

programme

AAM ACADEMY OF
ANCIENT MUSIC

Bach's
St John Passion

TRANSFORMATION

2024-25

Friday 18 April 2025 | 3.00pm
Barbican Hall

Charpentier's Actéon & Rameau's Pygmalion

Two mythological mini-masterpieces of baroque opera

- Tuesday 8 October 2024 | West Road Concert Hall, Cambridge
- Wednesday 9 October 2024 | Milton Court Concert Hall, London

Viennese Virtuosity: symphonies by Mozart, Haydn & friends

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- Monday 16 December 2024 | Barbican Hall, London

Italian Legacies: Geminiani & his English contemporaries

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Bach's St John Passion

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- Friday 27 June 2025 | Barbican Hall, London



AAM ACADEMY OF
ANCIENT MUSIC

Bach's *St John Passion*

Academy of Ancient Music

Laurence Cummings *director & harpsichord*

Nicholas Mulroy *Evangelist*

Dingle Yandell *Christus*

Carolyn Sampson *soprano*

Helen Charlston *alto*

Ed Lyon *tenor*

Jonathan Brown *bass*

Friday 18 April 2025 | 3.00pm

Barbican Hall, London

*The 2024-25 season has been generously
supported by the Arts and Humanities
Research Council*

barbican
Associate Ensemble

from John McMunn

chief executive

The *St John Passion* was Bach's first Passion setting for the Good Friday services at the Thomaskirche in Leipzig after his appointment as Kantor there in 1723, but it was a piece to which he would return for much of the rest of his life. Alternative versions to his 1724 original were completed in 1725 and 1728, and an incomplete revision was begun in 1739 but abandoned after just ten movements. A copyist would finish this work in 1749, producing the 'final' version of the setting and the one most frequently performed today, but it is unlikely that Bach himself ever performed or even heard it.

The fact that there is no definitive form for the work is in many ways appropriate. Just as Bach returned again and again to the troubling and difficult subject matter of the text – a mixture of the Gospel of St John and poetic reflections by Barthold Heinrich Brockes, amongst others – it has become *de rigueur* for us to begin our Easter observations with Good Friday performances of the work in the concert hall. The tradition has secularised, but at its core is still an attempt at perfection, not of the music, but ourselves through the alternately sublime and harrowing



musical depictions of cruelty, suffering, forgiveness and love with which Bach so powerfully confronts us. Regardless of one's religious beliefs, the story and the piece contain a humanity and truth that never fail to strike to the very core, no matter how many times it is heard.

We are privileged this afternoon to welcome some of the finest Bach singers of our age, led by the incomparable Evangelist, Nicholas Mulroy. What a pleasure it is to have them alongside our acclaimed choir and orchestra, under the careful and compassionate direction of Laurence Cummings. Thank you for joining in this ritual with us today and enjoy the performance.

A handwritten signature in black ink that reads "John McMunn" with a stylized flourish underneath.

We are AAM

Academy of Ancient Music is an orchestra with a worldwide reputation for excellence in baroque and classical music. Using historically informed techniques, period-specific instruments and original sources, we bring music vividly to life in committed, vibrant performances.



Established more than 50 years ago to make the first British recordings of orchestral works using original instruments, AAM has released more than 300 albums to date, collecting countless accolades including Classic BRIT, Gramophone and Edison awards. We now record on our own label AAM Records, and are proud to be the most listened-to period-instrument orchestra online, with over one million monthly listeners on streaming services.

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AAM is Associate Ensemble at the Barbican Centre, London and the Teatro San Cassiano, Venice, and Orchestra-in-Residence at the University of Cambridge and The Apex, Bury St Edmunds.



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Johann Sebastian Bach (1685-1750)

St John Passion (1749)

Today it is hard to imagine either of Bach's two surviving Passion-settings ever being mistaken for an opera. For many people, whether believers or agnostics, attending a Passion performance is a vital and meaningful part of Holy Week, an act often invested with something of the sombre reverence of a religious celebration. And sure enough, Bach composed his *St John Passion* and *St Matthew Passion* to be performed in church as part of the Vespers service on Good Friday, one of the most important days in the liturgical calendar, when, instead of enjoying a relaxing interval drink between the work's two parts, listeners would have endured a gruelling sermon.

Yet in composing Passions of this type Bach was slotting into a tradition of increasingly dramatised musical settings of the Gospel texts retelling the arrest, betrayal, trial, scourging and crucifixion of Christ that went back to early Christian times – a tradition that had gained particular strength in northern Germany during the later part of the 17th century. And it is true that the evolution from the first chanted Passions to sophisticated oratorios involving choirs, instruments and solo singers in named roles shows a strong trend towards the theatrical, as the theologian Christian Gerber recognised when he complained in 1732 that 'if some of those first Christians should rise, visit our assemblies, and hear such a roaring organ together with so many instruments, I do not believe that they would recognise us as Christians and their successors.' Gerber also wrote somewhat sensationally of witnessing an (unidentified) Passion performance at which 'all the people were thrown into the greatest bewilderment ... an elderly widow of the nobility exclaimed: "God save us, my children! It's just as if we were at an opera comedy".'

