

JOHN PASSION

Johann Sebastian Bach

Reconstruction of Bach's
Passion Liturgy

Dunedin Consort
John Butt



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Johannes-Passion sung within a Reconstruction
of Bach's Passion Liturgy

Dunedin Consort

John Butt *Director, Harpsichord & Organ Preludes*

Nicholas Mulroy *Evangelista & Tenor*

Matthew Brook *Jesus & Bass*

Joanne Lunn *Soprano*

Clare Wilkinson *Alto*

Robert Davies *Petrus & Pilatus*

Motets and chorale harmonizations for the liturgy sung by the University of Glasgow
Chapel Choir directed by James Grossmith

Disc One

1. Organ Chorale Prelude: Johann Sebastian Bach (1685-1750),
Da Jesus an dem Kreuze Stund, BWV 621 *01:17*
2. Congregational Chorale: Johann Hermann Schein (1586-1630),
Da Jesus an dem Kreuze Stund* *06:09*
3. Organ Prelude to the Passion: Dietrich Buxtehude (1639-1707),
Praeludium in F-sharp minor, BuxWV 146 (extract) *01:22*

Johann Sebastian Bach **Johannes-Passion, BWV 245**

Part One

4. Chorus: Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist! *08:43*
5. Recitative: Jesus ging mit seinen Jüngern über den Bach Kidron *01:07*
6. Chorus: Jesum von Nazareth *00:10*
7. Recitative: Jesus spricht zu ihnen *00:33*
8. Chorus: Jesum von Nazareth *00:10*
9. Recitative: Jesus antwortete: Ich hab's euch gesagt, daß ich's sei *00:22*
10. Chorale: O große Lieb, o Lieb ohn' alle Maße *00:50*
11. Recitative: Auf daß das Wort erfüllet würde *01:06*
12. Chorale: Dein Will gescheh, Herr Gott, zugleich *00:49*
13. Recitative: Die Schar aber und der Oberhauptmann *00:45*
14. Aria: Von den Stricken meiner Sünden *04:31*
15. Recitative: Simon Petrus aber folgte Jesu nach *00:14*
16. Aria: Ich folge dir gleichfalls mit freudigen Schritten *03:23*
17. Recitative: Derselbige Jünger war dem Hohenpriester bekannt *03:11*
18. Chorale: Wer hat dich so geschlagen *01:36*
19. Recitative: Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas *00:19*
20. Chorus: Bist du nicht seiner Jünger einer? *00:20*
21. Recitative: Er leugnete aber *01:29*
22. Aria: Ach, mein Sinn *02:33*

23. Chorale: Petrus, der nicht denkt zurück	01:05
24. Organ Chorale Prelude: Johann Sebastian Bach, O Lamm Gottes unschuldig, BWV 618	02:49
25. Congregational Chorale: O Lamm Gottes unschuldig ⁺ *	02:59
26. Organ Choral Prelude: Johann Sebastian Bach, Christus, der uns selig macht, BWV 620	01:48

Johannes-Passion, BWV 245

Part Two

27. Chorale: Christus, der uns selig macht	01:00
28. Recitative: Da führeten sie Jesum von Kaipha vor das Richthaus	00:40
29. Chorus: Wäre dieser nicht ein Übeltäter	01:03
30. Recitative: Da sprach Pilatus zu ihnen	00:12
31. Chorus: Wir dürfen niemand töten	00:38
32. Recitative: Auf daß erfüllet würde das Wort Jesu	01:41
33. Chorale: Ach großer König, groß zu allen Zeiten	01:35
34. Recitative: Da sprach Pilatus zu ihm	01:25
35. Chorus: Nicht diesen, sondern Barrabam!	00:10
36. Recitative: Barrabas aber war ein Mörder	00:27
37. Arioso: Betrachte, meine Seele, mit ängstlichem Vergnügen	02:11
38. Aria: Erwäge, wie sein blutgefärbter Rücken	08:45

⁺ *Sermon & Intercession between tracks 25 and 26 are available to download from <http://www.linnrecords.com/linn-john-passion.aspx> for free.*

Disc Two (Part Two continued)

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| 1. Recitative: Und die Kriegsknechte flochten eine Krone von Dornen | 00:23 |
| 2. Chorus: Sei gegrüßet, lieber Jüdenkönig! | 00:34 |
| 3. Recitative: Und gaben ihm Backenstreiche | 00:55 |
| 4. Chorus: Kreuzige, kreuzige! | 00:52 |
| 5. Recitative: Pilatus sprach zu ihnen | 00:15 |
| 6. Chorus: Wir haben ein Gesetz, und nach dem Gesetz soll er sterben | 01:17 |
| 7. Recitative: Da Pilatus das Wort hörte, fürchtet' er sich noch mehr | 01:27 |
| 8. Chorale: Durch dein Gefängnis, Gottes Sohn | 00:55 |
| 9. Recitative: Die Jüden aber schrieen | 00:04 |
| 10. Chorus: Lässes du diesen los, so bist du des Kaisers Freund nicht | 01:15 |
| 11. Recitative: Da Pilatus das Wort hörte, führete er Jesum heraus | 00:40 |
| 12. Chorus: Weg, weg mit dem, kreuzige ihn! | 00:55 |
| 13. Recitative: Spricht Pilatus zu ihnen | 00:11 |
| 14. Chorus: Wir haben keinen König denn den Kaiser | 00:10 |
| 15. Recitative: Da überantwortete er ihn daß er gekreuziget würde | 00:51 |
| 16. Aria with Chorus: Eilt, ihr angefochtenn Seelen | 03:43 |
| 17. Recitative: Allda kreuzigten sie ihn | 01:20 |
| 18. Chorus: Schreibe nicht: der Jüden König | 00:35 |
| 19. Recitative: Pilatus antwortet | 00:17 |
| 20. Chorale: In meines Herzens Grunde | 00:48 |
| 21. Recitative: Die Kriegsknechte aber, da sie Jesum gekreuziget hatten | 00:39 |
| 22. Chorus: Lasset uns den nicht zerteilen, sondern darum lösen | 01:21 |
| 23. Recitative: Auf daß erfüllet würde die Schrift | 01:52 |
| 24. Chorale: Er nahm alles wohl in acht | 00:57 |
| 25. Recitative: Und von Stund an nahm sie der Jünger zu sich | 01:31 |
| 26. Aria: Es ist vollbracht! | 05:16 |
| 27. Recitative: Und neiget das Haupt und verschied | 00:25 |
| 28. Aria with Chorale: Mein teurer Heiland, laß dich fragen | 04:17 |
| 29. Recitative: Und siehe da, der Vorhang im Tempel zeriß in zwei Stück | 00:27 |
| 30. Arioso: Mein Herz, indem die ganze Welt bei Jesu Leiden gleichfalls leidet | 00:56 |

31. Aria: Zerfließe, mein Herze, in Fluten der Zähren	06:21
32. Recitative: Die Jüden aber, dieweil es der Rüsttag war	02:21
33. Chorale: O hilf, Christe, Gottes Sohn	00:58
34. Recitative: Darnach bat Pilatum Joseph von Arimathia	02:09
35. Chorus: Ruht wohl, ihr heiligen Gebeine	07:10
36. Chorale: Ach Herr, laß dein lieb Engelein	01:57
37. Motet: Jacob Händl Gallus (1550-1591), Ecce quomodo moritur*	02:58
38. Responsory	00:17
39. Collect	01:12
40. Blessing	00:30
41. Response to Blessing: Johann Hermann Schein, Gott sei uns gnädig und barmherzig*	01:09
42. Organ Prelude Chorale: Johann Sebastian Bach, Nun danket alle Gott, BWV 657	04:09
43. Congregational Chorale: Johann Crüger (1598-1662), Nun danket alle Gott*	02:33

* Congregational chorales, motet and response to blessing are from Gottfried Vopelius's *Neu Leipziger Gesanbuch*, 1682.

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The Leipzig Service of Vespers for Good Friday

1 OPENING LITURGY [Tracks 1-2]

Organ Chorale Prelude: Da Jesus an dem Kreuze Stund, BWV 621⁺

Congregational Chorale: Da Jesus an dem Kreuze Stund* †

2 JOHANNES-PASSION, PART ONE [Tracks 3-23]

Organ Prelude to the Passion: Praeludium in F-sharp minor, BuxWV 146 (extract)⁺

Johannes-Passion, BWV 245, Part One[◊]

3 CONGREGATIONAL RESPONSE TO PART ONE OF THE PASSION [Tracks 24-25]

Organ Chorale Prelude: O Lamm Gottes unschuldig, BWV 618⁺

Congregational Chorale: O Lamm Gottes unschuldig* †

4 SERMON SECTION (ADDITIONAL CONTENT FOR DOWNLOAD)**

Sermon Introduction, from Erdmann Neumeister, Epistolische Nachlese 1720⁺

Organ Chorale Prelude: Herr Jesu Christ dich zu uns wend, BWV 632⁺

Congregational Chorale: Herr Jesu Christ dich zu uns wend* †

Sermon, from Erdmann Neumeister, Epistolische Nachlese 1720, on 2 Timothy, 1, 10⁺

Intercession⁺

** Additional content is available to download from
<http://www.linnrecords.com/linn-john-passion.aspx> for free.

5 JOHANNES-PASSION, PART TWO [Tracks 26-Disc Two, Track 36]

Organ Chorale Prelude: Christus, der uns selig macht, BWV 620[†]

Johannes-Passion, BWV 245, Part Two[♠]

6 CLOSING LITURGY [Tracks 37-43]

Motet: Ecce quomodo moritur*[‡]

Responsory, Collect, Blessing, Response to Blessing: Gott sei uns gnädig und barmherzig*[‡]

Organ Chorale Prelude: Nun danket alle Gott, BWV 657[†]

Congregational Chorale: Nun danket alle Gott*[†]

[†] John Butt, Director, Harpsichord & Organ Preludes

[†] Dunedin Consort, Congregation & University of Glasgow Chapel Choir

[♠] Dunedin Consort directed by John Butt

^{*} Rev. Marc Prowe

[‡] University of Glasgow Chapel Choir directed by James Grossmith

* From Gottfried Vopelius's *Neu Leipziger Gesangbuch*, 1682 (unison verses directed by John Butt, harmony verses directed by James Grossmith).

Johannes-Passion

Bach first performed his *John Passion (Johannes-Passion)* on Good Friday 1724, during his first year as Cantor of the Thomasschule in Leipzig. Not only would this have been a new musical experience for the congregation, but the very genre of the Oratorio Passion (in which the standard Passion narrative was embellished with reflective arias, choruses and chorales) had only been introduced in the two principal churches two years previously. The forward-looking Neue Kirche had made a similar innovation some five years before this, so it is clear that the tradition must have been embraced with some enthusiasm, perhaps inspired by the collapse of the Leipzig opera shortly before Bach's arrival.

