve in tears) is lent credibility by the noble simplicity of the music and the dialogue between the accompanying violins and the vocal part. In the arioso (Erwachtet doch, No. 21), the dramatic events of the capture begin. It is a veritable gem, the orchestral introduction conjuring up the scene in the garden at Gethsemane at night, with the sleeping disciples, in a matchlessly graphic way. The confused questions of the disciples who start up from their slumbers at Jesus' warning are represented with disarming humour. Chorus No. 23 (Greiff zu, schlagt tot), with its broken fabric and echo-like repetitions of words is an exceptionally forceful turba, an almost frightening characterization of the armed body of men. The following chorus No. 25 answers in Judas' words (Er soll uns nicht entlaufen), and has a melodic rigidity (long scale passages, note repetitions) that is threatening in another way. After Judas' betrayal, Peter, an aria No. 27 (Gift und Glut, Strahl und Flut) curses him, fired by thunderbolts of instrumental accompaniment and almost choking with indignation. In chorus No. 29 (O weh, sie binden ihn), the rapid scale fragments formed by the strings illustrate the terror of the disciples, who scatter as Jesus is made a prisoner. Again a new tone appears on the dramatic palette. One of the armed men hits Jesus, and the Daughter of Zion sings a lengthy and highly exacting da capo bravura aria telling how the human hand is more wicked even than a bear's paw or a lion's claw (Was Bärenatzen, Löwenklauen trotz ihrer Wut sich nicht getrauen, No. 33). The series of dramatic scenes continues with Peter's arioso, No. 35 (Ich will versinken und vergehn). Having disowned his master thrice, a short storm scene depicts his shame and the pangs of his conscience. Peter's aria in A minor, No. 37, which follows is particularly forceful and gripping (Heul, du Fluch! – Largo e staccato). The melody on the violins wheels in various keys and in a maniacal way repeats one and the same rhythm, representing the unceasing qualms of conscience. Meanwhile the oboe part adheres to the vocalist's melody in imitations, even bringing a ray of hope that there may be consolation. In the last section of Peter's scene, which is composed with an excellent sense of psychology, there is another aria, this time in G major (Schau, ich fall' in strenger Busse, No. 39). Already the broadly phrased, cantabile melody suggests acquiescence and humble penitence. That Peter, in a rather operatic manner, appears as a quasi protagonist in a sequence of scenes, is integrally linked with the events of the Passion. Other characters too are assigned such scenes, although shorter and of less dramatic weight, among them Judas, Pilate (when Jesus is brought before him) and Mary on the way to Golgotha. Still more interesting and original is the use of two symbolic, passive characters, the Faithful Soul and the Daughter of Zion, who each dominate



in long sequences in which they reflect and comment on the events. Thus the section in which Jesus is mocked and abused, together with the scene where He starts on His way to Golgotha (Nos 67-80) clearly belongs to the Daughter of Zion, while the reactions to the sufferings and death of the crucified Jesus (Nos 86-103) are principally those of the Faithful Soul. Both also have a voice elsewhere, particularly the Daughter of Zion, whose part is given special weight by the closing aria. One might even say the Passion has two protagonists: the Son of God and the Daughter of Man (the daughter of sinful, sensing and mortal man, of the people).

In accordance with the story of the Passion it is Peter and then Judas whose characters are stressed.

Handel's true greatness appears strongly also in the aria in F minor, No. 40 (*Die ihr Gottes Gnad' versäümet*) which follows the scene in which Judas shows anxious self-reproach. Here again the Daughter of Zion warns sinners that their just punishment is already being prepared for them, and the oboe is chosen once more to carry on a dialogue with the melody that is extremely expressive in its simplicity, while the other instruments (even including two optional bassoons) serve merely to provide a gently pulsating, chordal accompaniment. The effect is fascinating.

The duet No. 53 (*Sprichst du denn auf dies Verklagen*) masterfully contrasts with the excited questions of the Daughter of Zion, reflecting her anxiety over the fate of Jesus before Pilate and the infinite calm of Jesus himself. This duality is also underlined instrumentally: the rhapsodic violin part reinforces the musical characterization of the Daughter of Zion, and the bass that of Jesus. The turba Nos 57 and 59 (*Weg, weg!*) masterfully portrays, with an almost delirious repetition of the text, the mood in which the multitude demands that Jesus be crucified.