Nevertheless, for all that the *St John Passion* is a strikingly dramatic work, and while the presence in it of urgent recitatives, arias and choruses was presumably just the sort of thing Gerber objected to, it seems unlikely that in composing for his first Good Friday service in Leipzig in 1724 a Passion to words adapted from a libretto the poet Barthold Heinrich Brockes and others had previously furnished for more frankly operatic Passions by Keiser, Telemann and Handel, Bach was deliberately setting out to be theatrical. Large-scale Passions of this type had only arrived in Leipzig two years before Bach did, and in appointing him in the spring of 1723 to the job of Kantor of St Thomas's School, thereby making him responsible for organising the music at all of Leipzig's four main churches, an evidently wary town council had specifically stipulated that he should 'so arrange the music that it shall not last too long, and shall be of such a nature as not to make an operatic impression, but rather to incite the listener to devotion'.

But the *St John Passion* is more complicated than that. As a part of the Good Friday liturgy, it would have been performed amid the musical and celebrational trappings of a long and solemn service, woven into a substantial fabric of congregational hymn-singing, organ preludes, chants and a funeral motet (not all necessarily by Bach, or even from his time), as well as the Pastor's sermon, so that the whole event must have resembled less a concert performance than a shared community experience. It is perhaps a wonder, then, that the *St John Passion* should have emerged from this process as a piece with such coherence and concentration.

That it succeeded is down, in large part, to the anchoring presence and strength of the Biblical narrative. The Gospel of John is more selective and direct than those of Matthew, Mark and Luke, its keen focus on Christ's suffering and death as a necessary fulfilment of scriptural prophecy giving it an effect free of time and human agency, and lifting it into the realms of cosmic order. The words of John the Evangelist himself are sung in crystal-clear recitative by a solo tenor, with Christ's words voiced by a solo bass. The smaller roles – Peter, Pilate, the Temple Attendant who strikes Jesus and the Maid who questions Peter – are also taken by solo voices. Locked in this way into what seems an inevitable unfolding of the Gospel's course, it is a narrative thread that may appear at first to the listener to be mainly functional, but in fact Bach's recitatives reach expressive heights superior to many a baroque opera – for instance when Peter weeps after his denial of Christ, in the tense stand-off between Christ and Pilate in the trial scene, or in the Evangelist's horrified reaction to the crowd's support for Barabbas the murderer – and the storytelling reaches a fearsome peak of intensity when it breaks away from recitative altogether in the wild-eyed crowd choruses of the trial scene.

The Gospel narrative is only one of four parallel strands that run through the *St John Passion*, however. As a foil to the narrative element, there are the meditative and communal aspects represented by the chorales. The melodies and words of these beautiful German choral hymns would have been familiar to Bach's contemporaries, and while their role as emotional points of entry was probably not literal in the sense that the congregation actually joined in – as we have seen, there was a place for that elsewhere in the service – they would certainly have provided listeners with ready moments of recognition and identification.

Then there are the eight solo arias in which the action stops and relevant emotion or reactions are explored, as if in a prayer. These are the most reflective moments in the *Passion*, articulated by singers in roles that are un-named but clearly serve to tell us how to feel. Enhanced and coloured by accompanying solo instruments, the range of expression is remarkable. In Part One, 'Von den Stricken meiner Sünden' reveals

the alto in the bonds of sin, represented by the entangling lines of two oboes and bassoon; a soprano skips joyfully in 'Ich folge dir gleichfalls mit freudigen Schritten', her uncomplicated fealty to Jesus shown in her intermittent close canonic dialogue with two flutes; and in 'Ach, mein Sinn' the jagged, lurching lines of the tenor present a guilt-racked soul with nowhere to turn.

In Part Two, 'Erwäge, wie sein blutgefärbter Rücken' and its preceding arioso 'Betrachte, meine Seel' set a pair of violas d'amore (rescored by Bach in later versions of the piece for two muted violins) alongside a bass and then a tenor to show us bliss achieved only after the exquisite pain of atonement, symbolised by the rainbow of blood-stripes on Christ's back. In 'Eilt, ihr angefochtenen Seelen' we hear the breathless footsteps of the faithful as they rush after the bass to Golgotha in search of salvation, still not quite knowing where they are running to. The alto's intensely moving 'Es ist vollbracht!' opens in heartbreaking resignation to the accompaniment of a solo viola da gamba (an instrument associated in Bach's time with death), then rises to a stirring evocation of victory for 'the hero from Judah', after which, just as we are expecting a full return to the first section, the music falls quickly away on the crucial Johannine precept, 'it is finished!' Jesus's death follows immediately on this moment. 'Mein teurer Heiland, lass dich fragen' pictures a bass groping towards the realisation of redemption, the consolatory words of the chorus guiding him towards the inevitable truth. And in 'Zerfliesse, mein Herze, in Fluten der Zähren' the soprano's keening lament pierces the heart with its bleak but loving beauty.

