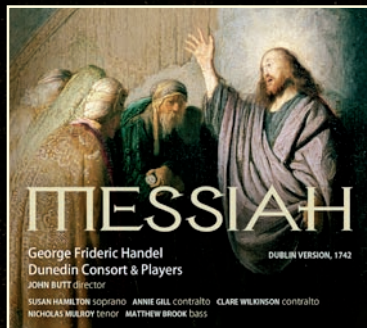


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Malcolm Bennett tenor

Brian Bannatyne-Scott bass

Recorded at Greyfriars Kirk, Edinburgh, UK: 3rd–6th September 2007.

Produced and Engineered by **Philip Hobbs**.

Post-Production by **Julia Thomas** at Finesplice Ltd.

Sleeve design by **John Haxby**.

Cover image: The Descent from the Cross, 1634 (oil on canvas)

by Rembrandt Harmensz. van Rijn (1606-69) – Hermitage, St. Petersburg, Russia.

This recording is generously supported by Binks Trust and Dunard Fund and an anonymous donor.

Chest organ by Lammermuir Pipe Organs, Op.36, 1999

Italian harpsichord after an Anonymous instrument dated 1693 in the collection of the Smithsonian Institute (Washington DC), recently attributed to Giovanni Battista Giusti. Made by Denzil Wraight, 1987, and generously loaned for the recording by Dr Noel O'Regan.

Organ and harpsichord tuning by Keith McGowan.

Special thanks to George McNeil for German coaching.

Thanks also to Daniel Melamed for discussions about the details of the scoring in Bach's final version.

Thanks to Greyfriars Kirk, Edinburgh.

Thanks to the Cantors' Club - supporters of The Dunedin Consort.

DISC ONE : Part One

1	CHORUS: Kommt, ihr Töchter, helft mir klagen	6.40
	CHORAL: O Lamm Gottes, unschuldig	
2	EVANGELISTA, JESUS: Da Jesus diese Rede vollendet hatte	0.41
3	CHORAL: Herzliebster Jesu, was hast du verbrochen	0.46
4	EVANGELISTA: Da versammelten sich die Hohenpriester	0.23
5	CHORI: Ja nicht auf das Fest	0.14
6	EVANGELISTA: Da nun Jesus war zu Bethanien	0.31
7	CHORUS: Wozu dienet dieser Unrat?	0.30
8	EVANGELISTA, JESUS: Da das Jesus merkte	1.23
9	RECITATIVO: Du lieber Heiland du	0.53
10	ARIA: Buß und Reu	4.14
11	EVANGELISTA, JUDAS: Da ging hin der Zwölfen einer	0.37
12	ARIA: Blute nur, du liebes Herz!	4.40
13	EVANGELISTA: Aber am ersten Tage der süßen Brot	0.14
14	CHORUS: Wo willst du, daß wir dir bereiten	0.23
15	EVANGELISTA, JESUS: Er sprach: Gehet hin in die Stadt	1.16
16	EVANGELISTA: Und sie wurden sehr betrübt	0.12
17	CHORUS: Herr, bin ichs?	0.12
18	CHORAL: Ich bins, ich sollte büßen	0.49
19	EVANGELISTA, JESUS, JUDAS: Er antwortete und sprach	3.08
20	RECITATIVO: Wiewohl mein Herz in Tränen schwimmt	1.10
21	ARIA: Ich will dir mein Herze schenken	3.09
22	EVANGELISTA, JESUS: Und da sie den Lobgesang gesprochen hatten	1.06
23	CHORAL: Erkenne mich, mein Hüter	1.00
24	EVANGELISTA, PETRUS, JESUS: Petrus aber antwortete und sprach zu ihm	1.00
25	CHORAL: Ich will hier bei dir stehen	0.55

26	EVANGELISTA, JESUS: Da kam Jesus mit ihnen zu einem Hofe	1.39
27	RECITATIVO: O Schmerz! Hier zittert das gequälte Herz	1.53
	CHORAL: Was ist die Ursach aller solcher Plagen?	
28	ARIA: Ich will bei meinem Jesu wachen	4.50
	CHORUS: So schlafen unsre Sünden ein	
29	EVANGELISTA, JESUS: Und ging hin ein wenig	0.45
30	RECITATIVO: Der Heiland fällt vor seinem Vater nieder	0.57
31	ARIA: Gerne will ich mich bequemen	4.26
32	EVANGELISTA, JESUS: Und er kam zu seinen Jüngern	1.20
33	CHORAL: Was mein Gott will, das g'scheh allzeit	1.08
34	EVANGELISTA, JESUS, JUDAS: Und er kam und fand sie aber schlafend	2.14
35	ARIA: So ist mein Jesus nun gefangen	3.32
	CHORUS: Laßt ihn, haltet, bindet nicht!	
36	CHORI: Sind Blitze, sind Donner in Wolken verschwunden?	1.04
37	EVANGELISTA, JESUS: Und siehe, einer aus denen, die mit Jesu waren	1.59
38	CHORAL: O Mensch, beweine dein Sünde groß	5.43

DISC TWO : Part Two

1	ARIA: Ach, nun ist mein Jesus hin!	4.02
	CHORUS: Wo ist denn dein Freund hingegangen	
2	EVANGELISTA: Die aber Jesum gegriffen hatten	1.01
3	CHORAL: Mir hat die Welt trüglich gericht'	0.44
4	EVANGELISTA, TESTIS I/II, PONTIFEX: Und wiewohl viel falsche Zeugen herzutraten	1.04
5	RECITATIVO: Mein Jesus schweigt zu falschen Lügen stille	1.02
6	ARIA: Geduld!	3.29
7	EVANGELISTA, PONTIFEX, JESUS: Und der Hohepriester antwortete	1.15

8	CHORI: Er ist des Todes schuldig!	0.14
9	EVANGELISTA: Da speieten sie aus in sein Angesicht	0.13
10	CHORI: Weissage uns, Christe	0.21
11	CHORAL: Wer hat dich so geschlagen	0.51
12	EVANGELISTA, ANCILLA I/II, PETRUS: Petrus aber saß draußen im Palast	0.54
13	CHORUS: Wahrlich, du bist auch einer von denen	0.11
14	EVANGELISTA, PETRUS: Da hub er an, sich zu verfluchen	1.17
15	ARIA: Erbarme dich, mein Gott	6.22
16	CHORAL: Bin ich gleich von dir gewichen	1.07
17	EVANGELISTA, JUDAS: Des Morgens aber hielten alle Hohepriester	0.52
18	CHORI: Was gehet uns das an?	0.08
19	EVANGELISTA, PONTIFEX I/II: Und er warf die Silberlinge in den Tempel	0.38
20	ARIA: Gebt mir meinen Jesum wieder!	2.51
21	EVANGELISTA, PILATUS, JESUS: Sie hielten aber einen Rat	2.06
22	CHORAL: Befiehl du deine Wege	0.54
23	EVANGELISTA, PILATUS, UXOR PILATI, CHORI: Auf das Fest aber hatte der Landpfleger Gewohnheit	1.51
24	CHORI: Laß ihn kreuzigen!	0.21
25	CHORAL: Wie wunderbarlich ist doch diese Strafe!	0.38
26	EVANGELISTA, PILATUS: Der Landpfleger sagte	0.17
27	RECITATIVO: Er hat uns allen wohlgetan	1.03
28	ARIA: Aus Liebe will mein Heiland sterben	4.37
29	EVANGELISTA: Sie schrienen aber noch mehr CHORI: Laß ihn kreuzigen!	0.22
30	EVANGELISTA, PILATUS: Da aber Pilatus sahe	0.25
31	CHORI: Sein Blut komme über uns	0.40
32	EVANGELISTA: Da gab er ihnen Barrabam los	0.18

33	RECITATIVO: Erbarm es Gott!	0.58
34	ARIA: Können Tränen meiner Wangen	7.13

DISC THREE : Part Two continued

1	EVANGELISTA: Da nahmen die Kriegsknechte	0.38
2	CHORI: Gegrübet seist du, Jüdenkönig!	0.12
3	EVANGELISTA: Und speieten ihn an	0.14
4	CHORAL: O Haupt voll Blut und Wunden	1.53
5	EVANGELISTA: Und da sie ihn verspottet hatten	0.56
6	RECITATIVO: Ja freilich will in uns das Fleisch und Blut	0.37
7	ARIA: Komm, süßes Kreuz, so will ich sagen	6.43
8	EVANGELISTA: Und da sie an die Stätte kamen	1.40
9	CHORI: Der du den Tempel Gottes zerbrichst	0.30
10	EVANGELISTA: Desgleichen auch die Hohenpriester	0.09
11	CHORI: Andern hat er geholfen	0.50
12	EVANGELISTA: Desgleichen schmäheten ihn auch die Mörder	0.15
13	RECITATIVO: Ach Golgatha, unselges Golgatha!	1.22
14	ARIA: Sehet, Jesus hat die Hand CHORUS: Wohin?	3.09
15	EVANGELISTA, JESUS: Und von der sechsten Stunde an	1.25
16	CHORUS: Der ruft dem Elias! EVANGELISTA: Und bald lief einer unter ihnen	0.17
17	CHORUS: Halt! laß sehen	0.07
18	EVANGELISTA: Aber Jesus schrie abermal laut	0.24
19	CHORAL: Wenn ich einmal soll scheiden	1.07
20	EVANGELISTA: Und siehe da, der Vorhang im Tempel zerriß	0.56

21	CHORI: Wahrlich, dieser ist Gottes Sohn gewesen	0.18
22	EVANGELISTA: Und es waren viel Weiber da	1.14
23	RECITATIVO: Am Abend, da es kühle war	2.01
24	ARIA: Mache dich, mein Herze, rein	6.17
25	EVANGELISTA: Und Joseph nahm den Leib	0.55
26	CHORI: Herr, wir haben gedacht	0.56
27	EVANGELISTA, PILATUS: Pilatus sprach zu ihnen	0.36
28	RECITATIVO: Nun ist der Herr zur Ruh gebracht	1.53
	CHORUS: Mein Jesu, gute Nacht!	
29	CHORUS: Wir setzen uns mit Tränen nieder	5.30

Bach's Matthew Passion

The Passion story was represented in a musical-dramatic tradition well before the invention of opera and oratorio. But it was only a matter of time before these later dramatic genres would cross-fertilize with the earlier traditions. This began to happen towards the end of the seventeenth century as librettists and composers increasingly embellished the Gospel texts with free arias, meditations and demanding obbligati. Many composers sought to capitalize on the operatic conventions that congregations would have experienced in the world of secular entertainment. Nevertheless, the Passion in oratorio style did not arrive in Leipzig until 1717 (at the modish Neue-Kirche), and the ageing Johann Kuhnau did not introduce an Oratorio Passion at the Cantorate of the Thomasschule until 1721, thus shortly before Bach himself came to Leipzig (1723). So, one of the greatest ironies about Bach's Passions is that their original audiences were far less familiar with the genre than we are; moreover - as is the case with all Bach's most celebrated music - we might have heard them many more times than did the original performers or even Bach himself.

Bach's Passions were performed during the afternoon Vesper service on Good Friday, their two parts replacing the cantata and Magnificat which were normally presented on either side of the sermon. Like Bach's cantatas, the Passions assimilate something of the sermon's function, since the free poetry of the arias, ariosos and framing choruses provide both a commentary and an emotional interpretation of the biblical text in the world of the listener. This is something quite different from the function of an aria in opera, which normally develops a specific character within the represented world. But it is not difficult to understand some of the complaints about the new Passion genre from congregations in Lutheran Germany; Passions do, after all, borrow liberally from secular conventions such as dance and, particularly, opera.