But if the Oratorio Passion had many characteristics in common with opera, its differences are very striking: first of all, it was designed to fit into the Good Friday Vesper liturgy, for which the focal point was the sermon delivered between the two halves of the musical setting. The narrative was taken directly from the chosen Gospel, and is therefore largely in the third person. Only the utterances of specific personages feature direct speech. Jesus's part was naturally delineated by a specific singer, but he, like the narrating Evangelist, also seems to have sung all the other solo and choral material within the same range. Moreover, the arias do not relate directly to characters in the story (as they would invariably do in opera) but are subjective meditations effectively in the present of the performance, and addressed directly to the congregation. Likewise, the chorales inserted within the musical setting of the Passion seem to function as a concerted response to particular aspects of the story, as if sung by the congregation as a whole (the layout of the original parts and the elaborate nature of the harmonizations makes it unlikely that the congregation participated directly in these). Thus, Bach's Oratorio Passions doubled all the essential elements of the service itself: the reading from Scripture; the communal response in the chorales; the more subjective and meditative element of prayer in the arias. The chorales, arias and meditative choruses also drew theological or spiritual points out of the story and thus doubled the role of the sermon. In all then, the dynamic of the Passion was more complex and nuanced than that of opera. If it forsook the visual element, it seems to have been designed to involve the listener much more intensely, both as part of a congregation and individually.

It is as if Bach reversed the mechanism of opera, turning the attention away from the representation ‘on stage’ and back towards the pew.

Bach and his (anonymous) librettist could draw on a rich heritage of devotional writing, some of which was specifically designed to be sung. Among the most celebrated Passion librettos – originally for concert, rather than liturgical, performance – was B.H. Brockes’s *Der für die Sünde der Welt Gemarterte und Sterbende Jesus* (1712), from which Bach’s librettist for the *John Passion* borrowed liberally. Indeed, some would characterize the entire *Passion* as a Brockes setting (in the tradition of composers such as Handel and Telemann) although the Brockes text was not originally designed to be combined with a specific Gospel. Moreover, the choice and placing of the non-Biblical text imply that both Bach and his librettist were intensely concerned with the theology of the Gospel. John’s Gospel sits somewhat apart from the others, the three so-called ‘Synoptic Gospels’, which are closely interrelated; it provides rather more of a cosmic explanation for the phenomenon of Jesus, one which is clearly influenced by classical philosophic traditions. Accordingly, Jesus, like his father, must exist eternally, standing quite outside human conceptions of time. Jesus’s earthly office is a sign of God’s presence as ‘the Word made flesh’; all his activities are designed to prove his ambassadorial position as the Son of God, all-knowing and coterminous with truth. Within this deterministic scheme, the murder of Jesus is essentially the device by which the Son returns to the Father, his triumph thereby assured. John’s account omits much of the suffering which Jesus must have experienced as a human being; rather, every adverse event is turned into a celebration of the fulfilment of the plan: in death Jesus – who knows everything in advance – triumphantly exclaims ‘Es ist vollbracht!’ (‘It is fulfilled!’). The darker side of John’s account is his view of the Jews as primarily responsible for the death of Jesus: they are placed on a lower level, outside Pilate’s judgement hall, and it is they who coax this seemingly benevolent governor to kill their impostor ‘King’. Many commentators note that John is clearly talking as a Jew himself and therefore only referring to the intransigence of certain factions within orthodoxy; it may also be that he is trying to shift the blame away from the Romans in view of his broader readership at the end of the first century.

The text of the opening chorus establishes the Johannine theme of the work: Jesus is portrayed as the eternal and omnipresent ruler. The poet implores him, as the true son of God, to show how he becomes glorified even in the lowliness of his Passion. The same pairing of opposites (interestingly, also linked with a *da capo* ABA structure, albeit modified) is evident in the lament ‘Es ist vollbracht!’, where the central section portrays Christ as victor. For many, the pivotal point of Bach’s Passion and the most significant distillation of its message is the aria text (set as if it were a chorale) ‘Durch dein Gefängnis’, which again exploits a contradiction: we receive freedom through Christ’s captivity. This develops a theme from John that is not so evident in the Passion narrative itself, namely, the atonement that Jesus’ death performs for believers (Jesus as the Lamb of God sacrificed for human sin).

Many writers have sought elaborate symbolic structures within Bach’s *John Passion*. Certainly such orders are not atypical of the intellectual and religious climate of the time. What does come across in performance is the relentlessness of the events, everything taking place almost with a clockwork precision, in direct and necessary fulfilment of a pre-ordained – indeed prophesied – order. The trial scene is the central point of the Johannine narrative since it is here that Jesus’s kingship is judged by the Jews and Pilate (they miss the point about Jesus’s kingship being of ‘another world’). Whether or not the musical connections between the crowd choruses (especially those derived from the first ‘Jesum von Nazareth’) point to another symbolic dimension, the first listeners must have experienced an increasing sense of inevitability – perhaps of the uncanny – as the piece progressed, since so many choruses would already sound familiar.

Some critics maintain that the *John Passion* lacks the refinement of its more illustrious sister, the *Matthew Passion*. Certainly it is not so evenly paced, lacking the almost doctrinaire successions of narrative-arioso-aria, which accord to the latter the flavour of a spiritual exercise. But the central trial scene would lose its impact if it were punctuated with arias. Both the intense musical colouring of the recitatives (Peter’s lament and the scourging of Christ are far more vivid than their counterparts in the *Matthew Passion*) and the incisive figuration of the choruses (almost a latter-day adaptation of Monteverdi’s ‘warlike’ style) recall the idioms of the late seventeenth century, when Lutheran music tended to wring every nuance it could from the grain of the text.

Only the arias, together with the opening and closing choruses, display the more luscious, affective style of Bach's mature writing. These show an astonishing range of style and mood: the opening chorus 'Herr, unser Herrscher' (which Bach used in all but his second, 1725, version of this Passion) is arguably the most turbulent piece he wrote, in which the triumphal text is entirely transformed by the grinding dissonance of the music; if Jesus is indeed to be shown as the true Son of God, the means by which this is achieved are truly agonizing. The first two arias both demonstrate the voice as almost entirely bound into the world of the music, the first ('Von den Strikken meiner Sünder') vividly alluding to the bondage of sin and the second ('Ich folge dir gleichfalls') to the notion of following Jesus directly, in musical imitation of Simon Peter and the beloved disciple. Most extraordinarily of all in Part One, is the final aria, 'Ach, mein Sinn' (replaced in the 1725 version), by which one of the tautest and most ordered of musical structures is virtually ignored by the solo tenor, who cannot escape the confusion brought by the human's sinful state (just so graphically demonstrated by Peter's denial).

As the drama becomes more intense at the outset of Part Two, we hear by contrast the most extensive aria, 'Erwäge', which with its accompanying arioso lays out the atoning purpose of the Passion, likening Jesus's bloodstained back to the rainbow signifying peace with God after the flood. This rather lurid language was replaced in Bach's last version of this Passion, but the rainbow imagery, together with the soothing swirls of the musical idiom, work particularly well in delineating the apex of the Passion setting as a whole, a moment of repose that so beautifully complements the savageness of the narrative music. Two arias feature dialogue between the soloist and other members of the vocal complement, almost as if Bach were trying out a texture that he was to exploit more extensively in his next Passion. 'Eilt, ihr angefochtenen Seelen' addresses the believers who are repeatedly asking whence they should hurry: their salvation lies at Golgatha, to which they should fly with the wings of faith. In other words, key theological notions of faith and atonement, to be sought in the present of the performance, are dramatized in one of the liveliest settings in the work. 'Mein teurer Heiland' is gentler, but no less compelling, with the solo bass (apparently sung by the same singer who sang Jesus's words in Bach's performances) asking if he is now freed from death. In a verse from the chorale 'Jesus, deine Passion', the other singers exclaim that Jesus, who has just died, now lives for evermore (and, in performance, this is just the illusion we gain, since the singer who represented Jesus continues to sing, now as a believer seeking salvation).

If the two dialogue arias point towards hope for the believer, the remaining two arias that occur in the latter part of the Passion return to the double emotion of sorrow and triumph as articulated in the opening chorus. 'Es ist vollbracht' (heard just before 'Mein teurer Heiland') takes up Jesus's last words, showing both their sorrowful import and their articulation of triumph (in the central section); 'Zerfließe, mein Herze' emphasizes the deep sorrow at Jesus's death, as if to compensate for the overall cosmic confidence of John's account. Yet, even in this most intensely sad piece of music there remains the remarkable confidence of the musical construction, the four interlocking lines and the recurrence of the segments seeming to sustain the sympathetic listener.

The arias thus provide a range of individual responses, some modelling the likely emotions of the listener, others exhorting the listener towards a particular resolution or action. The chorales perform a similar role for the listeners as a group, the body constituting the church. The use of several verses from some of the chorales binds the overall experience together in much the same way as the repetitions of the music within the choruses. Like the arias, the chorale verses are chosen to fit the specific point in the narrative. The first is taken from 'Herzliebster Jesu' (interestingly also the first chorale that Bach employed in the *Matthæw Passion*, bar the opening chorus), a text emphasizing Jesus's love at the point when he tells the arresting party to leave the disciples alone. The same chorale is used later at the point when Jesus's kingship is being questioned by Pilate; here the opening of the chorale verse fortuitously concerns Jesus's kingship, great throughout all ages. Perhaps most striking of all are the multiple uses of 'Jesu, deine Passion': first the verse that closes Part One, which concerns Peter's denial ('Petrus, der nicht denkt zurück'); thinking 'backwards', which Peter so signally failed to do, is what so much of this music encourages us to do, with its nested repetitions. The second occurrence comes at the point where Jesus commends his mother to his friend, again with an apposite verse ('Er nahm alles wohl in acht'), and finally, there is the remarkable setting in 'Mein teurer Heiland' where the chorale points towards the resurrection.

The interlocking nature of the musical components and the juxtaposition of several textural layers mean that Bach's *John Passion* is potentially one of the most intense religious works he wrote, interpreting itself almost before it has presented the prescribed text. The range of interpretation is potentially infinite, which may well account for the way the work

still brings rich meanings and resonances even to those unsympathetic to its religious implications. Indeed, it may be that the Leipzig town council found Bach's compositional attitude overbearing: the very first performance in 1724 was coloured by a dispute about the venue. Bach seems to have prepared the libretto for the Thomaskirche rather than the Nikolaikirche, as expected, and only agreed to the latter venue when its harpsichord was mended and more room was provided for the performers. The following year Bach, unexpectedly, presented the *John Passion* again (quite possibly he had planned another work, one that for some reason could not be presented). Presumably to avoid direct repetition he modified the piece considerably, adding several chorale-based movements that perhaps rendered the Passion closer to the chorale cycle of cantatas performed that year. A third version, in the early 1730s, returned largely to the first, excising two insertions from Matthew's (or Mark's) Gospel but also containing movements that have since been lost. Towards the end of the 1730s Bach began to prepare a neat score of the work, presumably as a definitive version. Yet he broke off after some twenty pages and the score was finished a decade later by a copyist (mostly copying literally from earlier sources). There may have been some dispute behind this change of plan, since there is a report in the council minutes on 17 March 1739 where it was reported that a clerk had been dispatched to prohibit the Good Friday performance until permission had been granted. Bach's reported response was frosty: *'he did not care, for he got nothing out of it anyway, and it was only a burden; he would notify the Superintendent that it had been forbidden; if an objection were made on account of the text, it had already been performed several times'*. Certainly, several aspects of the text were modified ten years later when Bach returned to the work for the fourth time; perhaps the early enlightenment mood of the mid-century was no longer in sympathy with the imagery of arias such as 'Erwäge'. It may also be that the view of Jesus as victor in a battle with death was becoming old-fashioned, in an age where the human qualities of Jesus seemed more relevant. Nevertheless, Bach clearly put some effort in preparing his final performance (despite ignoring the refinements he had made in his incomplete score of 1739), and it is even possible that he performed the work again in 1750, just months before his death. Despite the various hiatuses and his almost constant tinkering with the details, it seems that Bach never lost his interest in this Passion, a work of restless beauty that never quite divulges all its secrets.