Finally, there are the great choruses that frame the work like massive structural pillars. The first, the very opening movement, is a harrowing depiction of Christ's agony and humiliation, but one which, at the same time, reminds us that within these are contained his ultimate glory; the second, 'Ruht wohl', is a moving and consoling farewell to Christ's earthly incarnation.

The *St John Passion* was long seen as a poor relation to the larger, later and better-known *St Matthew*. In recent decades, however, its popularity seems to have grown, a testament to an increasing realisation among performers and listeners that it is a work with its own character and ambitions. Maybe it does not reach quite as far into the listener's soul as the more contemplative *Matthew*, but, as a gripping, emotionally charged depiction of the events of Holy Week, it ultimately appeals with greater directness to our human emotions and sympathies.

Programme note © Lindsay Kemp

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St John Passion libretto

Part One

Chorus

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

Lord, our Redeemer, whose glory
is in all the world,
show us in this thy Passion
that thou, the true Son of God,
hast conquered death and tribulation.

Evangelist

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

Jesus went forth with his disciples
across the Kidron valley, where there
was a garden, which he and his disciples
entered. Now Judas, who betrayed him,
also knew the place, for Jesus often
met there with his disciples. So Judas,
procuring a band of soldiers and some
officers from the chief priests and the
Pharisees, went there with lanterns
and torches and weapons. Then Jesus,
knowing all that was to befall him, came
forward and said to them:

Jesus

Wen suchet ihr?

Whom seek ye?

Evangelist

Sie antworteten ihm:

They answered him:

Chorus

Jesum von Nazareth!

Jesus of Nazareth!

Evangelist

Jesus spricht zu ihnen:

Jesus said to them:

Jesus

Ich bins.

I am he.

Evangelist

Judas aber, der ihn verriet, stund auch

And Judas also, who betrayed him,

bei ihnen. Als nun Jesus zu ihnen sprach:
Ich bins, wichen sie zurück und fielen zu
Boden. Da fragte er sie abermal:

Jesus

Wen suchet ihr?

stood with them. As soon as he had said
unto them 'I am he', they went backward
and fell to the ground. Then asked he
them again:

Whom seek ye?

Evangelist

Sie aber sprachen:

And they said:

Chorus

Jesum von Nazareth!

Jesus of Nazareth!

Evangelist

Jesus antwortete:

Jesus answered:

Jesus

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

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

Chorale

O große Lieb, o Lieb ohn alle Maße,
Die dich gebracht auf diese Marterstraße!

O wondrous love quite limitless,
that brought thee here by sin and grief
surrounded.

Ich lebte mit der Welt in Lust und
Freuden,
Und du mußt leiden.

I live with all the pleasure of this world,
and thou must suffer.

Evangelist

Auf daß das Wort erfüllet würde, welches
er sagte: Ich habe der keinen 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:

That the saying might be fulfilled, which
he spake, 'Of them which thou gavest
me have I lost none'. Then Simon Peter
having a sword, drew it, and smote the
high priest's servant, and cut off his right
ear. The servant's name was Malchus.
Then said Jesus unto Peter:

Jesus

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

Put up thy sword into the sheath: the cup
which my Father hath given me, shall I
not drink it?

Please turn the page quietly

Chorale

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!

Thy will, O Lord, our God, be done,
on earth, as round thy heavenly throne.
In time of sorrow patience give,
obedient ever make us live.
With thy restraining spirit fill
each heart that strives against thy will.

Evangelist

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 Schwäger, welcher des Jahres
Hoherpriester war. Es war aber Kaiphass,
der den Juden riet, es wäre gut, daß ein
Mensch würde umbracht für das Volk.

Then the band and the captain and
officers of the Jews took Jesus and bound
him, and led him away to Annas first; for
he was father-in-law to Caiaphas, which
was the high priest that same year. Now
Caiaphas was he which gave counsel to
the Jews, that it was expedient that one
man should die for the people.

Aria (alto)

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

From the bondage of transgression
my holy Saviour frees me,
from all taint of deadly sickness
fully heals me,
bearing himself the grievous wound.

Evangelist

Simon Petrus aber folgte Jesu nach und
ein ander Jünger.

Simon Peter followed Jesus and so did
another disciple.

Aria (soprano)

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

I follow thee too, my Saviour, with
joyful steps.
I will not forsake thee,
my life and my light.
Hasten my steps
and never cease,
and draw me to thy side!

Evangelist

Derselbige Jünger war dem
Hohenpriester bekannt und ging mit

That disciple was known unto the high
priest, and went in with Jesus into the

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

Maid

Bist du nicht dieses Menschen Jünger einer?