Particularly striking in the construction of both the free poetry (by the Leipzig poet, Christian Friedrich Henrici, or 'Picander') and Bach's musical setting is the emphasis on dialogue form - necessitating the performing format of double chorus and orchestra. This rhetorical device allows for contrasting or even opposing moods to be presented simultaneously (e.g. 'So ist mein Jesus nun gefangen'/'Laßt ihn, haltet, bindet nicht!'), complementary viewpoints ('Ach, nun ist mein Jesu hin'/'Wo ist denn dein Freund hingegangen') or a dialogue between a single speaker and a group ('Ich will bei meinem Jesu wachen'/'So schlafen unsre Sünden ein'). All of these devices serve to personify the various 'voices' within a single listener, acting out one's own reactions and conflicts.

The most impressive of the dialogue numbers is the opening chorus, which sets out some of the topics that the meditative numbers are to cover; indeed it seeds several words that open later arias. It is cast as a dialogue between Christian believers and 'the Daughter of Zion' (one of the allegorical personages from the Song of Songs, reinterpreted as contemporary witnesses to Jesus's suffering). The theme of Solomon's love is recast in a Christian context with Jesus as the loving bridegroom and the church as his bride. A third element is introduced with the German chorale on the Agnus Dei, 'O Lamm Gottes, unschuldig', sung by ripieno sopranos. Christ is thus portrayed as an innocent sacrificial lamb, an image that

points towards the Apocalypse when Christ as a lamb rules the New Jerusalem, a bridegroom to the ('feminine') community of all believers. In the work as a whole, Bach spun a dialogue between Old and New Testaments, between these and the Lutheran tradition (e.g. the traditional chorales) and between all these and the believer of his own time. It may well be that this sense of continual conversation is what has rendered this work so durable in later contexts, drawing in the listener to continue the conversation, whether within or without the Christian tradition.

Bach shared something of the encyclopaedic urge of his age, and compiled virtually every possible musical form available: recitatives (accompanied and *secco*), *arioso*, aria (including dance and concerto elements), chorales, chorale fantasias, choruses and motets. Together with two elements unusual in Bach's works - the doubled forces and the string 'halo' for Christ's utterances - these render it even more ambitious than his more brutally immediate John Passion.

With its unfolding levels of symbolism, theological interpretation and - most striking of all - psychological insight, the Matthew Passion is perhaps the most challenging and ambitious artwork on a Christian subject. It is thus not entirely surprising that Bach seems to have spent considerable time and care in preparing the work. He possibly began writing it as early as 1725 but clearly did not finish or perfect it in time for the Good Friday performance (the John Passion had to be repeated). Bach did not present the Matthew Passion until 1727 and recast it in its most familiar form in 1736. This recording is the first to present the work with Bach's final revisions of scoring, as performed around 1742.

Vocal Scoring

The debates about Bach's vocal scoring have endured for over a quarter of a century. There is thus no need to repeat here the details of the thesis that Bach performed the majority of his choral works with a single voice to each part (as first proposed by Joshua Rifkin, on the basis of the surviving sets of performance parts). Indeed, there have been several successful performances and at least one recording of this Passion with this scoring.

The details of the debate notwithstanding, it is striking how well the Matthew Passion, in particular, is served by using eight principal voices (thus four in each of the two choirs). The work explores many forms of dialogue, as if to draw the listener into a conversation that occurs in real time. Not only are there the sections written in genuine double-choir texture, but there are several other combinations, such as one voice against four, or a dialogue between two singers in the first choir that becomes part of a larger dialogue with the four singers of the second choir. When all eight voices come together for certain choruses and all the chorales, the effect is quite different from performances in which the voices of each choir are already massed. The solo scoring also allows for a form of expression and delivery that is more commonly associated with solo singing than choral performance. When these voices come together as disciples or those baying for Jesus's blood, we hear them as individuals constituting a group rather than simply as a crowd.

Another point to emerge from the vocal scoring is the way the four main singers, and to a somewhat lesser extent, the four singers of choir two, become familiar to us as the piece progresses. Hearing them take several roles, both in the past of the story and in the present of the performance, enhances their actual reality to us. Given the large amount of aria material representing a contemporary response to the story, these singers are sharing our reactions, as observers, while also bringing the past to presence. It is almost as if the essence of the Passion story becomes real in our own time through the intermediary representation of these eight singers, who increasingly seem to belong to us rather than merely to some distant world.

The case of the Evangelist and Jesus is especially significant. In the opening chorus we hear the principal tenor singing as one of the allegorical 'Daughters of Zion', calling us to lament. Then, by beginning the recitative (now in the third person) he brings a story to life, dipping into the past as a (first person) voice in the chorus, then back into our present in the chorales and his aria (where he promises to 'stand by Jesus', precisely as he does physically in

the actual performance). By going precisely against operatic convention, the moments when he brings personages to presence (including Jesus himself) give us a realism that is all the more striking for its intermittent nature. Indeed, the use of third-person Gospel narrative combined with many other voices, past and present, renders the experience rather more like a novel in sound than a straightforward theatrical representation. The case of Jesus is even more striking, in that the principal bass can also be heard as a human in the present, then as someone who can be either friend or foe to Jesus in the choruses. Towards the end he sings two arias that relate specifically to the human assimilation of Jesus, first at the point where Simon of Cyrene helps carry the cross (thus, literally, the first imitator of Christ), and secondly in the wish to 'entomb' Jesus in his own heart. Who better then to exemplify the imitation and assimilation of Jesus than the singer who has been taking his role all along?

If the type of realism implied by the scoring of the eight voices is achieved through a sort of anti-theatricality, this is made all the more striking by the way the remaining historical personages are represented in Bach's scoring. These roles are split between three further singers who - according to the layout of Bach's performing parts - play no further role in the performance (not even the chorales; and the two sopranos 'in ripieno' added to the first and last numbers of Part One seem to sing nothing else in the piece). The highest of the three takes the role of Pilate's wife and both the servant girls; of the two bass parts, one takes the roles of Judas and Priest I, the other the roles of Peter, Pilate, Caiphas and Priest II. Thus, in the course of the performance, these singers seem like disembodied voices from a Palestine long in the past and, consequently, set in relief the consistent presence of the main voices (and specifically the presence of Jesus, who, at least for a Christian, is far more alive in our present than the likes of Judas, Peter or Pilate). Given the difficulty of these short roles and the lack of any vocal preparation, it may well be that Bach expected them to sound awkward and incompetent (an element of historical accuracy we decided not to duplicate in this recording).

Instrumental Scoring

In following Bach's vocal scoring more directly than in most previous performances (even those with single voices) we have also decided to recreate the instrumentation that Bach employed in his last performance of the Matthew Passion. Most significant here seems to be his substitution of a harpsichord for the organ in orchestra two. This has normally been explained by the fact that the second main organ, at the other end of Leipzig's Thomaskirche, had fallen into disrepair. But it is not likely that this instrument could ever have performed a continuo function, given the distance involved, and, in any case, Bach could easily have employed a positive organ for choir two. Given that the harpsichord features in several other late performances by Bach, we might then infer that it was included here to provide a genuine contrast of texture rather than merely to serve as an emergency measure.

Bach also added a viola da gamba to choir two in his last performance, a different part (and, presumably, player) from that of choir one. This is for the tenor 2 recitative and aria ('Mein Jesus schweigt/Geduld') where the viola da gamba is added to the existing continuo of violoncello and violone (and oboes in the recitative). In other words, the gamba seems to be an addition rather than the substitution that is often assumed. This gives both numbers a rather grittier sonority, perhaps portraying more vividly the taunting against which the beleaguered tenor calls for patience.

Listening in Leipzig

One final aspect of Bach's performance that we have considered here is the way in which the piece may originally have been heard in relation to the libretto available to the congregation. The text survives in a collection of Picander's poetry from 1729, where its layout is entirely compatible with surviving libretti for other Bach vocal works. All that the libretto presents is the text of the free poetry of arias and meditative choruses, each one cued by a reference to the point reached in

Matthew's story. Thus the first recitative-aria pair occurs 'When the woman had anointed Jesus'.

The original listener would presumably have read each aria text while listening to the familiar gospel narrative (interspersed with chorales, which would have been very familiar, but which are not listed in the libretto), drawing each of the fifteen scenes together in the expectation of the meditation to come. We have thus tried to give some sense of the way the work falls into scenes, each culminating in an aria. There are clearly some exceptions to this pattern, such as when the scene is very short (e.g. Judas's betrayal, between the arias 'Buß und Reu' and 'Blute nur, du liebes Herz!'), or when the aria seems to burst into the middle of a scene ('So ist mein Jesu nun gefangen'). Most striking is the way the renewed call for Jesus's crucifixion bursts in at the end of what is arguably the most beautiful aria, relating to Jesus's supreme act of love ('Aus Liebe will mein Heiland sterben'). Here we get the sense of a scene that has been interrupted by the aria, and the return to brutality is surely one of the most disturbing moments in the history of western music. With the recurrence of the chorus 'Laß ihn kreuzigen' a tone higher, there is a sense of intensification, but also perhaps of the change wrought by the sentiment of the aria: we recognise it as precisely the same music, yet every note is different.

Trying to follow Bach's vocal scoring and the instrumentation of his last performance is not done in the name of a sort of pious literalism that condemns every other approach to the realm of inauthenticity. It is rather an attempt to explore the possibilities for creative expression within a particular set of historical parameters (which can thereby become opportunities). These are thus very much the starting point for performance rather than the goal to which it is directed. In the event, historical details might begin to seem rather trivial if the performance reveals this work - coming from a relatively obscure venue in eighteenth-century Europe - to provide a musical experience that is almost on the threshold of what is emotionally bearable.

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MATTHEW PASSION

DISC ONE - Part One

- | | |
|--|---|
| [I] CHORUS (MIT CHORAL) | [I] CHORUS (WITH CHORALE) |
| (I:) Kommt, ihr Töchter, helft mir klagen,
Sehet | (I:) <i>Come, you Daughters, help me lament;
look</i> |
| (II:) Wen?
den Bräutigam,
Seht ihn | (II:) <i>at whom?
The Bridegroom;
look at him</i> |
| (II:) Wie?
als wie ein Lamm!
O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Sehet, | (II:) <i>how?
Just like a lamb!
O Lamb of God, guiltless,
slaughtered on the beam of the cross,
look,</i> |
| (II:) Was?
seht die Geduld,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
Seht | (II:) <i>at what?
Look at his patience;
always found to be patient,
however much you were despised.
Look</i> |
| (II:) Wohin?
auf unsre Schuld;
All Sünd hast du getragen,
Sonst müßten wir verzagen. | (II:) <i>where?
On our guilt;
you have borne all sin;
otherwise, we would have to despair.</i> |
| (I+II:) Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!
Erbarm dich unser, o Jesu! | (I+II:) <i>Look at him, out of love and favour,
bearing the wood of the cross himself!
Have mercy on us, o Jesus!</i> |
| (I, II:) Kommt, ihr Töchter, helft mir klagen,
(I:) Sehet | (I, II:) <i>Come, you Daughters, help me lament;
(I:) look</i> |
| (II:) Wen?
den Bräutigam,
Seht ihn | (II:) <i>at whom?
The Bridegroom;
look at him</i> |

- (II:) Wie?
(I:) als wie ein Lamm,
(I, II:) als wie ein Lamm!

- (II:) *how?*
(I:) *Just like a lamb,*
(I, II:) *just like a lamb!*

[2] **EVANGELISTA**

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

JESUS

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

[2] **EVANGELIST**

*When Jesus had brought this discourse
to a close, he said to his disciples:*

JESUS

*You know that after two days it will be
Passover, and the Son of Man will be
handed over, so that he may
be crucified.*

[3] **CHORAL**

Herzliebster Jesu,
was hast du verbrochen,
Daß man ein solch scharf Urteil
hat gesprochen?
Was ist die Schuld,
in was für Missetaten
Bist du geraten?