Reconstructing the Original Vesper Liturgy

Of all the early reformers, Luther adhered most closely to the notion of liturgy as an effective way of organising worship. Yet, as is clear from his *Deutsche Messe* of 1526, flexibility was key: different approaches to the language, shape and musical setting of the liturgy were appropriate according to the needs of each locality and congregation. His liturgical prescriptions, and those that came from most of his successors, were all designed as a ground plan that could be modified in its details at any time. In Bach's time there is a reasonable amount of evidence for the general shape of the Leipzig services, and while these adhere quite closely to the overall form of the traditional Lutheran liturgies it is clear that each continued to be a living organism, drawing from a range of historical possibilities.

First, there are the church orders for Leipzig, which give the outlines for the standard services, the most important from a musical standpoint being the morning Eucharistic service on Sundays and other feast days, and the Vespers in the afternoon. Then there are some very useful notes by Bach himself from the beginning of his first two years in Leipzig – among many details, the use of the organ to 'prelude' the chorales and the main musical pieces is very clear, as is also the role of traditional motets in the liturgy. Finally, there is the sequence of detailed notes by Johann Christoph Rost, sexton of the Thomaskirche, from 1716–39, which were continued by his successors. This provides much useful information, showing the ways the liturgies developed over the years. Rost's notes on the Good Friday Vesper service, at which the large oratorio-style Passions were performed, probably date from around the first time these were introduced in the two main churches (1721) and this form seems to have persisted for the whole of Bach's Leipzig career.

It is impossible to recreate the precise Passion liturgy for a specific year, but there is certainly enough material to create an 'ideal' liturgy out of the range of possibilities, so this seems a good opportunity to present this with an 'ideal' version of Bach's *John Passion*, one cobbled from the revision that the composer began, but soon abandoned in 1739, and some of the modifications he made in the last performances of 1749–50. Just such an 'ideal' version is, in fact, what most of us have heard as the *John Passion* over the last few decades, since this is what Arthur Mendel constructed for his authoritative edition in the *Neue Bach-Ausgabe*. This is an amalgamation that has drawn considerable scholarly disapproval, but

it seems eminently appropriate for a liturgical reconstruction that is likewise cobbled from various sources. We can therefore confidently state that this recording is a reconstruction of the 1739 performance, one that never actually took place. We do not adopt the textual changes made in the very latest version, but use the muted violins and organ for 'Betrachte, meine Seele' and 'Erwäge', since Bach did not use the violas d'amore and lute for these numbers beyond the first, 1724, version. Given that bassoons are mentioned at the opening of the 1739 manuscript, it seems reasonable to adopt the indications for a 'bassono grosso' from the 1749 version. 'Zerfließe, mein Herze' seems to have involved a violin in the last version and it is only here that the staccato marks are found; all woodwind parts are marked with slurs at these points. Here we therefore adopt the woodwind version without the staccato markings.

What is the point in putting together the *John Passion* with its original Vesper liturgy? First, it is clear that the components of the liturgy provide a very interesting window into the context in which Bach was working when he composed his Passions. These had to be designed in two parts to surround the sermon – arguably the most important part of any Lutheran liturgy – since it was here that the pastor sought to bring Scripture to life and persuade the congregation of the priceless value of Jesus's sacrifice. Not only was it important to cultivate faith, as the only human action that was completely non-negotiable, but it was also important to maintain this as a continual, regenerating state of mind lest the believer be struck down at precisely the moment faith wavered. Therefore, traditional liturgical shapes were adapted to provide this focus, and the hymns were placed as pillars around the liturgy, drawing out enduring theological points. Following the Roman tradition, psalms were sung in the early part of the service (replaced by a cantata on special occasions), and the principal Vesper canticle, the Magnificat, was sung after the sermon. On Good Friday both the psalms and Magnificat were simply replaced by the two halves of the Passion. Also removed at Passiontide were the sequence of prayers and long intercessions. This makes the role of the meditative, poetic aspects of Bach's Passions (mainly arias, but also the opening and closing choruses) especially important as substitutes for the prayers – subjective, personal, utterances that belong more to the worshipper than to characters within the Passion story.

The service begins with the congregational chorale set in the archaic Phrygian mode, 'Da Jesus an dem Kreuze stund'. This is almost a meditation in its own right, since it is a

Lutheran paraphrase of the ‘Seven Last Words’ of Jesus, long a vehicle for musical expression and often heard in its own devotional setting in both Lutheran and Roman Catholic traditions. This is essentially the collection of all Jesus’s last sayings, drawn from all four Gospels and thus recalling for the informed listener the different characters and emphases of each account. This leads into the specific Gospel chosen for the year concerned, which covers the first half of the story (in this case, quite short, since John’s account begins with Jesus’s arrest, and runs up to Peter’s denial). Then comes the next congregational ‘pillar’, ‘O Lamm Gottes’, which is an early Lutheran paraphrase of the Agnus dei, which emphasizes the central message of Jesus’s sacrifice redeeming the sins of the world.

Now comes the sermon, preached on a specific text, relevant to the service. The announcement of the chosen text is preceded by the single verse of the sermon hymn, ‘Herr Jesu Christ dich zu uns wend’. While we possess no Passion sermons directly connected with Bach’s services in Leipzig, there are several appropriate ones from his environment. For this reconstruction we have chosen Erdmann Neumeister’s sermon (published in a collection from 1720) on 2 Timothy 1, 10, about Jesus overcoming death and bringing life and immortality through the Gospel*. Neumeister is a particularly appropriate choice since it was he who so trenchantly supported the notion of the operatic aria-recitative structure as the musical vehicle for meditative texts (Bach set some of his libretti in cantatas). He was also associated with the Weissenfels court, for which he wrote this collection of sermons (and where Bach occasionally worked, met his second wife, and also acquired an honorary title of Kapellmeister), and he commented ruefully on Bach’s failure to obtain a job in Hamburg on account of his not being able to pay the customary sum required for the privilege. Not only was he therefore exceptionally supportive of music in the liturgy but, in this particular sermon, chose as his secondary text verses from the chorale ‘Jesu, deine Passion’, one of the most important chorales employed in Bach’s *John Passion* setting (the verse, ‘Jesu, der du warest tot’, is therefore heard in both the sermon and in Bach’s aria, ‘Mein teurer Heiland’).

* The sermon and intercession are part of the additional content which is available for download from <http://www.linnrecords.com/linn-john-passion.aspx> for free.

The sermon is followed by a short intercession, bringing to a conclusion the only spoken section of the service, and this is followed by Part Two of the Passion (introduced with another traditional chorale for Passiontide ‘Christus, der uns selig macht’, set in the Phrygian mode and thus complementing the very opening of the service). This – much longer – half contains the long and dramatic trial scene in John’s account: Jesus’s crucifixion, death and burial. While concert performances of this Passion end on a wonderful note of hope and joy, with the chorale ‘Ach Herr, laß dein lieb Engelein’, in the Passion service this would have been followed immediately by the traditional funeral motet by Jacob Händl Gallus, ‘Ecce quomodo moritur’. Thus Bach’s chorus of lament, ‘Ruht wohl, ihr heiligen Gebeine’, is balanced by this motet, with the uplifting chorale as the centre point of what is essentially a triptych.

The service closes with a short sung responsory, collect and blessing, which lead to the final congregational chorale, ‘Nun danket alle Gott’, a famous hymn that provides a remarkable sense of joy in the atonement achieved through the Passion. One might almost come away with the idea that Easter is an afterthought; certainly, in the Lutheran tradition, Passion music always seems to be far more intense and significant than anything produced for Easter itself. In all, we get a sense of a largely symmetrical, formal event, into which Bach’s music is woven rather than imposed. It unfolds with something of the same sense of inevitability as does John’s story, which of all the Gospels renders the Passion virtually as a timeless event, established at the beginning of time and recurring on an annual basis. The congregation participates only in the four main chorales that in themselves almost constitute a complete Good Friday sequence. The communal aspect of the devotion is recalled by Bach’s own settings of chorales within the Passion narrative, and models for prayer, played out over the course of the complete musical setting, occur in the arias. Each component in the entire event provides a means of interpreting the others, so there is the potential for the experience of renewal and deepening understanding within a formalized frame of time.

As with the 1739 performance of the *John Passion*, we can be confident that the service presented here never took place. After all, we do not have a guide to the precise version of the melodies used for the chorales. The principal source of hymns is the *Neu Leipziger Gesangbuch*, compiled by Gottfried Vopelius in 1682. This is essentially a ‘cantional’, a

collection of the complete service music with nearly 500 pieces (largely chorales, but also including motets and chanted components of the service). Although it was reprinted several times and supplemented by other books, the first edition is the only one to contain music (much of it in several voices), so it is an indispensable source of service music for Bach's time in Leipzig. However, we have no idea of how the melodies might have changed over time, and the repertory of Bach's own harmonised chorales and chorale preludes shows that he encountered, perhaps even instigated, a number of variants.

Traditionally, chorales were sung in unison without accompaniment, the organ's main role being to provide the so-called 'chorale prelude' that set the mood, mode and melody of each hymn. However, towards the end of the seventeenth century, many institutions began to introduce organ accompaniment, and it is interesting to see the appearance of figured bass in the bass lines of Vopelius's settings. Some of Bach's early Arnstadt chorale preludes are written in the style of elaborate accompaniments, so these might be representative of the sort of practice in a small church. Whatever practice was adopted in Leipzig, Rost's notes tell us that the organ was not used in Lent (does this include Passiontide?), so stark, unaccompanied singing seems appropriate. But does this mean that the organ also did not provide the customary preludes? Given that Bach left such a rich collection of chorale preludes it seems clear that he must have expected these for Passiontide, at least at certain stages of his career. In Leipzig these would almost certainly have been improvised by the church's own organist (and not by the cantor, or director of music, Bach himself), so his own settings (drawn here from the Weimar collections, particularly the 'Orgelbüchlein') would not have been used.