Evangelist

Er sprach:

Peter

Ich bins nicht.

Evangelist

Es stunden aber die Knechte und Diener und hatten ein. Kohlfu'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 vor der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehört haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.

Evangelist

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

palace of the high priest. But Peter stood at the door without. Then went out that other disciple, which was known unto the high priest, and spake unto her that kept the door, and brought in Peter. Then saith the maid that kept the door unto Peter:

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

He saith:

I am not.

And the servants and officers stood there, who had made a fire of coals; for it was cold; and they warmed themselves; and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him:

I spake openly to the world; I ever taught in the synagogue, and in the temple, whither the Jews always resort; and in secret have I said nothing. Why askest thou me? Ask them which heard me, what I have said unto them: behold, they know what I said.

And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying:

Servant

Solltest du dem Hohenpriester also antworten?

Answerest thou the high priest so?

Evangelist

Jesus aber antwortete:

Jesus answered him:

Jesus

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

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

Chorale

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.

O Lord, who dares to smite thee,
And falsely to indict thee,
deride and mock thee so?
For thou art not a sinner,
unlike us and our children,
thou hast done nought amiss.

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

It is I, I and my sins
that are as countless
as the sand by the sea,
which have brought thee
thy misery that smites thee,
and the host of torments.

Evangelist

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

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

Chorus

Bist du nicht seiner Jünger einer?

Art not thou also one of his disciples?

Evangelist

Er leugnete aber und sprach:

He denied it, and said:

Peter

Ich bins nicht.

I am not.

Evangelist

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

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

Servant

Sahe ich dich nicht im Garten bei ihm?

Did not I see thee in the garden with
him?

Evangelist

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

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

Aria (tenor)

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.

Ah, my soul,
whither wilt thou fly?
Where shall I seek for comfort?
Shall I stay
Or depart and leave
the hills and mountains far behind me?
In the world is no relief,
and on my heart
remains the burden
of my evil deed,
since the servant hath denied his Lord.

Chorale

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!

Peter, faithless, thrice denies
that his Lord he knoweth;
when he meets those earnest eyes,
weeping, thence he goeth.
If I am unrepentant
look on me with kindness:
whenever I do wrong
rouse my inner conscience.

INTERVAL: 20 MINUTES

Part Two

Chorale

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.

Christ who brings us joy,
and has done no wrong,
For our sake he was seized
like a thief in the night.
He was taken before unbelievers
and falsely accused.
He was derided, mocked and spat
as it is written in the Scripture.

Evangelist

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

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

Pilate

Was bringet ihr für Klage wider diesen
Menschen?

What accusation bring ye against this
man?

Evangelist

Sie antworteten und sprachen zu ihm:

They answered and said unto him:

Chorus

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

If he were not a wrong-doer, we would
not have delivered him up unto thee.

Evangelist

Da sprach Pilatus zu ihnen:

Then said Pilate unto them:

Pilate

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

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

Evangelist

Da sprachen die Jüden zu ihm:

The Jews therefore said unto him:

Chorus

Wir dürfen niemand töten.

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

Evangelist

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 Jesum und sprach zu ihm:

That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered into the judgment hall again, and called Jesus, and said unto him:

Pilate

Bist du der Juden König?

Art thou the King of the Jews?

Evangelist

Jesus antwortete:

Jesus answered him:

Jesus

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

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

Evangelist

Pilatus antwortete:

Pilate answered:

Pilate

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

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

Evangelist

Jesus antwortete:

Jesus answered:

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.

My kingdom is not of this world: if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews: but now is my kingdom not from hence.

Chorale

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

O mighty King, eternal is thy glory!
How can I express my allegiance to thee?

Please turn the page quietly

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?

Evangelist

Da sprach Pilatus zu ihm:

Pilatus

So bist du dennoch ein König?

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

Evangelist

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

Pilate

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?

No human heart can imagine a gift
which is fit to give thee.

Neither can I find anything to compare
with thy merciful goodness.
What can I do for thee to be worthy
of thy loving deeds?

Pilate therefore said unto him:

Art thou a king then?

Jesus answered:

Thou sayest that I am a king. To this end
was I born, and for this cause came I into
the world, that I should bear witness unto
the truth. Every one that is of the truth
heareth my voice.

Pilate saith unto him:

What is truth?

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

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

Evangelist

Da schriean sie wieder allesamt und sprachen:

Then cried they all again, saying:

Chorus

Nicht diesen, sondern Barrabam!

Not this man, but Barabbas.

Evangelist

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

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

Arioso (bass)

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

Consider, O my soul, with fearful joy consider, with bitter anguish, in thy heart afflicted, thy highest good is Jesus's sorrow: for thee, from the thorns that pierce him, what heavenly flowers spring, thou canst the sweetest fruit his wormwood gather, then look for evermore to him.