[3] **CHORALE**

*Most beloved Jesus,
what wrong have you committed
that such a severe judgment is
pronounced?
What is the trespass;
for what sort of misdeeds
have you been caught?*

[4] **EVANGELISTA**

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

[4] **EVANGELIST**

*Then the chief priests and scripture
experts and the elders among the people
gathered in the palace of the high priest,
who was called Caiaphas, and held
council on how with cunning they might
seize and kill Jesus. But they said:*

[5] **CHORI**

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

[5] **CHORUS**

*By no means during the Festival,
so that there won't be an insurrection
among the people.*

[6] **EVANGELISTA**

Da nun Jesus war zu Bethanien, im
Hause Simonis des Aussätzigen, trat
zu ihm ein Weib, die hatte ein Glas mit
köstlichem Wasser und goß es auf sein
Haupt, da er zu Tische saß. Da das seine
Jünger sahen, wurden sie unwillig und
sprachen:

[6] **EVANGELIST**

*Now when Jesus was at Bethany, in
the house of Simon the leper, a woman
who had a glass jar with precious water
approached him and poured it on his head,
as he sat at table. When his disciples saw
that, they became angry and said:*

[7] **CHORI**

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

[7] **CHORUS**

*What purpose does this waste serve?
This water might have been sold for a
great sum and given to the poor.*

[8] **EVANGELISTA**

Da das Jesus merket, sprach er zu ihnen:

JESUS

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

[8] **EVANGELIST**

When Jesus noticed that, he said to them:

JESUS

*Why do you trouble the woman? She
has done me a good deed. The poor you
will always have with you; but me you
will not always have. The reason why
she has poured this water on my body
is that I am going to be buried. Truly, I
say to you: wherever this good news is
preached in the entire world, they will
also, in memorial to her, tell of what she
has done.*

[9] **RECITATIVO** (Clare Wilkinson)
Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Daß dieses fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein Haupt zu gießen!

[9] **RECITATIVE** (Clare Wilkinson)
*You, dear Savior, you:
if your disciples foolishly pick a quarrel
because this good woman wants to prepare
your body with salve
for the grave,
then let me in the meantime pour
from the rivers of tears in my eyes
a [stream of precious] water upon your head!*

[10] **ARIA** (Clare Wilkinson)
Buß und Reu
Knirscht das Sündenherz entzwei,
Daß die Tropfen meiner Zähren
Angenehme Spezerei,
Treuer Jesu, dir gebären.

[10] **ARIA** (Clare Wilkinson)
*Penitence and remorse
grinds my sinful heart into pieces,
so that my teardrops bring forth
spices acceptable
to you, faithful Jesus.*

[11] **EVANGELISTA**
Da ging hin der Zwölfen einer mit
Namen Judas Ischarioth zu den
Hohenpriestern und sprach:

JUDAS
Was wollt ihr mir geben?
Ich will ihn euch verraten.

EVANGELISTA
Und sie boten ihm dreißig Silberlinge.
Und von dem an suchte er Gelegenheit,
daß er ihn verriete.

[11] **EVANGELIST**
*Then one of the Twelve,
named Judas Iscariot, went up to
the chief priests and said:*

JUDAS
*What will you give me?
I will betray him to you.*

EVANGELIST
*And they offered him thirty pieces of
silver. And from then on he sought an
opportunity where he might betray him.*

[12] **ARIA** (Cecilia Osmond)
Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.

[12] **ARIA** (Cecilia Osmond)
*Bleed away, you loving heart!
Oh! a child that you have reared,
who has suckled at your breast,
threatens to murder its caretaker,
for it [the child] has become a serpent.*

[13] **EVANGELISTA**
Aber am ersten Tage der süßen Brot
traten die Jünger zu Jesu und sprachen
zu ihm:

[13] **EVANGELIST**
*But on the first day [of the Festival] of
Unleavened Bread the disciples
approached Jesus and said to him:*

[14] **CHORUS**
Wo willst du, daß wir dir bereiten,
das Osterlamm zu essen?

[14] **CHORUS**
*Where do you want us to prepare for you
to eat the Passover lamb?*

[15] **EVANGELISTA**
Er sprach:

JESUS
Gehet hin in die Stadt zu einem und
sprecht zu ihm: Der Meister läßt dir
sagen: "Meine Zeit ist hier, ich will
bei dir die Ostern halten mit meinen
Jüngern."

EVANGELISTA
Und die Jünger taten, wie ihnen Jesus
befohlen hatte, und bereiteten das
Osterlamm. Und am Abend setzte er sich
zu Tische mit den Zwölfen. Und da sie
aßen, sprach er:

[15] **EVANGELIST**
He said:

JESUS
*Go forth into the city to a certain one
and say to him: "The master would have
us say to you, 'My time is at hand; I will
keep the Passover at your house with my
disciples.'"*

EVANGELIST
*And the disciples did as Jesus had
commanded them, and prepared the
Passover lamb. And in the evening he sat
down at table with the Twelve. And as
they ate, he said:*

JESUS
Wahrlich, ich sage euch:
Einer unter euch wird mich verraten.

JESUS
*Truly, I say to you:
one among you will betray me.*

[16] **EVANGELISTA**
Und sie wurden sehr betrübt und huben
an, ein jeglicher unter ihnen,
und sagten zu ihm:

[16] **EVANGELIST**
*And they became very distressed,
and started, each and every one among
them, to say to him:*

[17] **CHORUS**
Herr, bin ichs?

[17] **CHORUS**
Lord, am I the one?

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

[18] **CHORALE**
*I am the one, I should atone:
bound, hand and foot,
in hell.
The scourges and the bonds
and what you have endured –
my soul has merited that.*

[19] **EVANGELISTA**
Er antwortete und sprach:

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

[19] **EVANGELIST**
He answered, saying:

JESUS
He who dips his hand in the bowl with
me will betray me. The Son of Man is
going forth, indeed, as it is written of
him; yet, woe to the man by whom the
Son of Man is betrayed! It would be
better for this same man if he had never
even been born.

EVANGELISTA
Da antwortete Judas, der ihn verriet,
und sprach:

EVANGELIST
*Then Judas (who betrayed him)
answered, saying:*

JUDAS
Bin ichs, Rabbi??

JUDAS
Am I the one, rabbi?

EVANGELISTA
Er sprach zu ihm:

EVANGELIST
He said to him:

JESUS
Du sagests.

JESUS
You are saying so.

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

EVANGELIST
*But as they ate, Jesus took the bread,
gave thanks and broke it and handed it
to the disciples, saying:*

JESUS
Nehmet, esset, das ist mein Leib.

JESUS
Take, eat; this is my body.

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

EVANGELIST
*And he took the cup and gave thanks,
handing it to them and saying:*

JESUS
Trinket alle daraus; das ist mein
Blut des neuen Testaments, welches
vergossen wird für viele zur Vergebung
der Sünden. Ich sage euch: Ich werde
von nun an nicht mehr von diesem
Gewächs des Weinstocks trinken bis an
den Tag, da ichs neu trinken werde mit
euch in meines Vaters Reich.

JESUS
*Drink from it, all of you; this is my
blood of the new testament, which is
shed for many for the forgiveness of
sins. I say to you: from now on I shall
drink no more from this fruit of the
grapevine, until the day when I shall
drink it new with you in my Father's
kingdom.*

[20] **RECITATIVO** (Susan Hamilton)

Wiewohl mein Herz in Tränen schwimmt,
Daß Jesus von mir Abschied nimmt,
So macht mich doch sein Testament erfreut:
Sein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände.
Wie er es auf der Welt mit denen Seinen
Nicht böse können meinen,
So liebt er sie bis an das Ende.

[20] **RECITATIVE** (Susan Hamilton)

*Though my heart swims in tears
because Jesus takes leave of me,
still his testament makes me glad:
his flesh and blood – o treasure –
he passes on to me, into my hands.
Just as in the world toward his own
he cannot mean any harm,
just so does he love them until the end.*

[21] **ARIA** (Susan Hamilton)

Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei so sollst du mir allein
Mehr als Welt und Himmel sein.

[21] **ARIA** (Susan Hamilton)

*I will give my heart to you;
sink into it, my Salvation!
I will immerse myself in you;
even if to you the world is too small,
ah then to me you shall alone
be more than the world and heaven.*

[22] **EVANGELISTA**

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

JESUS

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

[22] **EVANGELIST**

*And after they had rendered the song
of praise, they went out to the Mount
of Olives. Then Jesus said to them:*

JESUS

*This very night you will all be offended
at me. For it is written, "I shall strike
the shepherd, and the sheep of the
flock will scatter." But when I rise
[from the dead], I will go forth before
you to Galilee.*

[23] **CHORAL**

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

[23] **CHORALE**

*Recognize me, my guardian,
my shepherd; accept me!
From you, source of all good things,
much good has come to me.
Your mouth has refreshed me
with milk and sweet fare;
your spirit has endowed me
with many a heavenly delight.*

[24] **EVANGELISTA**

Petrus aber antwortete und sprach zu ihm:

PETRUS

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

EVANGELISTA

Jesus sprach zu ihm:

JESUS

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

EVANGELISTA

Petrus sprach zu ihm:

PETRUS

Und wenn ich mit dir sterben müßte,
so will ich dich nicht verleugnen.

EVANGELISTA

Desgleichen sagten auch alle Jünger.

[24] **EVANGELIST**

But Peter answered, saying to him:

PETER

*Even were they all to be offended at you,
still I will never be offended.*

EVANGELIST

Jesus said to him:

JESUS

*Truly, I say to you: this very night,
before the cock crows,
you will disavow me three times.*

EVANGELIST

Peter said to him:

PETER

*And should I have to die with you,
I will not disavow you even then.*

EVANGELIST

All the disciples said similar things.

[25] CHORAL

Ich will hier bei dir stehen;
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht.
Wenn dein Herz wird erblassen
Im letzten Todesstoß,
Alsdenn will ich dich fassen
In meinen Arm und Schoß.

[25] CHORALE

*I will stand here beside you;
please do not despise me!
I will not take leave of you
when your heart breaks.
When your heart turns pale
in the final deathblow,
then I will embrace you
in my arms and bosom.*

[26] EVANGELISTA

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

JESUS

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

EVANGELISTA

Und nahm zu sich Petrum und die zween
Söhne Zebedäi und fing an zu trauern
und zu zagen. Da sprach Jesus zu ihnen:

JESUS

Meine Seele ist betrübt bis an den Tod,
bleibet hie und wachet mit mir!

[26] EVANGELIST

*Then Jesus came with them to a villa,
which was called Gethsemane,
and said to his disciples:*

JESUS

*Sit here, until I go over there
and pray.*

EVANGELIST

*And [he] took with him Peter and the two
sons of Zebedee and began to grieve
and lose heart. Then Jesus said to them:*

JESUS

*My soul is distressed, to the point of death;
remain here and stay alert with me!*

[27] RECITATIVO MIT CHORAL

(Nicholas Mulroy)

O Schmerz!

Hier zittert das gequälte Herz;
Wie sinkt es hin, wie bleicht sein Angesicht!

[27] RECITATIVE WITH CHORALE

(Nicholas Mulroy)

O agony!

*Here the afflicted heart trembles;
how it sinks to the ground, how his face pales!*

Was ist die Ursach aller solcher Plagen?

Der Richter führt ihn vor Gericht.

Da ist kein Trost, kein Helfer nicht.