Vopelius provides us with simple harmonizations, for use in places 'wo die Music im Schwange'. Settings such as these would have been very common in school singing practice and traditionally these could be sung in alternation with the congregation's unison. While it is likely that the *alternatim* practice had died out by Bach's time, it is worth hearing it applied here, not least to show how extraordinary and elaborate are Bach's settings within the Passion itself, compared with the 'norm'. Finally, this recording sets out to demonstrate the different levels of singing cultivated in the church and school environments of Bach's time: at the most basic level, all pupils were taught to sing chorales so that they could perform these not only in school but also lead the singing in the associated churches;

more advanced pupils learned to sing chorales in parts and also began to cultivate motets in the traditional Renaissance style (which were generally sung with several singers to each part). Only the very advanced pupils proceeded to the soloistic performance of the elaborate music composed by Bach himself. In all, then, there is a sense that all singers are accommodated in the liturgy of Bach's time; what we hear in concert performance is only the tip of a much larger iceberg, a culture of singing and participation that can only be fleetingly evoked in a modern reconstruction.

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This reconstructed liturgy, together with its sermon, would have been entirely impossible without the help of Prof. Robin Leaver who has done so much to promote the understanding of Bach's liturgical practice and the associated theological concerns. He has been extraordinarily generous in providing information on the liturgical sources, congregational chorales and their performing practice, and the Neumeister sermon, which was also his suggestion.

To read a translation of these notes, please visit www.linnrecords.com/recording-john-passion.aspx. A bibliography on the sources used is also provided on the Linn website.

Texts & Translations

Disc One

OPENING LITURGY

1. Organ Chorale Prelude: Da Jesus an dem Kreuze Stund, BWV 621

2. Congregational Chorale: Da Jesus an dem Kreuze Stund

Da Jesus an dem Kreuze Stund
und ihm sein Leichnam war verwundt
so gar mit bitterm Schmerzen,
die sieben Wort, die Jesus sprach,
betracht in eurem Herzen.

When Jesus hung upon the cross,
His body sorely wounded,
With the most bitter pain,
The Seven Last Words that Jesus uttered,
Consider in your heart.

Zum erstn sprach er gar süßiglich,
zu seinem Vatr im Himmelreich
mit Kräfte[n] und mit Sinnen:
„Vergieb ihnn, Vater, sie wissen nicht,
was sie an mir verbringen.“

The first he spoke most sweetly
To his father in the kingdom of heaven,
With power and deep reflection:
“Forgive them, Father, they know not
What they do to me.”

Zum andern gdenck seiner Barmhertzigkeit
Die Gott am Schächer hat geleit
sprach Gott gar gnädigliche:
„Fürwar du wirst heut bey mir seyn
In meines Vaters Reiche.“

For the second, consider the mercy,
that God bestowed upon the Thief;
God spoke most graciously:
“Truly, you will today be with me
In my Father’s kingdom.”

Zum dritten gdenck seinr großen Not,
laß dir die Wort nicht seyn ein Spott:
„Weib, schau deinn Sohn gar eben.
Johannes, nimm deinr Mutter wahr,
du solt ihr eben pflegen.“

Thirdly, think of his great distress,
Do not make a mockery of this saying:
“Woman, behold your Son:
John, behold your Mother;
You should take care of her.”

Nun mercket, was das vierd Wort was:
„Mich dürst so hart ohn Unterlaß,“
schrey Gott mit lauter Stimme.
Das menschlich Heil that er begehren,
seinr Nägl ward er empfinden.

Zum fünfften gdenck der Barmhertzigkeit,
die Gott am heiligen Kreuz ausschreyt:
„Mein Gott, wie hastu mich verlassen?
Das Elend, das ich leyden muß,
das ist gantz über die Massen.“

Das sechst war gar ein kräftigs Wort,
das mancher Sünder auch erhört
aus seinm göttlichen Munde:
„Es ist vollbracht mein Leyden groß
wol hie zu dieser Stunde.“

Zum siebntn: „Befehl ich mich Vatr
in deine Händ, dein Heilgen Geist du zu
mir send an meinen letzten Zeiten,
wenn sich die Seel vom Leib abscheid
und mag nicht länger beiten.“

Wer Gottes Marter in Ehren hat
und oft gedенck der sieben Wort,
des wil Gott eben pflegen,
Wohl hie auff Erd mit seiner Gnad
und dort im ewgen Leben.

Now mark what the fourth saying was:
“I thirst so badly, without respite,”
Cried God with a loud voice.
He craved man's salvation,
As he felt those nails.

For the fifth, think of the compassion,
That God cried out upon the holy cross,
“My God, why have you forsaken me?
The misery that I must suffer
Is entirely beyond measure.”

The sixth was a very powerful Word,
That many a sinner also heard,
From out of his godly mouth:
“It is finished, my great suffering,
Here at this very time.”

And the seventh: “Father, I commend
into your hands, your holy spirit that you
sent me, at my last moment,
when the soul departs from the body
and stays no longer.”

Whoever honours God's martyrdom
And thinks often on the Seven Words,
He will become attuned to God,
Both here on earth, with his mercy,
And there, in eternal life.

JOHANNES-PASSION, PART ONE

3. Organ Prelude to the Passion: Præcludium in F-sharp minor, BuxWV 146 (extract)

Johannes-Passion, BWV 245

Reprinted from Michael Marissen's *Bach's Oratorios – The Parallel German-English texts, with Annotations* (New York: Oxford University Press, 2008).

Part One

4. CHORUS

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

5. RECITATIVO EVANGELISTA

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

4. CHORUS

Lord, our ruler, whose praise
is glorious in all the lands!
Show us through your Passion
that you, the true Son of God,
at all times,
even in the greatest humiliation,
have been glorified!

5. RECITATIVE EVANGELIST

Jesus went with his disciples across the
brook Kidron, where there was a garden,
which Jesus and his disciples entered.
Judas, however, who betrayed him, also
knew the spot, for Jesus often gathered in
that very place with his disciples. Now when
Judas had engaged the band [of Roman
soldiers] and attendants of the chief priests
and of the Pharisees, he comes to that place
with torches, lanterns, and with weapons.
Now since Jesus knew everything that
should [according to scripture] happen to
him, he went out and said to them:

JESUS

Wen suchet ihr?

EVANGELISTA

Sie antworteten ihm:

6. CHORUS

Jesum von Nazareth.

7. RECITATIVO**EVANGELISTA**

Jesus spricht zu ihnen:

JESUS

Ich bin's.

EVANGELISTA

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

JESUS

Wen suchet ihr?

EVANGELISTA

Sie aber sprachen:

8. CHORUS

Jesum von Nazareth.

JESUS

Whom do you seek?

EVANGELIST

They answered him:

6. CHORUS

Jesus of Nazareth.

7. RECITATIVE**EVANGELIST**

Jesus says to them:

JESUS

That, I AM.

EVANGELIST

Judas, however, who betrayed him, also stood with them. Now since Jesus said to them, "That, I AM," they drew back and fell to the ground. He then asked them once more:

JESUS

Whom do you seek?

EVANGELIST

They again said:

8. CHORUS

Jesus of Nazareth.

**9. RECITATIVO
EVANGELISTA**

Jesus antwortete:

JESUS

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

10. CHORAL

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

**11. RECITATIVO
EVANGELISTA**

Auf daß das Wort erfüllet würde, welches
er sagte: Ich habe der keine verloren, die du
mir gegeben hast. Da hatte Simon Petrus
ein Schwert und zog es aus und schlug nach
des Hohenpriesters Knecht und hieb ihm
sein recht Ohr ab; und der Knecht hieß
Malchus. Da sprach Jesus zu Petro:

JESUS

Stecke dein Schwert in die Scheide! Soll ich
den Kelch nicht trinken, den mir mein Vater
gegeben hat?

**9. RECITATIVE
EVANGELIST**

Jesus answered:

JESUS

I have told you I'm that one; if you are
looking for me, then let these others go!

10. CHORALE

*O great love, o love beyond all measure,
that has brought you on this path of torment!
I lived with the world in delight and joy,
and you have to suffer.*

**11. RECITATIVE
EVANGELIST**

In order that what he [had] said, the Word,
would be fulfilled: "I have not lost one of
those whom you have given me." Then
Simon Peter, having a sword, drew it out
and struck at the high priest's servant and
cut his right ear off; and the servant's name
was Malchus. Then Jesus said to Peter:

JESUS

Put your sword in its casing! Shall I not
drink the cup that my Father has given me?

12. CHORAL

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

13. RECITATIVO EVANGELISTA

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

14. ARIA

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

15. RECITATIVO EVANGELISTA

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

12. CHORALE

*Your will be done, Lord God, alike
on earth as [it is] in the kingdom of heaven.
Give us patience in time of suffering,
to be obedient in love and woe;
restrain and hold in check all flesh and blood
that acts against your will!*

13. RECITATIVE EVANGELIST

The band, however, and the captain and the attendants of the Jews took Jesus and bound him and led him at first to Annas (the father-in-law of Caiaphas, the one who was high priest in that year). But it was Caiaphas who advised the Jews it would be good that one man be put to death for the people.

14. ARIA

To unbind me
from the ropes of my sins,
my Salvation is bound.
To heal me fully from all
my vice-boils,
he lets himself be wounded.

15. RECITATIVE EVANGELIST

Simon Peter, however, followed Jesus and [so did] another disciple.

16. ARIA

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

**17. RECITATIVO
EVANGELISTA**

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

ANCILLA

Bist du nicht dieses Menschen Jünger
einer?

EVANGELISTA

Er sprach:

PETRUS

Ich bin's nicht.

16. ARIA

I will follow you likewise with joyful
steps
and will not let you [go],
my Life, my light.
Pave the way,
and do not stop
drawing, shoving, imploring me yourself.

**17. RECITATIVE
EVANGELIST**

This same disciple was known to the
high priest and went with Jesus into the
high priest's palace. Peter, however, stood
outside, in front of the door. Then the
other disciple, who was known to the high
priest, went out and spoke with the woman
keeping the door and led Peter in. Then the
maid, the doorkeeper, said to Peter:

MAID

Aren't you one of this man's disciples?

EVANGELIST

He said:

PETER

That, I am not.

EVANGELISTA

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

JESUS

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

EVANGELISTA

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

SERVUS

Solltest du dem Hohenpriester also antworten?

EVANGELISTA

Jesus aber antwortete:

EVANGELIST

But the servants and attendants stood around, having made a charcoal fire (for it was cold), and warmed themselves. But Peter stood among them and warmed himself. But the high priest asked Jesus about his disciples and about his teaching. Jesus answered him:

JESUS

I have spoken freely and openly before the world. I have always taught in the synagogue and in the Temple, where all Jews come together, and have spoken nothing in secret. Why do you ask me about this? About this, ask those who have heard what I have spoken to them! Look, these same ones know what I have said.

EVANGELIST

But when he said such things, one of the attendants standing nearby gave Jesus a blow to the face and said:

ATTENDANT

Should you answer the high priest like that?

EVANGELISTA

But Jesus answered:

JESUS

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

18. CHORAL

*Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder;
Von Missetaten weißt du nicht.*

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

19. RECITATIVO EVANGELISTA

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

JESUS

If I have spoken badly, then prove it is evil;
but if I have spoken rightly, why do you
strike me?