Aria (tenor)

Erwäge wie sein blutgefärbter Rücken in allen Stücken dem Himmel gleiche geht, daran, nachdem die Wasserwogen von unsrer Sündflut sich verzogen, der allerschönste Regenbogen als Gottes Gnadenzeichen steht!

Consider how his bloodstained back brings heaven before our eyes. When the floodwaters of our sin have receded, then appears the rainbow as a sign of God's mercy.

Evangelist

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

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

Chorus

Sei gegrüßet, lieber Jüdenkönig!

Hail, King of the Jews!

Evangelist

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

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

Pilate

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

Behold, I bring him forth to you, that ye may know that I find no fault in him.

Evangelist

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

Then came Jesus forth, wearing the crown of thorns and the purple robe. And Pilate saith unto them:

Pilate

Sehet, welch ein Mensch!

Behold the man!

Evangelist

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

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

Chorus

Kreuzige, kreuzige!

Crucify him, crucify him!

Evangelist

Pilatus sprach zu ihnen:

Pilate saith unto them:

Pilate

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

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

Evangelist

Die Jüden antworteten ihm:

The Jews answered him:

Chorus

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

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

Evangelist

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

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

Pilate

Von wannen bist du?

From whence art thou?

Evangelist

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

But Jesus gave him no answer. Then saith Pilate unto him:

Pilate

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

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

Evangelist

Jesus antwortete:

Jesus answered:

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.

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

Evangelist

Von dem an trachtete Pilatus, wie er ihn losließe.

And from thenceforth Pilate sought to release him.

Chorale

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

Thy bonds, O Son of God, most high,
have perfect freedom brought us;
thy prison is the divine throne,
the haven for all believers;
for if thou hadst not taken the bondage
of a slave,
we would for evermore be bound.

Evangelist

Die Jüden aber schrien und sprachen:

But the Jews cried out, saying:

Chorus

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

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

Evangelist

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

When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour, and he saith unto the Jews:

Pilate

Sehet, das ist euer König!

Behold your King!

Evangelist

Sie schrieen aber:

But they cried out:

Chorus

Weg, weg mit dem, kreuzige ihn!

Away, away with him, crucify him!

Evangelist

Spricht Pilatus zu ihnen:

Pilate saith unto them:

Pilate

Soll ich eure König kreuzigen?

Shall I crucify your King?

Evangelist

Die Hohenpriester antworteten:

The chief priest answered:

Chorus

Wir haben keinen König denn den Kaiser.

We have no king but Caesar.

Evangelist

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

Then delivered he him therefore unto them to be crucified. And they took Jesus, and led him away. And he bearing his cross went forth into a place called the place of a skull, which is called in Hebrew: Golgotha.

Aria (bass)

Eilt, ihr angefochnen Seelen,
Geht aus euren Marterhöhlen,
Eilt – [wohin?] nach Golgatha!
Nehmet an des Glaubens Flügel,

Haste, ye deeply wounded spirits,
bring your heavy burdens.
– [Whither?] To Golgotha!
Take, O take the wings of faith,

Flieht – [wohin?] zum Kreuzeshügel,
Eure Wohlfahrt blüht allda.

Evangelist

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

Chorus

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

Evangelist

Pilatus antwortet:

Pilate

Was ich geschrieben habe, das habe ich
geschrieben.

Chorale

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!

Evangelist

Die Kriegsknechte aber, da sie Jesum
gekreuziget hatten, nahmen seine
Kleider und machten vier Teile, einem

fly – [Whither?] To the Cross of Jesus,
there shall relief and healing be found.

There they crucified him, and two other
with him, on either side one, and Jesus
in the midst. And Pilate wrote a title, and
put it on the cross. And the writing was:
'Jesus of Nazareth, the King of the Jews'.
This title then read many of the Jews, for
the place where Jesus was crucified was
nigh to the city. And it was written in
Hebrew, and Greek, and Latin. Then said
the chief priests of the Jews to Pilate:

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

Pilate answered:

What I have written I have written.

Within our inmost being
thy Name and Cross alone,
shines there now and for always
so that I can rejoice.
When I am in need
comfort and console me
with this picture of thee
so patiently enduring death itself.

Then the soldiers, when they had
crucified Jesus, took his garments,
and made four parts, to every soldier

Please turn the page quietly

jeglichen Kriegesknechte sein Teil,
dazu auch den Rock. Der Rock aber
war ungenähet, von oben an gewürket
durch und durch. Da sprachen sie
untereinander:

Chorus

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

Evangelist

Auf daß erfüllet würde die Schrift, die
da saget: Sie haben meine Kleider unter
sich geteilet und haben über meinen
Rock das Los geworfen. Solches taten
die 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!

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter!