Ach! meine Sünden haben dich geschlagen;

Er leidet alle Höllenqualen,

Er soll vor fremden Raub bezahlen.

Ich, ach Herr Jesu, habe dies verschuldet

Was du erduldet.

Ach könnte meine Liebe dir,

Mein Heil, dein Zittern und dein Zagen

Vermindern oder helfen tragen

Wie gerne blieb ich hier!

What is the cause of all such torments?

The judge leads him before the judgment seat.

There is no comfort, no helper, none.

Oh! my sins have struck you;

He suffers all the sorrows of hell;

he is expected to pay for others' robbery.

I, oh Lord Jesus, am at fault for this [torment]

that you are enduring.

Oh if only my love for you were able,

my Salvation, to alleviate or help you to bear

your trembling and your faintheartedness,

how happily would I remain here!

[28] ARIA MIT CHORUS

(Nicholas Mulroy)

Ich will bei meinem Jesu wachen,

So schlafen unsre Sünden ein.

Meinen Tod

Büßet seine Seelennot;

Sein Trauren machet mich voll Freuden.

Drum muß uns sein verdienstlich Leiden

Recht bitter und doch süße sein.

[28] ARIA WITH CHORUS

(Nicholas Mulroy)

I will stay alert beside my Jesus;

Our sins will fall asleep, then.

For my death

the anguish of his soul atones;

his grieving makes me joyful.

That is why to us his meritorious suffering

must be downright bitter, and yet sweet.

[29] EVANGELISTA

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

JESUS

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

[29] EVANGELIST

*And [Jesus] went forward a little,
fell down on his face, and prayed, saying:*

JESUS

*My Father, if it is possible, then make this
cup pass from me; yet, not as I will,
but rather as you will.*

[30] **RECITATIVO** (Brian Bannatyne-Scott)
Der Heiland fällt vor seinem Vater nieder;
Dadurch erhebt er mich und alle
Von unserm Falle
Hinauf zu Gottes Gnade wieder.
Er ist bereit,
Den Kelch, des Todes Bitterkeit
Zu trinken,
In welchen Sünden dieser Welt
Gegossen sind und häßlich stinken,
Weil es dem lieben Gott gefällt.

[30] **RECITATIVE** (Brian Bannatyne-Scott)
*The Saviour falls down before his Father;
thereby he lifts me and everyone
from our Fall
up to God's grace again.
He is prepared to drink
the cup, death's bitterness –
into which
the sins of this world
are poured, stinking repulsively –
since this is our dear God's will.*

[31] **ARIA** (Brian Bannatyne-Scott)
Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
Trink ich doch dem Heiland nach.
Denn sein Mund,
Der mit Milch und Honig fließet,
Hat den Grund
Und des Leidens herbe Schmach
Durch den ersten Trunk versüßet.

[31] **ARIA** (Brian Bannatyne-Scott)
*Happily will I be so kind as
to accept the cross and cup; indeed,
I drink following the example of the Saviour.
For his mouth,
which flows with milk and honey,
has sweetened the grounds
and the bitter humiliation of suffering
by the first sip.*

[32] **EVANGELISTA**
Und er kam zu seinen Jüngern und fand
sie schlafend und sprach zu ihnen:

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

[32] **EVANGELIST**
*And he came to his disciples and found
them asleep and said to them:*

JESUS
*Were you unable, then, to stay alert with me
for one hour? Stay alert and pray, that you do
not fall into temptation! The spirit is willing,
but the flesh is weak.*

EVANGELISTA
Zum andernmal ging er hin,
betete und sprach:

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

EVANGELIST
*For a second time he went forward
and prayed, saying:*

JESUS
*My Father, if it is not possible for this
cup to pass from me unless I drink it,
then your will be done.*

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

[33] **CHORALE**
*What my God wills, that always be done;
His will, it is for the best;
He is prepared to save those
who believe in Him steadfastly.
He saves [them] from anguish, this upright God,
and chastises in measure.
Whoever trusts in God, and builds upon Him
steadfastly, him He will not forsake.*

[34] **EVANGELISTA**
Und er kam und fand sie aber schlafend,
und ihre Augen waren voll Schlafs. Und er
ließ sie und ging abermal hin und betete
zum drittenmal und redete dieselbigen
Worte. Da kam er zu seinen Jüngern und
sprach zu ihnen:

[34] **EVANGELIST**
*And he came and found them asleep again,
and their eyes were heavy with sleep. And he
left them and went forward once more and
prayed for the third time, speaking the same
words. Then he came to his disciples and
said to them:*

JESUS
Ach! wollt ihr nun schlafen und ruhen?
Siehe, die Stunde ist hie, daß des
Menschen Sohn in der Sünder Hände

JESUS
*Oh! do you now want to sleep and rest? Look,
the hour is here when the Son of Man will be
given over into the hands of the sinners.*

überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.

EVANGELISTA

Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schwertern und mit Stangen von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: Welchen ich küssen werde, der ists, den greifet! Und alsbald trat er zu Jesu und sprach:

JUDAS

Gegrüßet seist du, Rabbi!

EVANGELISTA

Und küssete ihn.
Jesus aber sprach zu ihm:

JESUS

Mein Freund, warum bist du kommen?

EVANGELISTA

Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

Get up, let's go; look, there he is, the one who will betray me.

EVANGELIST

And while he was still speaking, look: Judas, one of the Twelve, came, and with him a great band, with swords and with clubs, from the chief priests and the elders of the people. And the betrayer had given them a sign, saying: "The man I shall kiss, he is the one – seize him!" And immediately he approached Jesus and said:

JUDAS

Greetings to you, rabbi!

EVANGELIST

*And [Judas] kissed him.
But Jesus said to him:*

JESUS

My friend, why have you come?

EVANGELIST

Then they stepped forward and laid their hands on Jesus and seized him.

[35] ARIA MIT CHORUS

(Susan Hamilton, Clare Wilkinson)
So ist mein Jesus nun gefangen.
Laßt ihn, haltet, bindet nicht!
Mond und Licht

[35] ARIA WITH CHORUS

(Susan Hamilton, Clare Wilkinson)
*My Jesus is now captured, then.
Leave him, stop, do not bind him!
Moon and light*

Ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.
Laßt ihn, haltet, bindet nicht!
Sie führen ihn, er ist gebunden.

[36] CHORI

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

[37] EVANGELISTA

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

JESUS

Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinst du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllt? Es muß also gehen.

*has set in agony,
since my Jesus is captured.
Leave him, stop, do not bind him!
They lead him away; he is bound.*

[36] CHORUS

*Are lightning and thunder
vanished in clouds?
Open up the fiery bottomless pit, o hell;
smash,
ruin,
swallow up,
break to pieces
with sudden fury
that false betrayer,
that murderous blood!*

[37] EVANGELIST

And look: one of those who were with Jesus, put his hand out [upon his sword], and struck the high priest's servant, cutting off one of his ears. Then Jesus said to him:

JESUS

*Put your sword in its place;
for whoever takes up the sword,
he shall perish by the sword. Or do you think that I couldn't ask of my Father that he send me more than twelve legions of angels? But how then would scripture be fulfilled? This is the way it has to go.*

EVANGELISTA

Zu der Stund sprach Jesus zu den Scharen:

JESUS

Ihr seid ausgegangen als zu einem Mörder, mit Schwertern und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten.

EVANGELISTA

Da verließen ihn alle Jünger und flohen.

[38] CHORAL

O Mensch, beweine deine Sünde groß,
Darum Christus seines Vaters Schoß
Äußert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden.
Den Toten er das Leben gab
Und legt darbei all Krankheit ab,
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trüg unsrer Sünden schwere Bürd
Wohl an dem Kreuze lange.

EVANGELIST

At that hour Jesus said to the bands:

JESUS

You have gone out with swords and with clubs to ensnare me, as though to a murderer; yet daily in the Temple I have sat with you teaching, and you did not seize me. But all of this has taken place, that the scriptures of the prophets would be fulfilled.

EVANGELIST

Then all the disciples deserted him and fled.

[38] CHORALE

*O humankind, bewail your great sin, for which Christ gave up his Father's bosom and came to earth.
Of a virgin pure and tender he was born here, for us:
it was his will that he become the mediator.
The dead he gave life,
and in so doing put away every illness, until the time pressed forth that he would be sacrificed for us, bearing the heavy burden of our sin long indeed upon the cross.*

DISC TWO - Part Two**[1] ARIA MIT CHORUS** (Clare Wilkinson)

Ach, nun ist mein Jesus hin!
Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?
Ist es möglich, kann ich schauen?
Wo hat sich dein Freund hingewandt?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
So wollen wir mit dir ihn suchen.
Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?

[1] ARIA WITH CHORUS (Clare Wilkinson)

*Oh, now my Jesus is gone!
Where then is your beloved gone,
O you most beautiful among women?
Is it possible, can I [bear to] look?
Where has your beloved turned to?
Oh! my lamb in tiger-claws,
oh! where is my Jesus gone?
We will seek him with you, then.
Oh! what shall I tell my soul
when it anxiously questions me?
Oh! where is my Jesus gone?*

[2] EVANGELISTA

Die aber Jesum gegriffen hatten, führten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammelt hatten. Petrus aber folgte ihm nach von ferne bis in den Palast des Hohenpriesters und ging hinein und setzte sich bei die Knechte, auf daß er sähe, wo es hinaus wollte. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis wider Jesum, auf daß sie ihn töteten, und funden keines.

[2] EVANGELIST

But those who had seized Jesus led him to the high priest Caiaphas, where the scripture experts and elders had gathered. But Peter followed him from a distance, up to the palace of the High Priest, and went in and sat down with the servants, so that he might see where this would end up. But the chief priests and elders and the entire council sought false testimony against Jesus, so that they might kill him; and [they] found none.

[3] CHORAL

Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem Gdicht,

[3] CHORALE

*For me the world has miscarried justice
with lies and with false declaration,*

Viel Netz und heimlich Stricke.
Herr, nimm mein wahr in dieser Gfah,
Bhüt mich für falschen Tücken!

*[with] many nets and secret snares.
Lord, attend to me in this danger;
guard me in the face of false malice!*

Und daß wir in dergleichen Pein
Ihm sollen ähnlich sein
Und in Verfolgung stille schweigen.

*and that we in similar pain
should be like him
and remain silent in persecution.*

[4] **EVANGELISTA**

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

TESTIS I/II

Er hat gesagt: Ich kann den Tempel
Gottes abbrechen und in dreien Tagen
denselben bauen.

EVANGELISTA

Und der Hohepriester stund auf
und sprach zu ihm:

PONTIFEX

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

EVANGELISTA

Aber Jesus schwieg stille.

[4] **EVANGELIST**

*And although many false testifiers
stepped forward, still they found none.
Finally, two false testifiers stepped
forward, declaring:*

WITNESS I/II

*He has said: "I am able to break down
the Temple of God and build it in
three days."*

EVANGELIST

*And the high priest stood up
and said to him:*

HIGH PRIEST

*Do you answer nothing to what these
men are testifying against you?*

EVANGELIST

But Jesus remained silent.

[6] **ARIA** (Malcolm Bennett)

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

[6] **ARIA** (Malcolm Bennett)

*Patience!
when false tongues stab me.
If I should suffer, against any fault of mine,
disgrace and derision,
ah, then may our dear God avenge
my heart's innocence.*

[7] **EVANGELISTA**

Und der Hohepriester antwortete und
sprach zu ihm:

PONTIFIX

Ich beschwöre dich bei dem lebendigen Gott,
daß du uns sagest, ob du sieist Christus, der
Sohn Gottes?