18. CHORALE

*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, I and my sins,
which are as [countless as] the grains
of sand on the seashore,
they have caused you
the sorrow that strikes you
and the grievous host of pain.*

19. RECITATIVE EVANGELIST

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

20. CHORUS

Bist du nicht seiner Jünger einer?

21. RECITATIVO**EVANGELISTA**

Er leugnete aber und sprach:

PETRUS

Ich bin's nicht.

EVANGELISTA

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

SERVUS

Sahe ich dich nicht im Garten bei ihm?

EVANGELISTA

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

20. CHORUS

Aren't you one of his disciples?

21. RECITATIVE**EVANGELIST**

He denied it again and said:

PETER

That, I am not.

EVANGELIST

One of the high priest's servants, a kinsman
of him whose ear Peter had cut off, says:

ATTENDANT

Didn't I see you in the garden with him?

EVANGELIST

Then Peter disavowed [Jesus] once more,
and immediately the cock crowed. Then
Peter remembered the words of Jesus and
went out and wept bitterly.

22. ARIA

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

23. CHORAL

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

22. ARIA

Oh, my sense [of good and evil],
where, in the end, do you want to go;
where shall I restore myself?
Shall I stay here,
or do I wish
mountains and hills [to fall] upon my back?
In the world there is no counsel whatsoever,
and in my heart
persist the agonies
of my misdeed:
for the servant has disavowed the Lord.

23. CHORALE

*Peter, who does not think back [to Jesus' Word],
denies his God;
at a penetrating glance, however,
he weeps bitterly.
Jesus, glance on me as well,
whenever I am unrepentant;
whenever I have done something evil,
stir my conscience!*

CONGREGATIONAL RESPONSE TO PART ONE OF THE PASSION

24. Organ Chorale Prelude: O Lamm Gottes unschuldig, BWV 618

25. Congregational Chorale: O Lamm Gottes unschuldig

O Lamm Gottes, unschuldig
am Stamm des Kreuzes geschlachtet,
allzeit erfundn geduldig,
wiewol du warest verachtet;
all' Sünd hast du getragen,
sonst müßten wir verzagen.
Erbarm dich unsr, o Jesu.

O Lamm Gottes, unschuldig
am Stamm des Kreuzes geschlachtet,
allzeit erfundn geduldig,
wiewol du warest verachtet;
all' Sünd hast du getragen,
sonst müßten wir verzagen.
Erbarm dich unsr, o Jesu.

O Lamm Gottes, unschuldig
am Stamm des Kreuzes geschlachtet,
allzeit erfundn geduldig,
wiewol du warest verachtet;
all' Sünd hast du getragen,
sonst müßten wir verzagen.
Gib uns deinen Fried, o Jesu.

O Lamb of God, most stainless!
Who on the Cross didst languish,
Patient through all Thy sorrows,
Though mocked amid Thine anguish;
Our sins Thou bearest for us,
Else had despair reigned o'er us:
Have mercy upon us, O Jesu!

O Lamb of God, most stainless!
Who on the Cross didst languish,
Patient through all Thy sorrows,
Though mocked amid Thine anguish;
Our sins Thou bearest for us,
Else had despair reigned o'er us:
Have mercy upon us, O Jesu!

O Lamb of God, most stainless!
Who on the Cross didst languish,
Patient through all Thy sorrows,
Though mocked amid Thine anguish;
Our sins Thou bearest for us,
Else had despair reigned o'er us:
Grant us Thy peace to-day, O Jesu!

Translation by Catherine Winkworth (1827-1878).

SERMON SECTION

(This section is available for download free of charge from <http://www.linnrecords.com/linn-john-passion.aspx>)

Sermon Introduction

Organ Prelude Chorale: Herr Jesu Christ dich zu uns wend, BWV 632

Congregational Chorale: Herr Jesu Christ dich zu uns wend

Herr Jesu Christ, dich zu uns wend,
dein' Heiligen Geist du zu uns send,
mit Lieb und Gnaden er uns regier
und uns den Weg zur Wahrheit führ.

Lord Christ, reveal Thy holy face,
And send the Spirit of Thy grace,
To fill our hearts with fervent zeal,
To learn Thy truth, and do Thy will.

Die Predigt

Gebet

Sermon

Intercession



JOHANNES-PASSION, PART TWO

26. Organ Chorale Prelude: Christus, der uns selig macht, BWV 620

Johannes-Passion, BWV 245

Part Two

27. CHORAL

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

28. RECITATIVO

EVANGELISTA

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

PILATUS

Was bringet ihr für Klage wider diesen Menschen?

EVANGELISTA

Sie antworteten und sprachen zu ihm:

27. CHORALE

*Christ, who makes us blessed,
has committed no evil;
for us, in the night, he was
seized like a thief,
led before godless people,
and falsely accused,
mocked, scorned, and spat upon,
as scripture goes on to say.*

28. RECITATIVE

EVANGELIST

Then they led Jesus from Caiaphas before the hall of judgment, and it was early. And they did not go in the hall of judgment, in order that they would not be defiled, but might eat Passover. Then Pilate went out to them and said:

PILATE

What charge do you bring against this man?

EVANGELIST

They answered, saying to him:

29. CHORUS

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

30. RECITATIVO**EVANGELISTA**

Da sprach Pilatus zu ihnen:

PILATUS

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

EVANGELISTA

Da sprachen die Jüden zu ihm:

31. CHORUS

Wir dürfen niemand töten.

32. RECITATIVO**EVANGELISTA**

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

PILATUS

Bist du der Jüden König?

29. CHORUS

Were this one not an evildoer, we would not have handed him over to you.

30. RECITATIVE**EVANGELIST**

Then Pilate said to them:

PILATE

So take him away and judge him according to your [own] law!

EVANGELIST

Then the Jews said to him:

31. CHORUS

We are not permitted to put anyone to death.

32. RECITATIVE**EVANGELIST**

So that the Word of Jesus would be fulfilled—what he said when he indicated what manner of death he would die. Pilate then went back into the hall of judgment and summoned Jesus and said to him:

PILATE

Are you the King of the Jews?

EVANGELISTA

Jesus antwortete:

JESUS

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

EVANGELISTA

Pilatus antwortete:

PILATUS

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

EVANGELISTA

Jesus antwortete:

JESUS

Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, daß ich den Juden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

EVANGELIST

Jesus answered:

JESUS

Do you say that on your own, or have others said it to you about me?

EVANGELIST

Pilate answered:

PILATE

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

EVANGELIST

Jesus answered:

JESUS

My kingdom is not of this world; were my kingdom of this world, my attendants would fight, so that I would not be handed over to the Jews; again, as it is, my kingdom is not from here.

33. CHORAL

*Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu
ausbreiten?*

*Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.*

*Ich kann's mit meinen Sinnen nicht erreichen,
Womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?*

34. RECITATIVO

EVANGELISTA

Da sprach Pilatus zu ihm:

PILATUS

So bist du dennoch ein König?

EVANGELISTA

Jesus antwortete:

JESUS

Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.

EVANGELISTA

Spricht Pilatus zu ihm:

33. CHORALE

*Oh great king, great through all the ages,
how can I adequately enlarge upon this
faithfulness?*

*Meanwhile, no human heart could think of
something [fit] to give you.*

*With my capacities I cannot arrive at
what indeed to compare your mercy with.
How can I, then, your acts of love
with my deeds repay?*

34. RECITATIVE

EVANGELIST

Then Pilate said to him:

PILATE

So you are a king, then?

EVANGELIST

Jesus answered:

JESUS

You are saying so, [that] I am a king.
For this I am begotten and come into the
world: that I shall bear witness to the truth.
Whoever is of the truth, he hears my voice.

EVANGELIST

Pilate says to him:

PILATUS

Was ist Wahrheit?

EVANGELISTA

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

PILATUS

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

EVANGELISTA

Da schriehen sie wieder allesamt und sprachen:

35. CHORUS

Nicht diesen, sondern Barrabam!

36. RECITATIVO**EVANGELISTA**

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

PILATE

What is truth?

EVANGELIST

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

PILATE

I find no fault in him. But you have a custom that I release someone to you. Now do you want me to release the King of the Jews to you?

EVANGELIST

Then they shouted out in return, all together, saying:

35. CHORUS

Not this one, but Barabbas!

36. RECITATIVE**EVANGELIST**

But Barabbas was a murderer. Pilate then took Jesus and scourged him.

37. ARIOSO

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

38. ARIA

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

37. ARIOSO

Ponder, my soul, with anxious pleasure,
with bitter delight and half-uneasy heart,
in Jesus' agonies your highest good;
how, for you, out of the thorns that pierce
him,
the Key of Heaven flowers blossom!
You can break off much sweet fruit from his
wormwood,
so look on him without ceasing!

38. ARIA

Consider, how his blood-tinged back,
in all aspects
is just like the sky.
Where, after the floodwaves
of our sins' deluge have passed by,
the most exceedingly beautiful rainbow
stands as a sign of God's grace!

Disc Two (Part Two continued)

1. RECITATIVO **EVANGELISTA**

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

2. CHORUS

Sei begrüßet, lieber Jüdenkönig!

3. RECITATIVO **EVANGELISTA**

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

PILATUS

Sehet, ich führe ihn heraus zu euch, daß ihr erkennt, daß ich keine Schuld an ihm finde.

EVANGELISTA

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

PILATE

Sehet, welch ein Mensch!

1. RECITATIVE **EVANGELIST**

And the soldiers braided a crown of thorns and placed it upon his head and put a purple robe on him, saying:

2. CHORUS

Greetings, dear King of the Jews!

3. RECITATIVE **EVANGELIST**

And gave him blows to the face. Then Pilate went back out and said to them:

PILATE

Look, I am leading him out to you, so that you will recognize that I find no fault in him.

EVANGELIST

So Jesus went out, wearing a crown of thorns and purple robe. And he [Pilate] said to them:

PILATE

Look, what a man [this is]!

EVANGELISTA

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

4. CHORUS

Kreuzige, kreuzige!

**5. RECITATIVO
EVANGELISTA**

Pilatus sprach zu ihnen:

PILATUS

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

EVANGELISTA

Die Jüden antworteten ihm:

6. CHORUS

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

**7. RECITATIVO
EVANGELISTA**

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

PILATUS

Von wannen bist du?

EVANGELIST

When the chief priests and the attendants looked at him, they shouted out, saying:

4. CHORUS

Crucify, crucify!

**5. RECITATIVE
EVANGELIST**

Pilate said to them:

PILATE

Take him away and crucify him; for I find no fault in him!

EVANGELIST

The Jews answered him:

6. CHORUS

We have a law, and according to that law he ought to die: for he has made himself God's Son.

**7. RECITATIVE
EVANGELIST**

When Pilate heard those words, he was more afraid yet, and went back into the hall of judgment, and says to Jesus:

PILATE

Where do you come from?

EVANGELISTA

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

PILATUS

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

EVANGELISTA

Jesus antwortete:

JESUS

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

EVANGELISTA

Von dem an trachtete Pilatus, wie er ihn losließe.