Chorale

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.

a part; and also his coat. Now the coat
was without seam, woven from the top
throughout. They said therefore among
themselves:

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

That the scripture might be fulfilled,
which saith: They parted my raiment
among them, and for my vesture they
did cast lots. These things therefore
the soldiers did. Now there stood by
the cross of Jesus his mother, and
his mother's sister, Mary the wife of
Cleophas, and Mary Magdalene. When
Jesus therefore saw his mother, and the
disciple standing by, whom he loved, he
saith unto his mother:

Woman, behold thy son!

Then saith he to the disciple:

Behold thy mother!

He thought of everything
in his last hour,
and gave his mother
one to protect her.
Thou too should rightly act,
loving God and man,
that thou canst die untroubled
and without anxiety.

Evangelist

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

And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith:

Jesus

Mich dürstet!

I thirst!

Evangelist

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

Now there was set a vessel full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said:

Jesus

Es ist vollbracht!

It is finished!

Aria (alto)

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!

It is finished!
Oh, comfort for suffering human souls!
I can see the end of the night of sorrow.
The hero from Judah ends his victorious fight.
It is finished!

Evangelist

Und neiget das Haupt und verschied.

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

Aria (bass)

Mein teurer Heiland, laß dich fragen,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesagt: Es ist vollbracht,
Bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts

My dearest Saviour, let me ask thee,
as thou art nailed to this cross
and hast thyself said: it is finished,
am I released from death?
Can I gain the heavenly kingdom
through thy suffering and death?
Is it that the whole world is redeemed?
Thou canst not speak for agony,

Please turn the page quietly

sagen, Doch neigest du das Haupt
Und sprichst stillschweigend: ja.

Chorale

Jesu, der du warest tot,
Lebest nun ohn Ende,
In der letzten Todesnot
Nirgend mich hinwende
Als zu dir, der mich versüht,
O du lieber Herr!
Gib mir nur, was du verdient,
Mehr ich nicht begehre!

Evangelist

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

Arioso (tenor)

Mein Herz, indem die ganze Welt
Bei Jesu Leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Fels zerfällt,
Die Erde bebt, die Gräber spalten,
Weil sie den Schöpfer sehn erkalten:
Was willst du deines Ortes tun?

Aria (soprano)

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

Evangelist

Die Juden aber, dieweil es der Rüsttag
war, daß nicht die Leichname am
Kreuze blieben den Sabbath über
(denn desselbigen Sabbaths Tag war

but incline thy head
to give a speechless: Yes.

Jesus, thou wast dead
and now livest for ever,
bring me, in death's extremity,
nowhere but to thee who hast paid
the debt I owe to God.
My true and faithful master,
give me only what thou hast won
for how could there be more to wish for?

And behold, the veil of the temple was
torn in two from top to bottom. There
was an earthquake, the rocks split, and
the graves opened and many of God's
people arose from sleep.

My heart, while the whole world
shares Jesus's suffering,
the sun in mourning,
the veil rent, the rocks split,
the earth quaking, the graves opening,
because they see the Creator grow cold:
what wilt thou do for thy part?

Dissolve then, heart, in floods of tears
as thy tribute to our God.
Tell earth and heaven the grievous
news:
thy Jesus is dead!

The Jews therefore, because it was the
preparation, that the bodies should not
remain upon the cross on the sabbath
day, (for that sabbath day was an high

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.'

Chorale

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!

Evangelist

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. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander bei hundert Pfunden.

day), besought Pilate that their legs might be broken, and that they might be taken away. Then came the soldiers, and broke the legs of the first, and of the other which was crucified with him. But when they came to Jesus, and saw that he was dead already, they broke not his legs: But one of the soldiers with a spear pierced his side, and forthwith came there out blood and water. And he that saw it bare record, and his record is true; and he knoweth that he saith true, that ye might believe. For these things were done, that the scripture should be fulfilled: 'A bone of him shall not be broken.' And again another scripture saith: 'They shall look on him whom they pierced.'

Help us, Christ, the Son of God
through thy bitter suffering,
as thy loyal followers,
to avoid wrongdoing,
with the thought of thy death
and its cause
to bring thee, poor and weak though we
may be
thank-offerings for all that thou hast
done.

And after this Joseph of Arimathaea, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus: and Pilate gave him leave. And there came also Nicodemus, which at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight. Then took they the body

Please turn the page quietly

Da nahmen sie den Leichnam Jesu und bunden ihn in leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garten, und im Garten ein neu Grab, in welches niemand je geleet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

Chorus

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

Chorale

Ach Herr, lass dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim Schlafkämmerlein
Gar sanft ohn eigne Qual und Pein
Ruhn bis am jüngsten Tage!

Alsdenn vom Tod erwecke mich,
Dass meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury. Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet laid. There they laid Jesus therefore because of the Jews' preparation day; for the sepulchre was nigh at hand.

Lie in peace, sacred body,
for which I weep no longer,
and bring me also to my rest.
The grave that is thine
and holds not further suffering,
for me opens Heaven and closes Hell.