EVANGELISTA

Jesus sprach zu ihm:

JESUS

Du sagests. Doch sage ich euch: Von nun an
wirds geschehen, daß ihr sehen werdet des
Menschen Sohn sitzen zur Rechten der Kraft
und kommen in den Wolken des Himmels.

EVANGELISTA

Da zerriß der Hohepriester seine Kleider
und sprach:

[7] **EVANGELIST**

*And the high priest answered,
saying to him:*

HIGH PRIEST

*I adjure you by the living God that you
tell us whether you are Christ,
the Son of God?*

EVANGELIST

Jesus said to him:

JESUS

*You are saying so. Yet I say to you: From now
on it will take place that you will see the
Son of Man sitting at the right [hand] of the
Power and coming on the clouds of heaven.*

EVANGELIST

*Then the high priest rent his clothing
and said:*

[5] **RECITATIVO** (Malcolm Bennett)

Mein Jesus schweigt
Zu falschen Lügen stille,
Um uns damit zu zeigen,
Daß sein Erbarmens voller Wille
Vor uns zum Leiden sei geneigt,

[5] **RECITATIVE** (Malcolm Bennett)

*My Jesus remains silent
at false lies,
in order thereby to show us
that his merciful will
is inclined to suffer for us,*

<p>PONTIFEX Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehört. Was dünket euch?</p>	<p>HIGH PRIEST <i>He has blasphemed God; what further need do we have of testimony? Look, now you have heard his blasphemy of God. What does it seem to you?</i></p>	<p>ANCILLA I Und du warest auch mit dem Jesu aus Galiläa.</p>	<p>MAID I <i>And you too were with that Jesus from Galilee.</i></p>
<p>EVANGELISTA Sie antworteten und sprachen:</p>	<p>EVANGELIST <i>They answered, saying:</i></p>	<p>EVANGELISTA Er leugnete aber vor ihnen allen und sprach:</p>	<p>EVANGELIST <i>But he denied it before them all, saying:</i></p>
<p>[8] CHORI Er ist des Todes schuldig!</p>	<p>[8] CHORUS <i>He is deserving of death!</i></p>	<p>PETRUS Ich weiß nicht, was du sagest.</p>	<p>PETER <i>I do not know what you're talking about.</i></p>
<p>[9] EVANGELISTA Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen:</p>	<p>[9] EVANGELIST <i>Then they spat out in his face and struck him with fists. But some struck him in the face and said:</i></p>	<p>EVANGELISTA Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren:</p>	<p>EVANGELIST <i>But when he went out to the door, another [maid] saw him and said to those who were there:</i></p>
<p>[10] CHORI Weissage uns, Christe, wer ists, der dich schlug?</p>	<p>[10] CHORUS <i>Prophecy to us, Christ: who is the one that struck you?</i></p>	<p>ANCILLA II Dieser war auch mit dem Jesu von Nazareth.</p>	<p>MAID II <i>This one too was with that Jesus of Nazareth.</i></p>
<p>[11] CHORAL Wer hat dich so geschlagen, Mein Heil, und dich mit Plagen So übel zugericht? Du bist ja nicht ein Sünder Wie wir und unsre Kinder, Von Missetaten weißt du nicht.</p>	<p>[11] CHORALE <i>Who has struck you so, my Salvation, and beat you up so badly, causing plague-spots? You are by no means a sinner, like we and our children [are]; you do not know of any misdeeds.</i></p>	<p>EVANGELISTA Und er leugnete abermal und schwur dazu:</p>	<p>EVANGELIST <i>And he denied it once more, taking an oath to it:</i></p>
<p>[12] EVANGELISTA Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach:</p>	<p>[12] EVANGELIST <i>But Peter sat outside, in the [courtyard of the] palace; and a maid approached him and said:</i></p>	<p>PETRUS Ich kenne des Menschen nicht.</p>	<p>PETER <i>I do not know of the man.</i></p>
		<p>EVANGELISTA Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro:</p>	<p>EVANGELIST <i>And after a little while, those who were standing there stepped forward and said to Peter:</i></p>
		<p>[13] CHORI Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.</p>	<p>[13] CHORUS <i>Truly, you are also one of them; for your way of speaking betrays you.</i></p>
		<p>[14] EVANGELISTA Da hub er an, sich zu verfluchen und zu schwören:</p>	<p>[14] EVANGELIST <i>Then he started to curse at himself and to take an oath:</i></p>

PETRUS

Ich kenne des Menschen nicht.

EVANGELISTA

Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen. Und ging heraus und weinete bitterlich.

PETER

I do not know of the man.

EVANGELIST

And immediately the cock crowed. Then Peter remembered the words of Jesus, when he said to him: "Before the cock has crowed, you will disavow me three times." And [Peter] went out and wept bitterly.

[15] ARIA (Clare Wilkinson)

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

[15] ARIA (Clare Wilkinson)

*Have mercy,
my God, for the sake of my tears!
Look here –
[my] heart and eyes weep before you
bitterly.*

[16] CHORAL

Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld;
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets in mir finde.

[16] CHORALE

*Though I have turned aside from You,
I do, indeed, come back;
Your Son has indeed reconciled [the ledger] for us
by his fear, and [his] death pains.
I do not contest my debt;
but Your grace and favor
is much greater than the sin
that I find ever within myself.*

[17] EVANGELISTA

Des Morgens aber hielten alle
Hohepriester und die Ältesten des Volks
einen Rat über Jesum, daß sie ihn töteten.

[17] EVANGELIST

*When morning arrived, however, all the chief
priests and the elders of the people held a council
about Jesus, so that they might kill him.*

Und bunden ihn, führeten ihn hin und
überantworteten ihn dem Landpfleger
Pontio Pilato. Da das sahe Judas, der ihn
verraten hatte, daß er verdammt war
zum Tode, gereuete es ihn, und brachte
herwieder die dreißig Silberlinge den
Hohenpriestern und Ältesten und sprach:

JUDAS

Ich habe übel getan, daß ich unschuldig
Blut verraten habe.

EVANGELISTA

Sie sprachen:

[18] CHORI

Was gehet uns das an? Da siehe du zu!

[19] EVANGELISTA

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

PONTIFEX I/II

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

[20] ARIA (Brian Bannatyne-Scott)

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

*And [they] bound him, led him forth and
handed him over to the governor, Pontius
Pilate. When Judas, who had betrayed him,
saw this, that he had been condemned to
death, it made him remorseful, and [he]
brought back the thirty pieces of silver to the
chief priests and elders, saying:*

JUDAS

*I have done evil by betraying
innocent blood.*

EVANGELIST

They said:

[18] CHORUS

What has that got to do with us? You see to it, then!

[19] EVANGELIST

*And throwing the pieces of silver into
the Temple, he departed, went away, and
hanged himself. But the chief priests took
the pieces of silver and said:*

PRIEST I/II

*It isn't proper that we put them into the
offering box, for it is blood money.*

[20] ARIA (Brian Bannatyne-Scott)

*Give me back my Jesus!
Look, the lost son
throws the money, the wages for murder,
down to your feet!*

[21] EVANGELISTA

Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag. Da ist erfüllet, das gesagt ist durch den Propheten Jeremias, da er spricht: Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat. Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach:

PILATUS

Bist du der Jüden König?

EVANGELISTA

Jesus aber sprach zu ihm:

JESUS

Du sagests.

EVANGELISTA

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

PILATUS

Hörest du nicht, wie hart sie dich verklagen?

[21] EVANGELIST

But they held a council and bought a potter's field with them for the burial of pilgrims. That is why this same field has been called the Field of Blood to this day. And so is fulfilled what is told by the prophet Jeremiah, when he says: "They have taken thirty pieces of silver, with which the Sold One was paid for, whom they bought from the children of Israel, and have given them for a potter's field, as the Lord has commanded me." But Jesus stood before the governor; and the governor questioned him, saying:

PILATE

Are you the King of the Jews?

EVANGELIST

But Jesus said to him:

JESUS

You are saying so.

EVANGELIST

And when he was accused by the chief priests and elders, he answered nothing. Then Pilate said to him:

PILATE

Do you not hear how harshly they accuse you?

EVANGELISTA

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

[22] CHORAL

Befiehl du deine Wege
Und was dein Herze kränkt
Der allertreusten Pflege
Des, der den Himmel lenkt.
Der Wolken, Luft und Winden
Gibt Wege, Lauf und Bahn,
Der wird auch Wege finden,
Da dein Fuß gehen kann.

[23] EVANGELISTA

Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hieß Barrabas. Und da sie versammelt waren, sprach Pilatus zu ihnen:

PILATUS

Welchen wollet ihr, daß ich euch losgebe? Barrabam oder Jesum, von dem gesagt wird, er sei Christus?

EVANGELISTA

Denn er wußte wohl, daß sie ihn aus Neid überantwortet hatten. Und da er auf dem

EVANGELIST

And he answered him not to one word, insomuch that even the governor was greatly amazed.

[22] CHORALE

*Command your ways,
and whatever weighs down your heart,
to the most faithful caretaking of all,
from the One who guides heaven.
He who grants clouds, air, and winds
their ways, course, and route –
He will also find ways
where you can set foot.*

[23] EVANGELIST

But during the Festival the governor was accustomed to releasing a prisoner to the people, whomever they wished. But at that time he had a prisoner, a standout from the others, who was called Barabbas. And when they were gathered, Pilate said to them:

PILATE

Which one do you want me to release to you? Barabbas; or Jesus, of whom it is said, "he is the Christ"?

EVANGELIST

For he was well aware that they had handed him over out of envy. And when

Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen:

UXOR PILATI

Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen!

EVANGELISTA

Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabas bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen:

PILATUS

Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?

EVANGELISTA

Sie sprachen:

CHORI

Barrabam!

EVANGELISTA

Pilatus sprach zu ihnen:

PILATUS

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

EVANGELISTA

Sie sprachen alle:

he was sitting on the judgment seat, his wife sent word to him:

WIFE OF PILATE

Have nothing to do with this righteous one; I have suffered much today in a dream on his account!

EVANGELIST

But the chief priests and the elders persuaded the people that they should ask for Barabbas and destroy Jesus. Now at this the governor answered, saying to them:

PILATE

Of these two, which one do you want me to have to release to you?

EVANGELIST

They said:

CHORUS

Barabbas!

EVANGELIST

Pilate said to them:

PILATE

What, then, should I do with Jesus, of whom it is said, "he is the Christ"?

EVANGELIST

They all said:

[24] CHORI

Laß ihn kreuzigen!

[24] CHORUS

Have him crucified!

[25] CHORAL

Wie wunderbarlich ist doch diese Strafe!
Der gute Hirte leidet für die Schafe,
Die Schuld bezahlt der Herre, der Gerechte,
Für seine Knechte.

[25] CHORALE

*How full of wonder is this punishment!
The good shepherd suffers for the sheep;
the Lord, the righteous one, pays the debt
for his servants.*

[26] EVANGELISTA

Der Landpfleger sagte:

[26] EVANGELIST

The governor said:

PILATUS

Was hat er denn Übels getan?

PILATE

What evil thing has he done, then?

[27] RECITATIVO (Susan Hamilton)

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

[27] RECITATIVE (Susan Hamilton)

*He has done good to us all:
the blind he gave sight;
the lame he made able to go about;
he told us his Father's Word;
he drove demons away;
the distressed he has helped to their feet;
he received and accepted the sinners.
Nothing else has my Jesus done.*

[28] ARIA (Susan Hamilton)

Aus Liebe,
Aus Liebe will mein Heiland sterben,
Von einer Sünde weiß er nichts,
Daß das ewige Verderben

[28] ARIA (Susan Hamilton)

*Out of love,
out of love my Savior is willing to die –
he knows not a single sin –
so that eternal ruin,*

Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

*and the punishment of the [Day of]
Judgment, would not remain upon my soul.*

[29] **EVANGELISTA**

Sie schriean aber noch mehr
und sprachen:

CHORI

Laß ihn kreuzigen!