8. CHORAL

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

EVANGELIST

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

PILATE

Will you not speak with me? Don't you know that I have power to crucify you, and have power to release you?

EVANGELIST

Jesus answered:

JESUS

You would have no power over me, if it were not handed down to you from on high; therefore, the one who has handed me over to you, he has the greater sin.

EVANGELIST

Upon this, Pilate sought how he might release him.

8. CHORALE

*Through your imprisonment, Son of God,
freedom has to come to us;
your dungeon is the Throne of Grace,
the refuge of all the devout;
for had you not entered into servitude,
our servitude would have had to be eternal.*

**9. RECITATIVO
EVANGELISTA**

Die Jüden aber schriegen und sprachen:

10. CHORUS

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

**11. RECITATIVO
EVANGELISTA**

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

PILATUS

Sehet, das ist euer König!

EVANGELISTA

Sie schriegen aber:

12. CHORUS

Weg, weg mit dem, kreuzige ihn!

**13. RECITATIVO
EVANGELISTA**

Spricht Pilatus zu ihnen:

**9. RECITATIVE
EVANGELIST**

But the Jews shouted out, saying:

10. CHORUS

If you release this one, then you are no
friend of the emperor's; for whoever makes
himself king is against the emperor.

**11. RECITATIVE
EVANGELIST**

When Pilate heard those words, he led
Jesus out and installed himself on the
judgment seat, at the place that is called
"High Pavement," but "Gabbatha" in
Hebrew. It was, however, the preparation
day in Passover, at the sixth hour, and he
[Pilate] says to the Jews:

PILATE

Look, this is your king!

EVANGELIST

But they shouted out:

12. CHORUS

Away, away with him; crucify him!

**13. RECITATIVE
EVANGELIST**

Pilate says to them:

PILATUS

Soll ich euren König kreuzigen?

EVANGELISTA

Die Hohenpriester antworteten:

14. CHORUS

Wir haben keinen König denn den Kaiser.

15. RECITATIVO**EVANGELISTA**

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

16. ARIA (MIT CHOR)

Eilt, ihr angefochtenn Seelen,
Geht aus euren Marterhöhlen,
Eilt – Wohin? – nach Golgatha!
Nehmet an des Glaubens Flügel,
Flieht – Wohin? – zum Kreuzeshügel,
Eure Wohlfahrt blüht allda!

PILATE

Shall I crucify your king?

EVANGELIST

The chief priests answered:

14. CHORUS

We have no king but the emperor.

15. RECITATIVE**EVANGELIST**

Then he handed him over, so that he would be crucified. They took Jesus again and led him away. And he carried his cross and went out to the place that is called “Place of Skulls”; which in Hebrew is called: “Golgotha.”

16. ARIA (WITH CHORUS)

Hurry, you besieged souls,
leave your dens of torment,
hurry – where – to Golgotha!
Embrace faith’s wings;
flee – where? – to the cross’s hilltop;
your welfare blossoms there!

**17. RECITATIVO
EVANGELISTA**

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

18. CHORUS

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

**19. RECITATIVO
EVANGELISTA**

Pilatus antwortet:

PILATUS

Was ich geschrieben habe, das habe ich geschrieben.

**17. RECITATIVE
EVANGELIST**

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

18. CHORUS

Write not: "The King of the Jews"; rather, that "He said: 'I am the King of the Jews.'"

**19. RECITATIVE
EVANGELIST**

Pilate answers:

PILATE

What I have written, that have I written.

20. CHORAL

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

21. RECITATIVO EVANGELISTA

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

22. CHORUS

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

20. CHORALE

*In the bottom of my heart,
your name and cross alone
shines forth every age and hour,
for which I can be joyful.
Appear to me in the image –
for consolation in my distress –
of how you, Lord Christ, so abundantly
have bled yourself to death!*

21. RECITATIVE EVANGELIST

The soldiers, however, when they had crucified Jesus, took his clothes and made four parts, to each soldier his part, with these also the robe. But the robe was seamless, woven in one piece from top to bottom. Then they said to one another:

22. CHORUS

Let's not cut it up, but toss for it, [to see] whose it shall be.

23. RECITATIVO
EVANGELISTA

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

JESUS

Weib, siehe, das ist dein Sohn!

EVANGELISTA

Darnach spricht er zu dem Jünger:

JESUS

Siehe, das ist deine Mutter!

24. CHORAL

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

23. RECITATIVE
EVANGELIST

So that the scripture would be fulfilled, which says: "They have parted my clothing among themselves and have cast lots about my robe." Such a thing the soldiers did. But there stood by the cross of Jesus his mother and his mother's sister, Mary, Cleophas's wife, and Mary Magdalene. Now when Jesus saw his mother, and the disciple whom he loved standing by, he says to his mother:

JESUS

Woman, look, this is your son!

EVANGELIST

After that he says to the disciple:

JESUS

Look, this is your mother!

24. CHORALE

*He thought of everything
in the final hour:
still considerate of his mother,
[he] assigns her a guardian.
O humankind, set everything in order,
love God and humanity,
die afterwards without any woe,
and do not let yourself be troubled!*

25. RECITATIVO
EVANGELISTA

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

JESUS

Mich dürstet!

EVANGELISTA

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

JESUS

Es ist vollbracht!

26. ARIA

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

25. RECITATIVE
EVANGELIST

And from that hour on, the disciple took her to his own. After this, since Jesus knew that everything had already been accomplished, [and, in order] that scripture would be fulfilled, he says:

JESUS

I thirst!

EVANGELIST

A vessel filled with vinegar was standing there. But they filled a sponge with [the] vinegar, set it upon a hyssop branch, and held it up to his mouth. Now when Jesus had taken the vinegar, he said:

JESUS

It is accomplished!

26. ARIA

It is accomplished!
O comfort for the afflicted souls!
The night of mourning
now counts the final hour.
The hero from Judah triumphs with power
and brings the battle to a close.
It is accomplished!

27. RECITATIVO
EVANGELISTA

Und neiget das Haupt und verschied.

28. ARIA (MIT CHORALE)

Mein teurer Heiland, laß dich fragen,
Jesu, der du warest tot,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesaget: Es ist vollbracht,
Lebest nun ohn Ende,
Bin ich vom Sterben frei gemacht?
In der letzten Todesnot,
Nirgend mich hinwende
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Als zu dir, der mich
versüht,
O du lieber Herr!
Du kannst vor Schmerzen zwar nichts sagen;
Gib mir nur, was du verdient,
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.
Mehr ich nicht begehre!

27. RECITATIVE
EVANGELIST

And bowed his head and departed this life.

28. ARIA (WITH CHORALE)

My precious Savior, let me ask you:
Jesus, you who were dead,
since you were nailed to the cross
and have yourself said, "It is accomplished,"
[but] now lives without end;
have I been made free from death?
in the final throes of death,
[I] turn myself nowhere
Can I through your pain and death
inherit the kingdom of heaven?
Is redemption of all the world here?
but to you, who reconciled me [with God the
Father],
O you dear Lord!
You can, in agony, it is true, say nothing;
Give me only what you have merited;
but you bow your head
and say in silence, "Yes."
more I do not desire!

29. RECITATIVO
EVANGELISTA

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

30. ARIOSO

Mein Herz, indem die ganze Welt
Bei Jesu Leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Fels zerfällt,
Die Erde beb't, die Gräber spalten,
Weil sie den Schöpfer sehn erkalten,
Was willst du deines Ortes tun?

31. ARIA

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

29. RECITATIVE
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 arose.

30. ARIOSO

My heart, – while the entire world
with Jesus' suffering likewise suffers,
the sun clothes itself in mourning,
the veil tears, the rock crumbles,
the earth quakes, the graves split open,
because they see the creator growing cold
– what will you do for your part?

31. ARIA

Dissolve, my heart, in floods of tears
to honor the Most High!
Declare to the world and to heaven the
distress:
your Jesus is dead!

32. RECITATIVO EVANGELISTA

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

32. RECITATIVE EVANGELIST

But the Jews, because it was the preparation day, in order that the corpses might not remain on the cross during the sabbath (for that particular sabbath was a very great day), asked Pilate that their legs be broken, and that they be taken down. Then the soldiers came and broke the legs of the first and of the other who had been crucified with him. But when they came to Jesus, because they saw that he was already dead, they did not break his legs; rather, one of the soldiers opened his side with a spear, and immediately blood and water went out. And he who has seen this has given witness to it, and his witness is true, and this same one knows that he says the truth, so that you all may believe. For such a thing has taken place so that the scripture would be fulfilled: "You all shall break apart none of its bones." And again another scripture says: "They will look on whom they have pierced."

33. CHORAL

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

34. RECITATIVO EVANGELISTA

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

33. CHORALE

*O help, Christ, Son of God,
through your bitter suffering,
that we, ever submissive to you,
may shun all [spiritual and moral] failing,
[and may] consider your death and the reason
for it fruitfully;
in return, though poor and weak,
[may we] give you thanks offerings!*

34. RECITATIVE EVANGELIST

After that, Joseph of Arimathea, who was a disciple of Jesus (but secretly, out of fear toward the Jews), asked of Pilate that he might take down Jesus' corpse. And Pilate allowed it. Therefore he came and took down Jesus' corpse. But there came also Nicodemus, who formerly had come to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pounds. Then they took Jesus' corpse and bound it in linen cloths with spices, the way the Jews are accustomed to burying. But there was by the place where he was crucified a garden, and in the garden a new grave, in which nobody had ever been laid. Right there they laid Jesus, for the sake of the preparation day of the Jews, because the grave was near.

35. CHORUS

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

36. CHORAL

*Ach Herr; laß dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim
Schlafkämmerlein
Gar sanft, ohn einge Qual und
Pein
Ruhm bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!*

35. CHORUS

Be fully at peace, you holy bones,
which I will no longer bewail;
be fully at peace and bring also me to
this peace!
The grave – which is appointed to you
and from now on no distress will enclose
– opens to me the [gates of] heaven and
closes the [gates of] hell.

36. CHORALE

*Oh Lord, let your dear little angels
at the very end carry my soul
to Abraham's bosom,
[and let] my body rest in its little
sleeping chamber,
completely in peace, without any sorrow
and pain,
until the Last Day!
Then raise me from the dead,
so that my eyes will look on you
in all joy, o Son of God,
my Savior and Throne of Grace!
Lord Jesus Christ, grant me this;
I want to praise you eternally!*

CLOSING LITURGY

37. Motet: Ecce quomodo moritur

Ecce quomodo moritur justus
et nemo percipit corde.
Viri justi tolluntur
et nemo considerat.
A facie iniquitatis
sublatus est justus
et erit in pace memoria eius:
in pace factus est locus ejus
et in Sion habitatio ejus
et erit in pace memoria ejus.

38. Responsory

PASTOR

Die Straffe liegt auf ihm
auf dass wir Friede hätte.

GEMEINDE

Und durch seine Wunden sind wir geheilet.