O Lord, send thy cherubs
in my last hour to bear my soul
away to Abraham's bosom;
let it rest there untouched by pain
until the last day.

Wake me then from Death's sleep,
so that my joyful eyes may see thee,
the Son of God, my Saviour.
Grant me this
and I will glorify thee
throughout eternity.

Laurence Cummings

director & harpsichord



Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. He is Music Director of Orquestra Barroca Casa da Música in Porto as well as AAM's current Music Director, and celebrated his 25th and final year as Musical Director of the London Handel Festival last year.

Frequently praised for his stylish performances in the opera house, he has conducted productions across Europe at houses including Opernhaus Zürich, Theater an der Wien, Chatelet Paris and

Gothenburg Opera. In the UK he has been a regular guest at English National Opera, Glyndebourne Festival Opera, Garsington Opera and Opera North. He made his main stage debut at Royal Opera House conducting Handel's *Jephtha* last season.

Equally at home on the concert platform, he is regularly invited to conduct both period and modern orchestras worldwide, including the Orchestra of the Age of Enlightenment, The English Concert, Handel and Haydn Society Boston, Zurich Chamber Orchestra, Moscow Chamber Orchestra, Jerusalem Symphony, and in the UK with Hallé Orchestra, Bournemouth Symphony, Royal Liverpool Philharmonic, and Royal Scottish National Orchestra.

His recordings include discs with Emma Kirkby and Royal Academy of Music on BIS, Angelika Kirschlager and the Basel Chamber Orchestra for Sony BMG, Maurice Steger and The English Concert for Harmonia Mundi, as well as a series of live performances for Accent recorded at the Göttingen International Handel Festival where he was Artistic Director from 2011-21. He has also released numerous solo harpsichord recital and chamber music recordings for Naxos.

Until 2012 he was Head of Historical Performance at the Royal Academy of Music and is now the William Crotch Professor of Historical Performance.

Laurence was awarded an OBE for services to Music in the New Year Honours List 2024.

Nicholas Mulroy

Evangelist



Tenor Nicholas Mulroy is noted for his interpretation of Bach's music, described as 'a thing of wonder' (*The Times*). He has sung at many of the world's leading concert halls, opera houses and festivals, including Carnegie Hall, the Salzburg Festival, BBC Proms and Boston's Symphony Hall.

He has worked closely with many leading international early music ensembles including Orchestra of the Age of Enlightenment, Concerto Copenhagen, Les Musiciens du Louvre, and has a long association with John Butt and the Dunedin Consort of which he is Associate Director. He is devoted to recital repertoire, appearing regularly at Wigmore Hall, in a wide range of music from Purcell's *Harmonia Sacra* to songs by Schubert.

His ongoing collaboration with guitarist / theorbist Toby Carr explores a rare combination of music from two golden ages: 17th-century Europe and 20th-century Latin America with a CD released last year. Other recordings include a *Gramophone* Award-winning *Messiah*, Evangelist for *St Matthew Passion* and *St John Passion*.

Dingle Yandell

Christus



Bass-baritone Dingle Yandell was one of the inaugural 'Rising Stars' of the Orchestra of the Age of Enlightenment and was a founder member of the award-winning British vocal ensemble VOCES8, with whom he toured internationally for ten years.

This season he makes his English National Opera debut as Colline (*La bohème*) and his Japanese debut as Commendatore (*Don Giovanni*) with Bach Collegium Japan, and a return to Glyndebourne in a new production of *Parsifal*.

Recent operatic highlights include Theseus (*A Midsummer Night's Dream*, Glyndebourne Opera) and his role debut as Fafner (*Das Rheingold*, Grimeborn). In concert, recent performances include *St Matthew Passion* with Collegium Vocale Gent, *The Apostles* with The Hallé, and *Messiah* with Huddersfield Choral Society. He sings regularly with the Early Opera Company, La Nuova Musica, Holland Baroque and Les Inventions, and also appears as a soloist on L'Arpeggiata's recording *Himmelsmusik*.

Carolyn Sampson

soprano



Last season Carolyn Sampson celebrated her recording legacy with the release of her 100th album as a featured solo artist. Over the last 25 years of her career, she has sung with countless world-class musicians and these recordings serve as testament to both her versatility as an artist and the scope of her repertoire. In 2024 she was also awarded an OBE in the King's New Year Honours, was elected an Honorary Member of the Royal Academy of Music and was the winner of the Gramophone Artist of the Year Award.

This season she looks forward to Haydn's *Creation* with both the Orchestre de Chambre de Paris under Masaaki Suzuki at the Paris Philharmonie and with the CBSO under Kazuki Yamada, a European tour with Bach Collegium Japan, solo programmes with La Scintilla at Opernhaus Zurich with Riccardo Minassi, with the Freiburger Barockorchester, and returns to the Symphonieorchester des Bayerischen Rundfunks and Dresdner Philharmonie.