[29] **EVANGELIST**

*But they shouted out yet more,
saying:*

CHORUS

Have him crucified!

[30] **EVANGELISTA**

Da aber Pilatus sahe, daß er nichts
schaffete, sondern daß ein viel größerer
Getümmel ward, nahm er Wasser und
wusch die Hände vor dem Volk
und sprach:

PILATUS

Ich bin unschuldig an dem Blut dieses
Gerechten, sehet ihr zu!

EVANGELISTA

Da antwortete das ganze Volk und sprach:

[30] **EVANGELIST**

*But when Pilate saw that he could do
nothing – rather, that a much greater
commotion was developing – he took
water and washed his hands before the
people and said:*

PILATE

*I am innocent of the blood of this
righteous one – you see to it!*

EVANGELIST

Then the entire people answered, saying:

[31] **CHORI**

Sein Blut komme über uns
und unsre Kinder.

[31] **CHORUS**

*His blood come over us
and our children.*

[32] **EVANGELISTA**

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

[32] **EVANGELIST**

*Then he released Barabbas to them;
but Jesus he had scourged, and handed
him over so that that he would
be crucified.*

[33] **RECITATIVO** (Annie Gill)

Erbarm es Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweicht euch
Der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

[33] **RECITATIVE** (Annie Gill)

*For the love of God!
Here the Savior stands, bound.
O scourging, o blows, o wounds!
You executioners, halt!
Does not
the soul's agony,
the sight of such misery soften you?
Oh indeed! you have a heart
that must be like the torture column,
and a great deal harsher still.
Have mercy; halt!*

[34] **ARIA** (Annie Gill)

Können Tränen meiner Wangen
Nichts erlangen,
O, so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein!

[34] **ARIA** (Annie Gill)

*If the tears of my cheeks cannot
achieve anything,
o, then take in my heart!
But let it, at the streams –
when the wounds [of Jesus] generously bleed –
also be the offering basin!*

DISC THREE - Part Two continued

[1] **EVANGELISTA**

Da nahmen die Kriegsknechte des
Landpflegers Jesum zu sich in das
Richthaus und sammleten über ihn die
ganze Schar und zogen ihn aus und
legeten ihm einen Purpurmantel an und
flochten eine dornene Krone und setzten
sie auf sein Haupt und ein Rohr in seine

[1] **EVANGELIST**

*Then the governor's soldiers took Jesus
with them into the hall of judgment and
the entire band gathered about him, and
undressed him and laid on him a purple
cloak, and braided a crown of thorns and
placed it on his head; and placed a reed
in his right hand and kneeled before him,*

rechte Hand und beugeten die Knie vor ihm und spotteten ihn und sprachen:

- [2] **CHORI**
Gegrüßet seist du, Jüdenkönig!
- [3] **EVANGELISTA**
Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.
-
- [4] **CHORAL**
O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret,
Gegrüßet seist du mir!
- Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so bespeit;
Wie bist du so erbleicht!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
So schändlich zugericht?
-
- [5] **EVANGELISTA**
Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus und zogen ihm seine Kleider an und führten ihn hin,

deriding him and saying:

- [2] **CHORUS**
Greetings to you, King of the Jews!
- [3] **EVANGELIST**
And spat on him, and took the reed and struck his head with it.
-
- [4] **CHORALE**
*O head full of blood and wounds,
full of agony and full of scorn;
o head, bound in derision
with a crown of thorns;
o head – at other times adorned beautifully
with highest honor, and decoration,
but now highly disgraced:
my greetings to you!*
- You noble face – before which, at other times, stands alarmed, and shies away, the great weight of the world – how you are bespattered; how you are gone pale!
Who has blemished your eye's gleam – which no other gleam can equal – so dreadfully?*
-
- [5] **EVANGELIST**
And when they had ridiculed him, they took the cloak off him and put his [own] clothing on him, and led him forth, that

daß sie ihn kreuzigten. Und indem sie hinausgingen, funden sie einen Menschen von Kyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.

- [6] **RECITATIVO** (Matthew Brook)
Ja freilich will in uns das Fleisch und Blut
Zum Kreuz gezwungen sein;
Je mehr es unsrer Seele gut,
Je herber geht es ein.
-
- [7] **ARIA** (Matthew Brook)
Komm, süßes Kreuz, so will ich sagen,
Mein Jesu, gib es immer her!
Wird mir mein Leiden einst zu schwer,
So hilfst du mir es selber tragen.
-
- [8] **EVANGELISTA**
Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischt; und da ers schmeckte, wollte ers nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und warfen das Los darum, auf daß erfüllet würde, das gesagt ist durch den Propheten: Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen. Und sie saßen allda und hüteten sein. Und oben zu seinen

they might crucify him. And as they were going out, they found a man from Cyrene named Simon; they coerced him to bear his [Jesus'] cross for him.

- [6] **RECITATIVE** (Matthew Brook)
*Yes surely, the flesh and blood in us must be coerced to the cross;
the more good it [the cross] does our soul,
the more bitterly it is received.*
-
- [7] **ARIA** (Matthew Brook)
*So I will say, "Come, sweet cross";
my Jesus, give it ever here!
If my suffering at any point seems too heavy to me,
then you will help me bear it myself.*
-
- [8] **EVANGELIST**
*And when they came to the place named Golgotha, which translated is "Place of Skulls," they gave him vinegar mixed with gall to drink; and when he tasted it, he did not want to drink it. But having crucified him, they parted his clothes and cast lots for them, so that what is told by the prophet would be fulfilled: "They have parted my clothing among themselves, and about my garment they have cast lots."
And they sat there keeping guard over him. And above his head they tacked up,*

Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: Dies ist Jesus, der Jüden König. Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

written, the reason for his death, namely: "This is Jesus, the King of the Jews." And then two murderers were crucified with him, one on the right and one on the left. But those passing by scoffed him, shaking their heads and saying:

[9] **CHORI**

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

[9] **CHORUS**

You who destroys the Temple of God and builds it in three days, save yourself! If you are God's Son, then climb down from the cross!

[10] **EVANGELISTA**

Desgleichen auch die Hohenpriester spotteten sein samt den Schriftgelehrten und Ältesten und sprachen:

[10] **EVANGELIST**

Similarly also the chief priests derided him along with the scripture experts and elders, saying:

[11] **CHORI**

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

[11] **CHORUS**

Others he has saved, and he cannot save himself. If he is the King of Israel, then he should climb [down] from the cross now and then we will believe him. He trusted in God – who may redeem him now, should He desire him – for he has said: "I am God's Son."

[12] **EVANGELISTA**

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

[12] **EVANGELIST**

Similarly also the murderers who were crucified with him reviled him.

[13] **RECITATIVO** (Clare Wilkinson)

Ach Golgatha, unselges Golgatha!
Der Herr der Herrlichkeit muß schimpflich hier verderben,
Der Segen und das Heil der Welt
Wird als ein Fluch ans Kreuz gestellt.
Der Schöpfer Himmels und der Erden
Soll Erd und Luft entzogen werden.
Die Unschuld muß hier schuldig sterben,
Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!

[13] **RECITATIVE** (Clare Wilkinson)

*Oh Golgotha, unhallowed Golgotha!
The Lord of glory must be ruined here disgracefully;
the blessing and the Salvation of the world
is set up on the cross as a curse.
The creator of heaven and earth
shall be withdrawn from earth and air.
Here innocence must die guilty;
this disturbs my soul;
oh Golgotha, unhallowed Golgotha!*

[14] **ARIA MIT CHORUS** (Clare Wilkinson)

Sehet, Jesus hat die Hand,
Uns zu fassen, ausgespannt,
Kommt! – Wohin? – in Jesu Armen
Sucht Erlösung, nehmt Erbarmen,
Suchet! – Wo? – in Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlaßnen Küchlein ihr,
Bleibet – Wo? – in Jesu Armen.

[14] **ARIA WITH CHORUS** (Clare Wilkinson)

*Look, Jesus has stretched out his hand
to embrace us;
come! – where? – in Jesus' arms
seek redemption, take in mercy;
seek! – where? – in Jesus' arms
Live, die, rest here,
you forsaken chicks, you;
remain – where? – in Jesus' arms.*

[15] **EVANGELISTA**

Und von der sechsten Stunde an war eine Finsternis über das ganze Land bis zu der neunten Stunde. Und um die neunte Stunde schrie Jesus laut und sprach:

[15] **EVANGELIST**

And from the sixth hour on, there was a darkness over the entire land, until the ninth hour. And at the ninth hour, Jesus shouted out loudly, saying:

JESUS
Eli, Eli, lama asabthani?

JESUS
Eli, Eli, lama asabthani?

EVANGELISTA

Das ist: Mein Gott, mein Gott, warum hast du mich verlassen? Etliche aber, die da stunden, da sie das hörten, sprachen sie:

[16] CHORI

Der rufet dem Elias!

EVANGELISTA

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

[17] CHORI

Halt! laß sehen, ob Elias komme und ihm helfe?

[18] EVANGELISTA

Aber Jesus schrie abermal laut, und verschied.

[19] CHORAL

Wenn ich einmal soll scheiden,
So scheid nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du denn herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiß mich aus den Ängsten
Kraft deiner Angst und Pein!

EVANGELIST

That is: "My God, my God, why have you forsaken me?" But some who were standing there, when they heard this, said:

[16] CHORUS

He is calling to Elijah!

EVANGELIST

And promptly one of them ran and took a sponge and filled it with vinegar, and put it on a reed, and gave him to drink. But the others said:

[17] CHORUS

Wait! let us see: might Elijah come and save him?

[18] EVANGELIST

But Jesus again shouted out loudly, and departed this life.

[19] CHORALE

*When some day I am to part [from this world],
then do not part from me;
when I am to suffer death,
then do make your appearance!
When in my heart I feel the
most afraid of all,
then tear me out of my fears
by dint of your fear and pain!*

[20] EVANGELISTA

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von obenan bis untenaus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen, die da schiefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahren Jesum, da sie sahen das Erdbeben und was da geschah, erschrakten sie sehr und sprachen:

[21] CHORI

Wahrlich, dieser ist Gottes Sohn gewesen.

[22] EVANGELISTA

Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa und hatten ihm gedienet, unter welchen war Maria Magdalena, und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi. Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

[20] EVANGELIST

And look: the veil in the Temple rent in two pieces, from top to bottom. And the earth quaked, and the rocks rent, and the graves opened, and the bodies of many saints sleeping there arose and went out of the graves after his resurrection and came into the holy city and appeared to many. But when the captain and those who were with him safeguarding Jesus saw the earthquake and what was taking place there, they were exceedingly frightened and said:

[21] CHORUS

Truly, this one was God's Son.

[22] EVANGELIST

And there were many women looking on, from afar, who had followed [Jesus] from Galilee and served him, among whom was Mary Magdalene, and Mary (the mother of James and Joses), and the mother of the children of Zebedee. But in the evening came a rich man from Arimathea, called Joseph, who was also a disciple of Jesus; he went to Pilate and asked him for Jesus' corpse. Then Pilate commanded that it should be given to him.

[23] **RECITATIVO** (Matthew Brook)
Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drücket ihn der Heiland nieder.
Am Abend kam die Taube wieder
Und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedensschluß ist
nun mit Gott gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kömmt zur Ruh,
Ach! liebe Seele, bitte du,
Geh, lasse dir den toten Jesum schenken,
O heilsames, o köstlichs Angedenken!