Behold how the righteous man dies
And no one understands.
Righteous men are taken away
And no one considers:
The righteous man has been taken away
from present iniquity
And his memory shall be in peace.
In peace is his place
And in Sion is his homestead.
And his memory shall be in peace.

PASTOR

The punishment falls on him,
so that we may have peace.

CONGREGATION

And through his wounds we are healed.

39. Collect

PASTOR

Barmherziger Gott, getreuer Vater, wir danken dir von Grund unsers Hertzens, daß du die schwere unerträgliche Last unsrer Sünden von uns genommen, und auf deinen lieben Sohn unsern Herrn Jesum Christum gelegt hast, und bitten dich demüthiglich, regiere uns durch deinen Heiligen Geist, daß wir uns seines Leiden und Sterbens wider alle Anfechtung des Teuffels und der Höllen trösten, auch für Sünden und bösen Gewissen fleißig hüten, und endlich selig werden, durch denselben deinen lieben Sohn Jesum Christum unsern Herrn.

GEMEINDE

Amen.

40. Blessing

PASTOR

Der Herr segne dich, und behüte dich.
Der Herr erleuchte sein Angesicht über dich, und sei dir gnädig.
Der Herr erhebe sein Angesicht auf dich, und gebe dir Friede.

GEMEINDE

Amen.

PASTOR

Most merciful God, true father, we thank you from the bottom of our hearts, that you have taken from us the heavy, unbearable burden of our sins, and has laid them on your dear son, our Lord Jesus Christ, and we humbly pray you, govern us through your Holy Spirit, so that we console ourselves with his suffering and death, against all temptation of the devil and hell, also to guard us continually from sins and unclean thoughts, so that we finally become blessed, through the same, your dear son Jesus Christ our Lord.

CONGREGATION

Amen.

PASTOR

The Lord bless you and keep you.
The Lord make his face shine upon you and be gracious unto you.
The Lord lift up his countenance upon you and give you peace.

CONGREGATION

Amen.

41. Response to Blessing: Gott sei uns gnädig und barmherzig

Gott sei uns gnädig und barmherzig Und geb uns seinen göttlichen Segen.	God be gracious and merciful unto us And give us his holy blessing.
--	--

Er lasse uns sein Antlitz leuchten, Daß wir auf Erden erkennen seine Wege.	May he let his face shine upon us, So that we may know his ways upon earth.
---	--

Es segne uns Gott, unser Gott, Es segne uns Gott und geb uns seinen Frieden.	Bless us o God, our God, Bless us o God, and give us his peace.
---	--

42. Organ Prelude Chorale: Nun danket alle Gott, BWV 657

43. Congregational Chorale: Nun danket alle Gott

Nun danket alle Gott Mit Herzen, Mund und Händen, Der große Dinge tut An uns und allen Enden, Der uns von Mutterleib Und Kindesbeinen an Unzählig viel zu gut Und noch itzund gethan.	Now thank we all our God, With heart and hands and voices, Who wondrous things hath done, In Whom His world rejoices; Who from our mother's arms Hath blessed us on our way With countless gifts of love, And still is ours to-day.
--	--

Der ewigreiche Gott
Woll uns bei unsrem Leben
Ein immer fröhlich Herz
Und edlen Frieden geben,
Und uns in seiner Gnad,
Erhalten fort und fort
Und uns aus aller Not
Erlösen hie und dort.

Lob, Ehr und Preis sei Gott,
Dem Vater und dem Sohne
Und dem, der beiden gleich
Im hohen Himmels-Throne,
Dem Drey-Einigen Gott als der
ursprünglich war
Und ist und bleiben wird
itzund und immerdar.

O may this bounteous God
Through all our life be near us,
With ever joyful hearts
And blessed peace to cheer us;
And keep us in His grace,
And guide us when perplexed,
And free us from all ills
In this world and the next.

All praise and thanks to God
The Father now be given,
The Son, and Him Who reigns
With Them in highest Heaven,
The One Eternal God,
Whom earth and Heaven adore;
For thus it was, is now,
And shall be evermore.

Translation by Catherine Winkworth (1827-1878).



Dunedin Consort

Director, Harpsichord &
Organ Preludes

John Butt

Evangelista
Jesus
Petrus & Pilatus
Servus
Ancilla

Nicholas Mulroy
Matthew Brook
Robert Davies
Stephen Chambers
Joanne Lunn

Concertists

Soprano
Alto
Tenor
Bass

Joanne Lunn
Clare Wilkinson
Nicholas Mulroy
Matthew Brook

Ripienists

Soprano
Alto
Tenor
Bass

Katie Trethewey
Alexandra Gibson
Malcolm Bennett
Christopher Borrett

Orchestra

Violin 1	Cecilia Bernardini Sarah Bevan-Baker
Violin 2	Huw Daniel Sijie Chen
Viola	Jane Rogers
Cello & Viola da gamba	Jonathan Manson Alison McGillivray (cello in 'Es ist vollbracht')
Violone	William Hunt
Oboe	Alexandra Bellamy Frances Norbury
Oboe da Caccia	Alexandra Bellamy
Bassoon	Peter Whelan
Flute	Katy Bircher Graham O'Sullivan
Organ	James Johnstone
Keyboard Technician	Keith McGowan
Language coach	Margarethe Macpherson

Dunedin Consort

The Dunedin Consort, takes its name from Edinburgh's castle (Din Eidyn) and, like the famous landmark, has great cultural significance in Scotland's capital city and beyond. Founded by Susan Hamilton and Ben Parry, the Dunedin Consort, under the musical direction of John Butt, has consolidated its existing strength in the Baroque repertoire, winning the 2008 Midem Baroque Award and the 2007 Gramophone Award for Best Baroque Vocal Album (for its recording of the original Dublin version of Handel's *Messiah*).

Its commitment to excellence in both live performances and recordings, coupled with the latest research in historical performance, is complemented by its strong belief in supporting new music. As part of its contemporary strand, it has commissioned and performed works by living composers – including William Sweeney, Errollyn Wallen, Peter Nelson and Sally Beamish – to complement and enhance the meaning of the old masterpieces.

The Dunedin Consort has performed at music festivals in Scotland (including the Edinburgh International Festival), Canada, Italy, Spain, Ireland, Germany, Belgium, Israel and France, broadcasts frequently on BBC Radio 3 and BBC Scotland, and enjoys a close relationship with Linn.

Dunedin Consort's 2008 releases of Bach's *Matthew Passion* (Last Performing Version, c. 1742) and Handel's *Acis & Galatea* (Original Cannons Performing Version, 1718) both received many plaudits, including a Gramophone Award nomination for *Acis & Galatea*. In 2010 Dunedin released Bach's *Mass in B Minor* (Breitkopf & Härtel Edition, edited by Joshua Rifkin, 2006) to critical acclaim. Dunedin released Handel's first English Oratorio, *Esther*, in 2012, which provides a fitting sequel to *Acis & Galatea*. 2013 sees not only the release of this new recording of Bach's *John Passion*, but also the release of Bach's *Brandenburg Concertos* on Linn.



John Butt

Music Director

John Butt is Gardiner Professor of Music at the University of Glasgow and musical director of Edinburgh's Dunedin Consort. As an undergraduate at Cambridge University, he held the office of organ scholar at King's College. Continuing as a graduate student working on the music of Bach he received his PhD in 1987. He was subsequently a lecturer at the University of Aberdeen and a Fellow of Magdalene College Cambridge, joining the faculty at UC Berkeley in 1989 as University Organist and Professor of Music. In autumn 1997 he returned to Cambridge as a University Lecturer and Fellow of King's College, and in October 2001 he took up his current post at Glasgow.



Photo: David Barbour

His books have been published by Cambridge University Press: these include *Bach Interpretation* (1990), a handbook on Bach's *Mass in B Minor* (1991), *Music Education and the Art of Performance in the German Baroque* (1994). *Playing with History* (2002) marked a new tack, examining the broad culture of historically informed performance and attempting to explain and justify it as a contemporary phenomenon. He is also editor or joint editor of both the Cambridge and Oxford Companions to Bach and of the *Cambridge History of Seventeenth Century Music* (2005). His book on Bach's Passions, *Bach's Dialogue with Modernity*, was published in 2010, and explores the ways in which Bach's Passion settings relate to some of the broader concepts of modernity, such as subjectivity and time consciousness.

John Butt's conducting engagements with the Dunedin Consort (2003 -) have included major Baroque repertory and several new commissions. He has been guest conductor with the Orchestra of the Age of Enlightenment, The Irish Baroque Orchestra, Philharmonia Baroque Orchestra, The Royal Academy of Music Bach Cantata series, and the Royal Conservatoire of Scotland Chamber Orchestra and Chorus. John Butt also continues to be active as a solo organist and harpsichordist. Eleven recordings on organ, harpsichord and clavichord have been released by Harmonia Mundi. As conductor or organist he has performed throughout the world, including recent trips to Germany, France, Poland, Israel Korea, Canada, Belgium, Holland and Irish Republic.

In 2003 John Butt was elected to Fellowship of the Royal Society of Edinburgh and received the Dent Medal of the Royal Musical Association. That year his book, *Playing with History*, was shortlisted for the British Academy's annual Book Prize. In 2006 he was elected Fellow of the British Academy and began a two-year Leverhulme Major Research Fellowship for his research on Bach's Passions. He has recently been appointed to the Council of the Arts and Humanities Research Council. In January 2011 he became the fifth recipient of the Royal Academy of Music/Kohn Foundation's Bach Prize, for his work in the performance and scholarship of Bach. In 2013 John Butt was awarded the OBE for his services to music in Scotland.

Nicholas Mulroy

Tenor

Born in Liverpool, Nicholas Mulroy read Modern Languages at Clare College Cambridge and then studied at the Royal Academy of Music.

Appearances include Bach *St John Passion* (Marc Minkowski and Le Musiciens du Louvre), Bach *Christmas Oratorio* (Monteverdi Choir and Sir John Eliot Gardiner), *St John Passion* (Gabrieli Consort and Paul McCreesh), *Lincoronazione di Poppea* (Glyndebourne on Tour), Septimius, Handel *Theodora* (Trevor Pinnock), *Messiah* (Royal Scottish National Orchestra and Nicholas McGegan), *Premiere Parque*, Rameau *Hippolyte et Aricie* (Emmanuelle Haïm at the Theatre du Capitole Toulouse), *le Récitant*, Berlioz *L'Enfance du Christ* (Sir Colin Davis), *Dardanus* (Emmanuelle Haïm in Lille), Caen and Dijon, Monteverdi *Vespers 1610* (Magdalena Consort and Peter Harvey), as well as several appearances at the London Handel Festival with Laurence Cummings. He has also appeared regularly with the Orchestra of the Age of Enlightenment, Wrocklaw Philharmonic, Koelner Akademie, Staatskapelle Dresden and at the BBC Proms. He made his Glyndebourne debut under Jurovski in Prokofiev's *Betrothal in a Monastery*.