Helen Charlston

alto



Helen Charlston was recently a BBC Radio 3 New Generation Artist (2021-23). In 2023 she won a Gramophone Award for Best Concept Album, and collected the Vocal award at the BBC Music Magazine Awards, both for her second Delphian album, *Battle Cry*.

This season, Helen makes her debut at the Gran Teatre del Liceu as Sesto in Calixto Bieito's production of *Giulio Cesare* conducted by William Christie, has sung Handel's *Messiah* at BBC Proms with the Academy of St Martin in the Fields, Bach's *Christmas Oratorio* with

WDR Köln under Simon Halsey, and also with the Scottish Chamber Orchestra under Václav Luks, and Bach's *Magnificat* with RIAS Kammerchor under Justin Doyle in South Korea. In recital she performs *Battle Cry* with Toby Carr at Brucknerhaus Linz, with Sholto Kynoch at the Oxford International Song Festival, a programme of Handel with the Prague Philharmonia at Lobkowitz Palace, and she returns to Wigmore Hall.

Ed Lyon

tenor



Ed Lyon performs repertoire ranging from baroque to contemporary. He appears in leading opera houses including Covent Garden, Glyndebourne, Bayerische Staatsoper, Netherlands Opera, Teatro Real, La Monnaie, and at festivals including Edinburgh, Aix, Salzburg, Aldeburgh and BBC Proms.

Highlights on the opera stage include the leading role of Colin in Denisov's *L'écume des jours* (Stuttgart Opera); Steva (*Jenůfa*), for Opera North; Lurcanio (*Ariodante*), Septimius (*Theodora*) and

Walther (*Tannhäuser*) for Royal Opera House, Covent Garden; Don Ottavio (*Don Giovanni*) and Lurcanio for Scottish Opera; Jaquino (*Fidelio*) and Septimius (*Theodora*) in Madrid; Tamino (*Die Zauberflöte*) and Don Gomez (*Henry VIII*) at La Monnaie; Quint (*The Turn of the Screw*) and the title role in *Orfeo* for Garsington; Alessandro (*Eliogabolo*) for Netherlands Opera; Ferdinand (*Miranda*) for Oper Köln; and title role in *Candide* for Welsh National Opera. Concert highlights include Evangelist in both Bach passions, Britten's *War Requiem*, Beethoven's Ninth Symphony with the Monteverdi Choir and John Eliot Gardiner in Europe and US, *The Dream of Gerontius* with the RPO and *The Apostles* with The Hallé.

Jonathan Brown

bass



Canadian Jonathan Brown studied at the RCM (Toronto) and Clare College, Cambridge.

Operatic roles include Marcello (*La bohème*, Royal Albert Hall), Count Almaviva and Prince Yamadori (*Madama Butterfly*), and the role of Trojan (*Idomeneo*) for Sir Simon Rattle with the Berlin Philharmonic. He recently created the role of Leon in Tom Smail's new opera *Blue Electric* in London.

Jonathan made his debut with Sir John Eliot Gardiner in Holland as the baritone soloist in a concert of Bach cantatas, and thereafter was a regular soloist with performances in Zurich, Brussels and Paris. He performs regularly as a soloist with the OAE, most recently on tour with Bach's *St John Passion*, *Princess Ida* at the Royal Festival Hall and a programme based on *The Rime of the Ancient Mariner* at the Southbank.

Recent recordings have included world premieres of Wesley's cantata *Confitebor Tibi, Domine* (on Priory), and Eccles' *Semele* and Weldon's *Judgement of Paris*, both with Cambridge Handel Opera and AAM.

2024-25

We love to hear your feedback. Here's what you said about our last concert, *Transatlantic: Classical Masters*, in March.

I doubt I will ever hear a better performance of the Mozart Clarinet Concerto.

The programme was not what I would expect from AAM (I prefer older music, renaissance/baroque). I think in the last two seasons AAM is drifting too much towards modernity. Maybe you should consider a name change, as 'Ancient' is rather misleading.

Thoroughly enjoyed the whole, including the free talk. Quality of the wine sold could be better!

Once again, most interesting and valuable programming and a particularly good pre-concert talk. How nice it was that Waffy mingled in the foyer.

Unsurprisingly, a stunning concert. Lovely to be introduced to some slightly less Euro-centric music. Wonderful to hear a pot-boiler (*Ave Verum Corpus*) as if for the first time; refreshing and utterly delightful.

I enjoyed most of the concert immensely, but I felt the Haydn piece lacked 'something'.

One of the most enjoyable concerts we have attended in over 25 years with AAM. The pre-concert talk was particularly interesting and informative ... A great evening of beautiful music, thank you.

An exciting concert: please persist in offering less familiar works.



Scan the code after the concert or keep an eye out for our post-concert survey email, and tell us what you think about this afternoon's concert

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