[23] **RECITATIVE** (Matthew Brook)
*In the evening, when it was cool,
Adam's Fall became manifest;
in the evening the Saviour overwhelmed him.
In the evening the dove came back,
bearing an olive leaf in its mouth.
O lovely time! O evening hour!
The peace-treaty is now made with God,
for Jesus has accomplished his
[Godly aims in dying on the] cross.
His corpse comes to rest;
oh! dear soul, ask for the favor:
go, let the death-stricken Jesus be given to you;
o wholesome, o precious remembrance!*

[24] **ARIA** (Matthew Brook)
Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für
Seine süße Ruhe haben.
Welt, geh aus, laß Jesum ein!

[24] **ARIA** (Matthew Brook)
*Make yourself pure, my heart;
I wish to bury Jesus himself [inside my heart].
For within me shall he now,
ever and ever,
have his sweet rest.
World, get out [of my heart]; let Jesus in!*

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

[25] **EVANGELIST**
*And Joseph took the body and wrapped
it in a clean linen shawl and laid it in his
own new grave, which he had had hewn in
a rock; and [he] rolled a great stone before
the door of the grave, and went away. But
Mary Magdalene was there and the other
Mary, sitting over against the grave. When*

satzten sich gegen das Grab. Des andern
Tages, der da folget nach dem Rüsttage,
kamen die Hohenpriester und Pharisäer
sämtlich zu Pilato und sprachen:

*the next day arrived, the one that
followed after the day of preparation,
the chief priests and Pharisees all
together came to Pilate, saying:*

[26] **CHORI**
Herr, wir haben gedacht, daß dieser
Verführer sprach, da er noch lebete: Ich
will nach dreien Tagen wieder auferstehen.
Darum befiehl, daß man das Grab verwahre
bis an den dritten Tag, auf daß nicht seine
Jünger kommen und stehlen ihn und sagen
zu dem Volk: Er ist auferstanden von den
Toten, und werde der letzte Betrug ärger
denn der erste!

[26] **CHORUS**
*Lord [Pilate], we have kept in mind that
when he was still living this seducer
said: "I will rise again after three days."
Command therefore that the grave be
secured until the third day, so that his
disciples will not come and steal him and
say to the people: "He is risen from the
dead," and the final deception become
greater than the first!*

[27] **EVANGELISTA**
Pilatus sprach zu ihnen:

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

[27] **EVANGELIST**
Pilate said to them:

PILATE
*There, the guards are yours; go forth and
make it secure, [as well] as you know how!*

EVANGELISTA
Sie gingen hin und verwahreten das
Grab mit Hütern und versiegelten den Stein.

EVANGELIST
*They went forth and secured the grave
with guards and sealed the stone.*

[28] **RECITATIVO MIT CHORUS**
Nun ist der Herr zur Ruh gebracht.
Mein Jesu, gute Nacht!
Die Müh ist aus, die unsre Sünden
ihm gemacht.

[28] **RECITATIVE WITH CHORUS**
Now the Lord is laid to rest.
My Jesus, good night!
The trouble is over that our sins
have caused him.

Mein Jesu, gute Nacht!
O selige Gebeine,
Seht, wie ich euch mit Buß
und Reu beweine,
Daß euch mein Fall in solche
Not gebracht!
Mein Jesu, gute Nacht!
Habt lebenslang
Vor euer Leiden tausend Dank,
Daß ihr mein Seelenheil so
wert geacht'.
Mein Jesu, gute Nacht!

*My Jesus, good night!
O hallowed bones [of Jesus],
look, how I bewail you with penitence
and remorse –
that my Fall has brought you to
such anguish!
My Jesus, good night!
[You bones of Jesus, please] have lifelong
a thousand thanks for your suffering,
for having valued the salvation of my
soul so highly.
My Jesus, good night!*

[29] **CHORUS**
Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruhet sanfte, ruhet wohl!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhe-kissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern
da die Augen ein.
Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!

[29] **CHORUS**
*With tears we sit down
and call to you in the grave:
rest in peace, in peace rest!
Rest in peace, rest well!
Rest, you worn-out members!
Your grave and tombstone
shall be to our anxious conscience
a comfortable resting cushion
and the soul's resting place.
There with highest pleasure our eyes
will fall into slumber.
With tears we sit down
and call to you in the grave:
rest in peace, in peace rest!*

Translation from

Michael Marissen, *Bach's Oratorios - The Parallel German-English Texts, With Annotations*
(New York and Oxford: Oxford University Press, forthcoming c.2008).

Dunedin Consort and Players

DIRECTOR JOHN BUTT
CHOIR ONE Susan Hamilton, Clare Wilkinson, Nicholas Mulroy, Matthew Brook
CHOIR TWO Cecilia Osmond, Annie Gill*, Malcolm Bennett**, Brian Bannatyne-Scott

OTHER VOCALISTS
Soprano in ripieno: Ali Darragh, Frances Cooper
Ancilla I & II and Uxor Pilatus: Ali Darragh
Petrus, Pilatus, Pontifex, Pontifex II: Michael Wallace
Judas, Pontifex I: Roderick Bryce

ORCHESTRA 1
violin 1: Simon Jones, Andrea Morris
violin 2: Ruth Slater, Huw Daniel
viola: Jane Rogers
cello: Richard Tunnicliffe
violone: William Hunt
viola de gamba: Jonathan Manson
flutes: Rachel Beckett, Graham O'Sullivan
oboes: Patrick Beaugiraud, Yann Miriel
organ: Robert Quinney, John Butt***

ORCHESTRA 2
violin 1: Elizabeth Blumenstock, Sarah Bevan-Baker
violin 2: William Thorp, Nia Lewis
viola: Trevor Jones
cello: Christopher Suckling
violone: Jan Spencer
viola de gamba: Richard Tunnicliffe
flutes: Hazel Woodcock, Fiona Ferguson
oboes: Anna Starr, Rachel Baldock
harpsichord: John Butt

* Witness 1

** Witness 2

*** Recitatives; Arias: Disc 2, Track 15 and Disc 3, Track 7

Dunedin Consort and Players

Founded by Susan Hamilton and Ben Parry in 1996, the Scottish-based Dunedin Consort celebrated its tenth anniversary with the release of their recording of Handel's 'Dublin' *Messiah* (Linn CKD 285). This was the winner of the Classic FM Gramophone Award for Best Baroque Vocal Album in 2007 and the 2008 Midem Baroque Award. Since Ben Parry's departure in 2003, John Butt and Philip Hobbs (2007) have joined Susan Hamilton as artistic directors. John Butt is musical director for all larger projects and under him, the group has consolidated its existing strength in the Baroque repertoire, together with the development of the Dunedin Players as an ensemble dedicated to performance with period instruments. The group also continues to commission new pieces to complement the old: William Sweeney, Errollyn Wallen, Peter Nelson and Sally Beamish have recently written or arranged works to complement the era of George Buchanan, the *Song of Songs* settings of Heinrich Schütz, the motets of Bach and the tercentenary of Buxtehude's death.

The Consort has appeared at festivals in Belgium, Canada, France, Italy, Spain, Northern Ireland and the Channel Islands as well as at the Edinburgh International Festival. It has worked in collaboration with ensembles including the BBC Scottish Symphony Orchestra, Sinfonia 21, Scottish Ensemble, Mr McFall's Chamber, Paragon Ensemble, Florilegium, La Serenissima and the Scottish Chamber Orchestra, has appeared on the major BBC television channels, and been broadcast on Radio 3 and BBC Scotland.

The Consort has also, under the direction of Ben Parry, recorded works by Copland and Barber (Linn CKD 117), and appears on the recordings of Mozart's operas *Il Seraglio* and *Idomeneo* with Sir Charles Mackerras and the Scottish Chamber Orchestra. Music by William Byrd and Thomas Tallis and a recording of *The People's Mass*, were released on the Delphian label, as well as Corrinna Hewat's *Silhouette*, which the ensemble premiered on the Island of Mull in 2003.



John Butt director

John Butt is Gardiner Chair of Music at the University of Glasgow. The majority of his performance activity since 2003 has been as musical director of the Dunedin Consort, involving numerous performances of both Baroque and Contemporary repertoire. He has made 11 recordings on organ, harpsichord and clavichord with Harmonia Mundi (France), including the Bach organ sonatas, the toccatas and Schübler chorales. He has also recorded Elgar's complete organ music and made several recordings for the BBC. As soloist and conductor he has performed throughout the world, including the Göttingen Handel Festsspiele, Philharmonia Baroque and the Berkeley Festival (where he directed a newly discovered Scarlatti opera in 1996); recent recital tours have taken him to the USA, Canada, Germany, Bermuda, Istanbul, Poland

and Korea. In 2008 he (together with Kevin Bowyer) will perform the entire organ works of Olivier Messiaen.

As a musicologist, John has published five books with Cambridge University Press, relating to Bach, the baroque period, modernity and our contemporary culture of historical performance. He has written numerous articles and reviews and has several essays in the Oxford and Cambridge *Companions to Bach*, *New Grove 2* and the Cambridge *History of Nineteenth-Century Music*. He is also co-editor of the Cambridge *History of Seventeenth-Century Music*. His book, *Bach's Dialogue with Modernity: Perspectives on the Passions*, will be appearing in 2009. John has been elected to Fellowship of the British Academy and the Royal Society of Edinburgh. In 2003 he received the Dent Medal of the Royal Musical Association and his book, *Playing with History*, was shortlisted for the book prize of the British Academy.

Nicholas Mulroy tenor

Born in Liverpool, Nicholas Mulroy studied Modern Languages at Clare College, Cambridge and then at the RAM. He made his Glyndebourne Festival Opera debut in Prokofiev's *Betrothal in a Monastery* under Jurowski. Other operatic roles have included Mozart's Tamino, Ferrando, Ottavio, Belfiore and Monostatos with Sir Colin Davis, as well as Tenor Actor in Judith Weir's *A Night at the Chinese Opera*, Patacha in *L'Étoile* at the Opéra Comique in Paris, roles in Purcell's *Fairy Queen*, the title role in Monteverdi *L'Orfeo* for BBC Radio, and le Chevalier in Poulenc's *Les Dialogues des Carmélites* in Poland.

In increasing demand on the concert platform, Nicholas' recent performances include Bach Cantatas with Sir John Eliot Gardiner at the Concertgebouw, Amsterdam, Berlioz's *L'Enfance du Christ* in King's Chapel, Cambridge, Monteverdi *Vespers* at the BBC Proms, the UK premiere of Rautavaara's *Vigilia*, Campra's *Requiem* in Paris and at the BBC Proms (also with Gardiner), Mendelssohn's *Elijah* in Snape Maltings, Haydn's *Creation* with the Northern Sinfonia, Tamino at the Bridgewater Hall and in Dublin, Bach Cantata 60 throughout Europe with the Orchestre Revolutionnaire et Romantique, a concert performance of the zarzuela *Briseida* in Santiago de Compostela, Evangelist in Bach's *Matthäus-Passion* in Birmingham Symphony Hall, Vaughan Williams' *Serenade to Music* in the Three Choirs Festival, *Johannes-Passion* with the OAE and the Hanover Band, and the world premiere of John Joubert's oratorio *The Wings of Faith* with CBSO.

An acclaimed recitalist, recent highlights have included Vaughan Williams' *On Wenlock Edge* with the Badke Quartet, Schubert's *Die Schöne Müllerin* in London, Britten's *Seven Sonnets of Michelangelo* in the Oxford Lieder Festival, and Britten's *Serenade* with Royal Academy Strings. Recordings include Monteverdi *Vespers*, a Classic FM Gramophone Award-winning Handel's *Messiah* (Linn CKD 285), a series of Monteverdi secular music with I Fagiolini, and a premiere recording of works by Michael Finnissy.