A committed recitalist, highlights include Janáček's *Diary of one who Vanished* with The Prince Consort in Oxford, Vaughan Williams *On Wenlock Edge* in Edinburgh with the Badke Quartet, Gavin Bryars *Eight Irish Madrigals* with Mr McFall's Chamber, Britten *Seven Sonnets of Michelangelo* and *Fauré La Bonne Chanson* at the Lichfield Festival, and, with regular collaborator John Reid, *Die Schöne Müllerin*, Schumann Op. 24 and Op. 39, and Tippett *The Heart's Assurance*.

Recordings include a Gramophone Award-winning *Messiah* and *Acis & Galatea*, *Acis* with Dunedin Consort, Monteverdi *Vespers 1610* with The King's Consort, a disc of Michael Finissy with Exaudi, Monteverdi *Vespers 1610* with Edward Higginbottom and Charivari Agréable, a series of Monteverdi with I Fagiolini, as well as a critically acclaimed Evangelist in *Matthew Passion* also with Dunedin Consort.



Matthew Brook

Bass-baritone

Matthew Brook has appeared as a soloist throughout Europe, Australia, North and South America and the Far East, working extensively with conductors such as Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset, Paul McCreesh and Sir Mark Elder, and many orchestras and groups including the Philharmonia, LSO, the Royal Philharmonic Orchestra, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, the English Baroque Soloists, the Gabrieli Consort & Players, the Sixteen, Orchestre National de Lille, Ensemble Orchestral de Paris, Orchestre des Champs-Élysées, the Hallé Orchestra, the Melbourne Symphony Orchestra, the Tonhalle-Orchester, Zurich, Collegium Vocale Gent, and the City of London Sinfonia.

Matthew's recordings include Counsel *Trial By Jury* and Friar Tuck in Sullivan's *Ivanhoe* with the BBC National Orchestra of Wales (Chandos Records); a Gramophone Award-winning recording of Handel's original Dublin score of *Messiah*, Bach's *Matthew Passion* and *B Minor Mass*, and Handel's *Acis & Galatea*, all with the Dunedin Consort (Linn); and Il Re di Scozia in Handel's *Ariodante* with Il Complesso Barocco and Joyce DiDonato in the title role (EMI/Virgin).

Recent and future engagements include Araspe Handel *Tolomeo* and Il Re di Scozia *Ariodante* with Il Complesso Barocco and Alan Curtis; Seneca *L'incoronazione di Poppea* at the Maggio Musicale Fiorentino; Kouno *Der Freischütz* at the Opéra Comique and at the BBC Proms; Joseph Berlioz *L'enfance du Christ* for the Ensemble Orchestral de Paris; Zuniga *Carmen* at Le Grand Théâtre de Luxembourg; Walton *Belshazzar's Feast* with the Orchestre Philharmonique de Strasbourg, Beethoven *Symphony No. 9* with the Australian Chamber Orchestra and Bach *Magnificat* with L'Ensemble orchestral de Paris.



Joanne Lunn

Soprano

Joanne Lunn studied at the Royal College of Music in London, where she was awarded the prestigious Tagore Gold Medal.

Joanne features as a soloist on many recordings. Her discography includes Vivaldi's *Laudate Pueri* with The King's Consort (Hyperion), Haydn Masses with Sir John Eliot Gardiner and the Monteverdi Choir (Philips), John Rutter's *Mass of the Children* with the City of London Sinfonia conducted by the composer (Collegium), Sir John Eliot Gardiner's Bach Cantatas cycle recorded during the Bach Pilgrimage in 2000 (Deutsche Grammophon/Soli Deo Gloria), Bach's *Easter Oratorio* with Frieder Bernius and the Stuttgart Kammerchor (Carus), Bach Motets with The Hilliard Ensemble (ECM) and *Messiah* with the RPO and John Rutter.

Joanne's future engagements include Bach Cantatas with Bach Collegium Japan in Tokyo and Utrecht, *Mass in B Minor* with Ensemble Akamus, *Messiah* with Northern Sinfonia at the Sage and for Tafelmusik in Canada, *Christmas Oratorio* for the Akademie für alte Musik, *St Matthew Passion* for the Academy of Ancient Music and for Musik Podium Stuttgart, *St John Passion* with Bach Collegium Japan in Tokyo and a C.P.E. Bach programme at the Ludwigsburger Schlossfestspiele. Subsequent engagements include *Christmas Oratorio* with Musik Podium Stuttgart and further concerts with Bach Collegium Japan.





Clare Wilkinson

Alto

Clare Wilkinson, described as '*flawless... heartfelt... heavenly*' (Early Music America), '*heart-stopping*' (The Guardian) and '*one of the best young singers in the Renaissance game*' (The Independent), spends her time making music with groups of different shapes and sizes – Baroque orchestra, consort of viols, vocal consort – and loves them all.

She has been alto soloist in all the major works of Bach with Sir John Eliot Gardiner, and recorded Bach and Monteverdi with Andrew Parrott; other collaborations have been with Jos van Veldhoven (Netherlands Bach Society), Richard Egarr (AAM), Adam Fischer (SCO) and Bart Van Reyn (Le Concert d'Anvers). Stage work includes Venere Monteverdi *Ballo dell'Ingrate* (Proms) and Galatea Handel *Aci, Galatea e Polifemo* (London Handel Festival).

Equally at home with viols, Clare sings with The Rose Consort of Viols and Fretwork, enjoying a comprehensive survey of the repertoire, from Byrd to Tan Dun.

Numerous composers have written for Clare. She premièred works by John Joubert, Duncan Druce and Stephen Wilkinson at Wigmore Hall, and a new piece for lute and mezzo/lyre by Thomas Smetryns at the Vleeshuys Antwerp.

Clare is proud to have been working with the Dunedin Consort for more than ten years. She has recorded widely with them and others. Please visit www.clare-wilkinson.com.

Robert Davies

Bass-baritone

Born in Colchester, Robert studied at the University of Sheffield and the Guildhall School of Music and Drama before embarking on a solo career, both on the opera stage and concert platform.

In 2003 he was awarded the Erich Vietheer Memorial Award at Glyndebourne and subsequently performed Marcello Puccini *La Bohème*, Count Mozart *Le Nozze di Figaro*, Mr Gedge Britten *Albert Herring* and Falke Strauss *Fledermaus* on the Festival Tour. Roles elsewhere include the title role in *Rigoletto*; Verrina, in the critically acclaimed British première of Lalo's opera *Fiesque*; the title role in *Le Nozze di Figaro*, Demetrius Britten *A Midsummer Night's Dream*, Papageno Mozart *The Magic Flute* and Kuligin Janáček *Katya Kabanova* for English Touring Opera and Greek Captain Berlioz *Les Troyens* in the Gramophone Award-winning production at the Châtelet Theatre, Paris.

Robert has sung under the baton of such distinguished conductors as Simon Rattle, Vladimir Jurowski, Sir John Eliot Gardiner, Mark Elder, Richard Hickox, Emanuelle Haim and Edward Gardner. With a wide concert repertoire, performances include the Bach *B Minor Mass*; Monteverdi *Vespers* in St Mark's, Venice; Handel *Messiah*, Orff *Carmina Burana*; Mendelssohn *Elijah*; Elgar *The Kingdom*; Brahms *Requiem*; Bach *St Matthew* and *St John Passions*; Mozart *Mass in C Minor* and *Requiem*; Rossini *Petite Messe Solennelle* and Haydn *Seasons* and *Creation* (recorded live for ORF Alte Musik).



University of Glasgow Chapel Choir

Founded in 1952 by Professor Frederick Rimmer, the University of Glasgow Chapel Choir comprises 32 auditioned singers of mixed voices. The choir is directed by James Grossmith, who is also Chorus Master of Scottish Opera. The Chapel Choir is engaged in concert work both in and around Glasgow, and further afield. Under the direction of Professor John Butt, the Choir has participated in performances of Bach's *John Passion* and *B Minor Mass*, and most recently, Bach's *Magnificat* and Handel's *Dixit Dominus*. Along with the BBC Scottish Symphony Orchestra, conducted by their own Musical Director James Grossmith, the Choir premiered Ronald Stevenson's *Praise of Ben Dorain* at the Celtic Connections festival in January 2008.

As well as singing at services and recitals of sacred music held in the University Chapel, the Chapel Choir gives regular radio broadcasts and concerts and has recorded several CDs. Among their newest recordings, Peter Maxwell Davies' *Solstice of Light*, was released at the beginning of 2012, and a recording of the choral works of Jehan Alain will be released in 2013.

Soprano	Alto	Tenor	Bass
Katy Cooper	Sheena Templeton	Barry McAleer	Sam Carl
Fiona Campbell	Lizzy Holsgrove	Philip Scott	Bartholomew Lawrence
Imogen Webb	Sacha Fullerton	Harry Campbell	Douglas Nairne
Freya Holliman	Hannah Schiele	Kieran White	Joe Gatherer
Brianna Robertson	Caroline Cockburn	Jacob Cole	Andrew Forbes
Hannah Morgan	Anna Yule		Ben Fowler
Kirsty Robertson	Jessica Ouston		Dale McIntyre
			Leon Reimer

Congregational Choir Personnel

The unison verses of the congregational chorales are sung by Dunedin and GUCC singers, together with a large number of Scottish based amateur singers who have participated in Dunedin's various workshops, or who have otherwise been supporters of the Consort:

Sapphire Armitage	Catriona Hutchinson	Bruce Royan
Jennifer Bennison	Leila Inglis	Martin Scott
Angus Bethune	Morag Kerr	Kerala J. Snyder
Valerie Boa	Ann Leighton	Ann Spiers
Morven Bremner	Lin Li	Elaine Stevenson
Marsha Burke	Sue Lieberman	Margaret Torrance
Mel Cadman	Sam Lipworth	Lorraine Trayner
John Clifford	Caitlin Loynd	Richard Weddle
Hazel Cochrane	Sean MacBride-Stewart	
Christopher Dale	Mandy MacDonald	
Jonathan Ensor	Janet Macdonald	
Hazel Eustace	Ruth Mackie	
Margaret Ferguson Burns	Maureen McKay	
Alison Gifford	Paul McKay	
Susanne Goetzold	Marian Mead	
Alastair Harper	Les Morss	
Alison Hazell	Moira Murray	
Caroline Higgitt	Rob Norman	
Lorna Holl	Mike Radcliffe	

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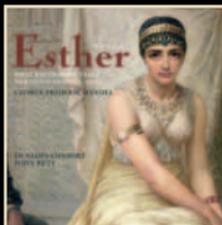
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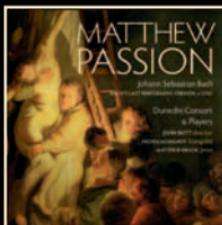
George Frideric Handel
Esther
First Reconstructable Version
(Cannons), 1720



Johann Sebastian Bach
Mass in B Minor
Breitkopf & Härtel Edition,
edited by J. Rifkin, 2006



George Frideric Handel
Acis & Galatea
Original Cannons
Performing Version, 1718



Johann Sebastian Bach
Matthew Passion
Final Performing Version, c. 1742



George Frideric Handel
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