The Daughter of Zion's arioso, No. 61 (*Besinne dich, Pilatus*) should not go unmentioned either. It erupts at the moment of Pilate's last, tragic decision, when he surrenders blindly to the crowd. The real spontaneity and improvisatory character of the movement stems from an alternation of bars recitative with the arios proper, which is accompanied by a clattering bass in a dotted rhythm. Finally it is the latter material that dominates, and the passion of the vocal part borders on the hysterical. In the aria No. 65 (*Dem Himmel gleicht sein buntgefärbter Rücken*), after Jesus has been scourged, the compassion of the Faithful Soul is depicted by a wonderful, almost angelic violin solo. The portrayal of the crowd jeering at the King of the Jews is frighteningly apt (*Ein jeder sei ihm untertänig!* – No. 73). The light flippancy of the mockers assumes a fatal menace at the end of the movement, when the parts coalesce into a homophonic fabric.



The meek figure of the Faithful Soul changes suddenly in the aria No. 75 (*Schläumest du, du Schaum der Welt*). She is so disturbed by the baseness of the multitude that the aria rises to an explosive passion, reminiscent of an operatic revenge aria.

At the moment of departure on the Way of the Cross comes a movement marked *Solo e coro*, No. 80 (*Eilt, ihr angefochten Seelen*). A comparison with the movement to the same text in Bach's *St John's Passion* suggests itself, particularly because of the interruptions-*Wohin?* (Where to?)-from the chorus, which are treated so similarly by both composers. Handel devoted special care to the Mary's recitative that follows (*Ach Gott! Mein Sohn wird fortgeschleppt*), and its raggedness and "dark" keys have an extremely dramatic effect. It is followed by a duet, No. 82, which is a dialogue between mother and son (*Soll mein Kind, mein Leben sterben*) that may be said to mark the climax of the whole passion. This *Adagio*, too, is in F minor, a key that so often returns in the work. As the grief-stricken dialogue, accompanied by simple orchestral chords, turns into a real, intertwining, almost amorous duet, Handel's greatness as a composer shines forth in its full splendour. The C minor tenor aria No. 84, meditation on the weight of the cross, (*Es scheint, da den zerkerbten Rücken*) is particularly noteworthy for its details, sensitive orchestral accompaniment. The turba, depicting the multitude's ultimate, self-justifying burst of fury, is an outstanding passage based on the sweeping force of homophonic choral blocks (*Pfui, seht mir doch den neuen König an!* – No. 90), as they mock Jesus, telling him to descend from the cross. Before the death of Jesus, the sky darkens, and this is represented by the dark tones of the Faithful Soul's gripping aria, No. 92, with two bassoons (*Was Wunder, dass der Sonne Pracht*). After Jesus' death the role of the Faithful Soul is taken over by a tenor and a baritone respectively, each of whom, in arias of tempestuous passion, portrays a world that has been moved from its proper path. Particularly in the baritone aria (*Wie kommt's, dass da der Himmel weint*, No. 102) Handel finds a means of expressions which is quite unsurpassed in its sublimely capricious rhythm, suggesting the threat of complete disintegration. The last aria, No. 105, is assigned to the Daughter of Zion (*Wisch ab der Tränen scharfe Lauge*). With its unusually broad form, calm roll and tone of reconciliation (together with the archaic choral in B flat major – No. 106), it rounds off the whole cycle both in form and mood, rather as Bach's closing choruses do.

János Malina



THE MASTERWORKS

CD 1

1. Sinfonia	3'56
2. Soprano, alto, coro: Mich vom Stricke meiner Sünden	5'15
3. Recitativo evangelist: Als Jesus nun zu Tische sasse	0'38
4. Accompagnato Jesus: Das ist mein Leib	1'03
5. Aria Tochter Zion: Der Gott, dem alle Himmelskreise	2'11
6. Recitativo evangelist: Und bald hernach	0'18
7. Accompagnato Jesus: Das ist mein Blut	0'54
8. Aria Tochter Zion: Gott selbst der Brunnquell	2'14
9. Coro: Ach, wie hungert mein Gemüte	1'16
10. Recitativo evangelist/Jesus: Drauf sagten sie dem Höchsten Dank	0'38
11. Coro: Wir wollen alle eh'erblassen	0'29
12. Recitativo Jesus: Es ist gewiss	0'08
13. Aria Jesus: Weil ich den Hirten schlagen werde	1'17
14. Recitativo Petrus/Jesus: Aufs wenigste will ich	1'02
15. Aria Jesus: Mein Vater, mein Vater!	1'23
16. Recitativo Jesus: Mich drückt der Sünden	1'01
17. Aria Jesus: Ist's möglich	1'24
18. Arioso Tochter Zion: Sünden, schaut mich Furcht	1'21
19. Recitativo evangelist: Die Pein vermehrte sich	1'04
20. Aria Tochter Zion: Brich, mein Herz	4'31
21. Recitativo evangelist: Ein Engel aber kam	0'36
22. Arioso Jesus, Petrus, Johannes, Jacobus: Erwachet doch!	1'52
23. Recitativo evangelist: Und eh'die Rede	0'12
24. Coro: Greift zu, schlagt tot	0'59
25. Recitativo evangelist, Judas: Und der Verräter	0'21
26. Coro: Er soll uns nicht entlaufen	0'27
27. Recitativo Judas, Jesus: Nimm, Rabbi, diesen Kuss	0'16
28. Aria Petrus: Gift und Glut	1'36
29. Recitativo Jesus: Steck nur das Schwert	1'24
30. Coro: O weh, sie binden ihn	0'44
31. Recitativo Petrus: Wo flieht ihr hin?	0'41
32. Aria Petrus: Nehmt mich mit	3'44
33. Recitativo evangelist, Caiphas, Jesus, Kriegsknecht: Und Jesus ward	1'16
34. Aria Tochter Zion: Was Bärentatzen, Löwenklauen	3'05
35. Recitativo evangelist, Magd 1, Petrus, Magd 2, Magd 3: Dies sahe Petrus an	1'11
36. Arioso Petrus: Ich will versinken	0'42
37. Recitativo evangelist, Petrus: Drauf krähete der Hahn	1'26