Matthew Brook bass-baritone

Matthew Brook has appeared as a soloist throughout Europe, Australia, South Africa and the Far East. He has worked with Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset and Paul McCreesh, and many orchestras and groups including the Philharmonia, the London Symphony Orchestra, the Royal Philharmonic Orchestra, St Petersburg Philharmonic, Freiburg Baroque Orchestra, the BBC National Orchestra of Wales, the Orchestra of the Age of Enlightenment, the Chamber Orchestra of Europe, the Scottish Chamber Orchestra, the English Baroque Soloists, the City of London Sinfonia, Collegium Vocale Gent, the Gabrieli Consort, the Sixteen, The Dunedin Consort and Orchestra Nationale de Lille. As a soloist and former member of I Fagiolini he has performed at many of Europe's top festivals, including Edinburgh, Cheltenham, Utrecht, the BBC Proms, Ambronay, La Chaise Dieu, Innsbruck and also at the Bermuda Festival. He has appeared regularly at the Three Choirs Festival, often singing newly commissioned works, most recently by Francis Grier and Anthony Powers.

Matthew's many recordings include his highly acclaimed recording of the bass solos in Mozart's *Requiem* with the Chamber Orchestra of Europe, Tenebrae and Nigel Short (Warner Classics), Berlioz's *L'Enfance du Christ* with Richard Hickox and the BBC National Orchestra of Wales, broadcast on BBC Television, and was a soloist on the Classic FM Gramophone Award-winning Handel's *Messiah* (Linn CKD 285) with the Dunedin Consort. He has also recorded for Chandos, Hyperion, Naxos, and for EMI in a recording of *Idomeneo* with Sir Charles Mackerras, the Scottish Chamber Orchestra and the Edinburgh Festival Chorus. He has also recorded for DVD the acclaimed production of *The Full Monteverdi* with I Fagiolini.

Susan Hamilton soprano

Susan Hamilton was born in Edinburgh and began her musical career as a chorister at St Mary's Episcopal Cathedral and a pupil at St Mary's Music School. She specialises in Baroque and Contemporary music and is in demand as a soloist working with many conductors including Philippe Herreweghe, John Butt, Sir John Eliot Gardiner, Raphael Frühbeck de Burgos, Jos van Immerseel, Robert King, Paul McCreech, Masaaki Suzuki and Ton Koopman, and composers Harvey Brough, Pascal Dusapin, Gabriel Jackson, Witold Lutoslawski, James MacMillan, Peter Nelson, Ronald Stevenson, Bill Sweeney and Errollyn Wallen. She has sung with the Amsterdam Baroque Orchestra, London Symphony Orchestra, Scottish Chamber Orchestra, A Sei Voci, Collegium Vocale Ghent, Florilegium, Gabrieli Consort, The New London Consort and Cantus Cölln. She also performs regularly with Il Gardellino, Plus Ultra, Mr McFall's Chamber, the Ricercar Consort and the Dunedin Consort, which she co-founded and is one of the artistic directors.

She has appeared at major international festivals in Europe, Japan, Australia and the USA including the Edinburgh International Festival, Boston Early Music Festival, Les Folles Journées in Nantes and Lisbon, Melbourne, St Magnus, Salzburg and Utrecht. Recent work has included a US tour with the Flanders Recorder Quartet, Bach cantatas in Belgium and France with Il Gardellino, Ronald Stevenson's *Nine Haiku* with the pianist John Cameron, Schoenberg's *Herzgewächse* in Glasgow and a performance of Bach's Cantata *Jauchzet Gott* in Wells Cathedral directed by Matthew Owens.

Susan broadcasts regularly on both television and radio and has recorded for Astree-Auvidis, Delphian, Flora, Harmonia Mundi, Hyperion, Linn, Ricercar and Virgin Classics. Her solo recordings include *A'e Gowden Lyric* a recital of songs by Ronald Stevenson with John Cameron and Dallapiccola's *Quattro Liriche di Antonio Machado* with David Wilde, Haydn's Scots songs, Consort Songs by Alfonso Ferrabosco with the Ricercar Consort, Purcell's *Ode to St Cecilia's Day* with Philippe Herreweghe, was also a soloist on the Classic FM Gramophone Award-winning Handel's *Messiah* (Linn CKD 285) also with the Dunedin Consort.

Clare Wilkinson alto

Clare Wilkinson read Classics at Trinity College, Cambridge and continued with a postgraduate study at Trinity College of Music, London. Now enjoying a busy career as a soloist specializing in Renaissance and Baroque music, Clare is in demand with many distinguished conductors and ensembles: Sir John Eliot Gardiner, the English Baroque Soloists; Christophe Rousset, Les Talens Lyriques; Nicholas Kraemer, Manchester Camerata; Harry Bicket, the English Concert; the Purcell Quartet, the Swedish Baroque Orchestra, Fretwork and the Rose Consort of Viols amongst many others.

Clare also enjoys stage work; she is a member of I Fagiolini, and with them has been part of the ground-breaking secret theatre project The Full Monteverdi, as well as the newly commissioned opera *The Birds* by Ed Hughes and the group's trademark staged madrigal comedies. With Gardiner she has sung Third Lady in *The Magic Flute* and Zinnia in Chabrier's *L'Etoile*. Clare was recently named in Opera Now's 'Who's Hot' listing.

Clare features on numerous CD recordings, including The Dunedin Consort's *Messiah* (Linn CKD 285), for which she won wide critical acclaim. For a full discography, a schedule of future concerts, contact details and plenty more, please visit www.clarewilkinsonmezzo.co.uk

Cecilia Osmond soprano

The Canadian-born soprano Cecilia Osmond is heard frequently as a soloist and as a member of elite vocal ensembles such as The Cardinal's Musick and The Tallis Scholars. She was educated at St Paul's Girls' School, London and Trinity College, Cambridge. During her postgraduate study at the Royal Academy of Music she was awarded the Ethel Bilsland and Van Smit Singing prizes, and the Silver Medal of the Worshipful Company of Musicians.

Cecilia enjoys an increasing profile as a soloist in repertoire stretching from the early Baroque to the present day. Notable performances include the title role in Handel's *Theodora* with Nicholas McGegan at the Spitalfields Festival, Bach's

Weihnachts-Oratorium with the Gabrieli Consort and Paul McCreesh, Brahms' *Ein Deutsches Requiem* with the London Mozart Players, and Monteverdi's *Vespers of 1610* with the New London Consort at Westminster Cathedral.

Cecilia can be heard on over forty recordings, including solo appearances on award-winning discs with Polyphony and The King's Consort. Her recording of J.S. Bach's solo Cantata *O holder Tag, erwünschte Zeit* BWV210 is available on the Cantoris label.

Annie Gill alto

Born in Edinburgh, Annie completed her postgraduate studies at the RNCM before becoming a young artist at L'Opera National du Rhin in Strasbourg for the season 2005/06.

Annie has sung a wide range of repertoire across Europe, including Amore and Valletto in *L'Incoronazione di Poppea* with Rinaldo Alessandrini at L'Opera du Rhin and Adza in Chabrier's *L'Etoile* at the Opéra Comique Paris with Sir John Eliot Gardiner. For the Glyndebourne Festival Annie has covered the roles of Hermia in *Midsummer Night's Dream* and Tisbe in *La Cenerentola*, the latter including a showing with the Orchestra of the Age of Enlightenment and Vladimir Jurowski. Other operatic roles include Cherubino in *Le Nozze di Figaro* with the English Chamber Opera; the title role in Offenbach's *La Périchole*; Dorabella, Mercedes, and Annio in Gluck's *La Clemenza di Tito*. Her credits in contemporary opera include Sara in *Tobias* and the Angel (Jonathan Dove) and Suzanne in Martin Butler's *A Better Place*.

On the concert platform, Annie's performances include Bach's *B Minor Mass* in Edinburgh and at the Belfast Festival with The Dunedin Consort; Mozart's *Coronation Mass* in St Petersburg with Kristofer Wahlander and the St Petersburg Festival Orchestra; *Messiah* in Hamburg and at The Queen's Hall in Edinburgh; Mozart's *Requiem* with the Manchester Camerata, and performances of the cantata BWV60 with Sir John Eliot Gardiner and the ORR at the RFH and the Concertgebouw Amsterdam.

She has performed Britten's *Phaedra* with the Orchestre Symphonique de Mulhouse in Strasbourg, Colmar and Mulhouse, and recitals of French song with Antoine Palloc, with whom she continues to collaborate.

Annie's recordings include the Dublin version of Handel's *Messiah* (Linn CKD 285), which won a Classic FM Gramophone Award 2007 in the Baroque Vocal category.

Malcolm Bennett tenor

The Welsh tenor Malcolm Bennett was born into a musical family and began his career as a chorister at Brecon Cathedral. He initially trained as a clarinettist at Trinity College of Music, but during this time became more interested in singing, and began studies with Mark Wildman at the Royal Academy of Music and Brian Parsons at the Guildhall School of Music.

In 1999, Malcolm took the decision to embark on a career as a fulltime professional singer; he regularly works with many of the world's leading vocal ensembles including Collegium Vocale Ghent, the Amsterdam Baroque Orchestra and Chorus, Cappella Nova, The Dunedin Consort, The Sixteen, The Tallis Scholars and European Voices. Malcolm regularly takes part in the Festival de Saintes (France), the L'Accademia della Crete Senesi (Italy) and the Bach Academy (Collegium Vocale, Ghent).

He has been involved in numerous recording projects; notably the complete Bach cantata recordings with Ton Koopman and The Amsterdam Baroque Orchestra and Chorus and Bach Cantata recordings with Philippe Herreweghe and Collegium Vocale Ghent. He recently appeared on The Dunedin Consort's recording of *Messiah* (Linn CKD 285) and Cappella Nova's recording of works by James MacMillan, *Tenebrae* (Linn CKD 301).

As a soloist, he has sung the entire major Oratorio repertoire of Bach, Handel, Mozart and Haydn, and has also taken part in the premieres of works by lesser known composers.

Brian Bannatyne-Scott bass

Brian Bannatyne-Scott was born and educated in Edinburgh and, after winning the Decca Kathleen Ferrier Award in 1981, has appeared in most of the world's major opera houses and in many of Europe's top international festivals. He has sung at the Teatro alla Scala, Milan with Sir Colin Davis, the Teatro la Fenice, Venice, at both the Opéras de Paris, at the Grand Théâtre de Genève, at the Théâtre de la Monnaie, Brussels, with Antonio Pappano, the Nederlandse Opera, Amsterdam, the Teatro de Colon, Buenos Aires, the Bunkamura Theatre, Tokyo, with Marc Minkowski, at the Royal Opera House, Covent Garden, with Richard Hickox, at the London Coliseum, with Mark Elder, the Theatre Royal, Glasgow, with Sir Alexander Gibson, and at numerous theatres throughout Britain and Europe. Brian has appeared in concert venues and festivals as diverse as King's College, Cambridge, the Bamboo Organ Festival in the Philippines, the Amsterdam Concertgebouw, the Bergen Festival, the Salzburg Festival, the Barbican Hall with the LSO and Sir Colin Davis, the Festival Hall with Sir Simon Rattle and the London Sinfonietta, the Halle Handel Festival and the Edinburgh Festival. His repertoire is extremely varied as shown by his recording career which includes Purcell's *King Arthur* with the English Concert and Trevor Pinnock, *Messiah* with Marc Minkowski and Les Musiciens du Louvre, *L'Incoronazione di Poppea* with Richard Hickox, Handel's *Tolomeo*, Vaughan Williams' *Sir John in Love* also with Richard Hickox and *A Midsummer Night's Dream* with Sir Colin Davis.

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