THE MASTERWORKS

CD 2

1. Aria Petrus: Heul, du Fluch!	2'39
2. Recitativo Petrus: Doch wie, will ich	0'42
3. Aria Petrus: Schau, ich fall'in strenger Busse	2'38
4. Coro: Ach, Gott und Herr	1'00
5. Recitativo evangelist, Caiphas, Jesus: Als Jesus nun	0'57
6. Coro: Er hat den Tod verdient	0'09
7. Aria tenor: Erwäg, erwäg	4'21
8. Recitativo evangelist, Tochter Zion: Die Nacht war kaum vorbei	1'11
9. Aria Tochter Zion: Meine Laster sind die Stricke	2'20
10. Recitativo Judas: Oh, was hab'ich, verfluchter Mensch	0'37
11. Aria Judas: Lasst diese Tat nicht ungerochen	2'03
12. Recitativo Judas: Unsäglich ist mein Schmerz	0'53
13. Aria Tochter Zion: Die ihr Gottes Gnad'versäumet	1'38
14. Recitativo evangelist, Jesus: Wie nun Pilatus Jesum fragt	0'24
15. Coro: Bestrafe diesen Übeltäter	0'11
16. Recitativo Pilatus, evangelist: Hast du denn kein Gehör?	0'32
17. Duetto Tochter Zion, Jesus: Sprichst du denn	2'16
18. Recitativo evangelist: Pilatus wunderte sich sehr	0'32
19. Coro: Nein, diesen nicht	0'17
20. Recitativo Pilatus: Was fang'ich denn	0'07
21. Coro: Weg, weg, weg!	0'09
22. Recitativo Pilatus: Was hat er denn getan?	0'04
23. Coro: Weg, weg, weg!	0'09
24. Recitativo evangelist: Wie er nun sah	0'15
25. Arioso Tochter Zion: Besinne dich, Pilatus	1'33
26. Recitativo evangelist: Drauf zerreten die Kriegsknechte	0'24
27. Arioso Gläubige Seele: Ich seh'an einen Stein gebunden	1'29
28. Recitativo Gläubige Seele: Drum, Seele, schau	1'31
29. Aria Gläubige Seele: Dem Himmel gleicht	3'13
30. Recitativo evangelist: Wie nun das Blut	0'26
31. Aria Tochter Zion: Die Rosen krönen	2'10
32. Recitativo Tochter Zion: Verwegner Dorn	0'49
33. Aria Tochter Zion: Lass doch diese herbe Schmerzen	3'52
34. Recitativo Tochter Zion: Der zarten Schläfen	0'37
35. Aria Tochter Zion: Jesu! Jesu	1'58
36. Recitativo evangelist: Drauf beugten sie aus Spott	0'10
37. Coro: Ein jeder sei ihm untertänig!	0'52
38. Recitativo evangelist: Ja, scheueten sich nicht	0'09
39. Aria Tochter Zion: Schäumest du, du Schaum der Welt	1'14
40. Recitativo evangelist: Worauf sie mit dem Rohr	0'16
41. Aria Tochter Zion: Bestürzter Sünder	0'46
42. Aria Tochter Zion: Heil der Welt	3'43



THE MASTERWORKS

VOL. 13/15

3 CD Set

George Frideric Handel

Brockes Passion

Evangelist: **Martin Klietmann, tenor**

Jesus: **István Gáti, baritone**

Tochter Zion: **Mária Zádori, soprano**

Katalin Farkas, Éva Bártfai-Barta, soprano

Éva Lax, contralto

Drew Minter, Péter Baján,

Tamás Csányi, counter tenors

Guy de Mey, János Bándi, tenor

Gunther Burzynski, baritone

Stadtsingechor Halle

Capella Savaria, Nicholas McGegan

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