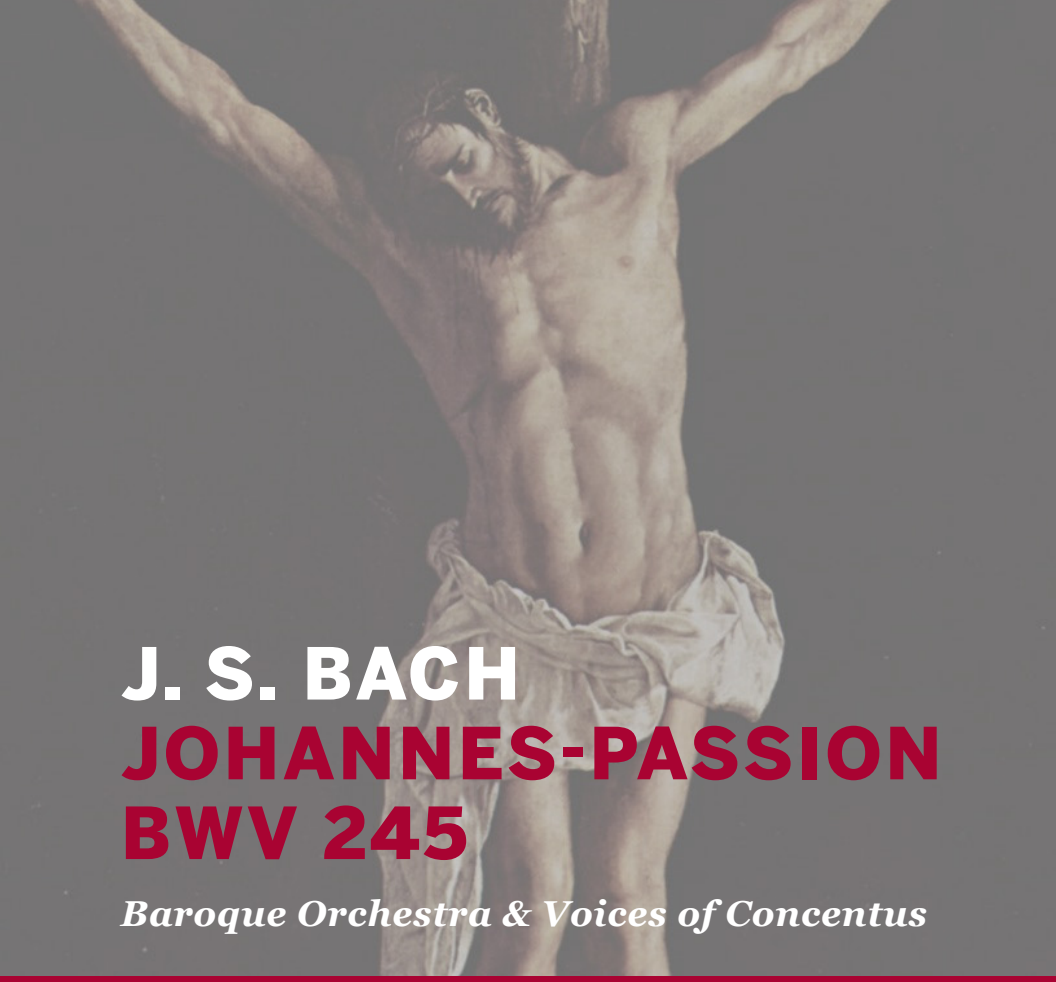

J. S. BACH
JOHANNES-PASSION BWV 245

Baroque Orchestra & Voices of Concentus

John Butt, *guest director*
Bojan Čičić, *guest concertmaster*

SUNDAY | March 4 • 8 PM
AUER HALL

JACOBS SCHOOL OF MUSIC
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INDIANA UNIVERSITY

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Five Hundred Ninety-Sixth Program of the 2017-18 Season

HISTORICAL PERFORMANCE INSTITUTE

Johannes-Passion, BWV 245

by Johann Sebastian Bach

Baroque Orchestra
Voices of Concentus

John Butt, *Director*
Bojan Čičić, *Concertmaster*

Gregório Taniguchi, *Evangelist*
David Rugger, *Jesus*
Daniel Lentz, *Pilate*

Auer Concert Hall
Sunday Evening
March Fourth
Eight O'Clock

music.indiana.edu

Johannes-Passion, BWV 245

by Johann Sebastian Bach

Evangelist . . . . . Gregório Taniguchi
Jesus . . . . . David Rugger
Pilate . . . . . Daniel Lentz

Maid. . . . . Vidya Ravilochan
Attendant . . . . . Renson Madarang
Peter . . . . . Wai Ki Wun

~ ~ ~

Texts and translations reprinted with permission from Michael Marissen, "Bach's Oratorios—The Parallel German-English Texts, with Annotations" (New York: Oxford University Press, 2008), pp.101-33.

Part One

1. Chorus

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

Lord, our 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!

2a. 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 versammlete sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

Jesus went 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?

Whom do you seek?

Evangelist

Sie antworteten ihm:

They answered him:

2b. Chorus

Jesum von Nazareth.

Jesus of Nazareth.

2c. Evangelist

Jesus spricht zu ihnen:

Jesus says to them:

Jesus

Ich bin's.

That, I AM.

Evangelist

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:

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

Wen suchet ihr?

Whom do you seek?

Evangelist

Sie aber sprachen:

They again said:

2d. Chorus

Jesum von Nazareth.

Jesus of Nazareth.

2e. Evangelist

Jesus antwortete:

Jesus answered:

Jesus

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

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

3. Chorale

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

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.

4. Evangelist

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:

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

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

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

5. 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!

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
that acts against your will!

6. Evangelist

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

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.

7. Aria

Michael Walker, *Countertenor*
Margaret Owens & Sarah Huebsch, *Oboe*
James Jiang, *Cello*

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

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.

8. Evangelist

Simon Petrus aber folgete Jesu nach und ein ander Jünger.

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

9. Aria

Paulina Francisco, *Soprano*
Barbara Kallauer & Leela Breithaupt, *Flute*
Richard Jones, *Cello*

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 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.

10. Evangelist

Derselbige Jünger war dem Hohenpriester bekannt und ging mit 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:

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

Bist du nicht dieses Menschen Jünger einer?

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

Evangelist

Er sprach:

He said:

Peter

Ich bin's nicht.

That, I am not.

Evangelist

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

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

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.

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

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

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

Attendant

Solltest du dem Hohenpriester also antworten?

Should you answer the high priest like that?

Evangelist

Jesus aber antwortete:

But Jesus answered:

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

11. 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.

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.

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.

12a. Evangelist

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

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

12b. Chorus

Bist du nicht seiner Jünger einer?

Aren't you one of his disciples?

12c. Evangelist

Er leugnete aber und sprach:

He denied it again and said:

Peter

Ich bin's nicht.

That, I am not.

Evangelist

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

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

Attendant

Sahe ich dich nicht im Garten bei ihm?

Didn't I see you 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.

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

13. Aria

Renson Madarang, *Tenor*

Ach, mein Sinn,
Wo willt du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir

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

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.

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.

14. 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, 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!**

Part Two

15. Chorale

**Christus, der uns selig macht,
Kein Bös' 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 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.**

16a. 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 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

Was bringet ihr für Klage wider diesen Menschen?

What charge do you bring against this man?

Evangelist

Sie antworteten und sprachen zu ihm:

They answered, saying to him:

16b. Chorus

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

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

16c. Evangelist

Da sprach Pilatus zu ihnen:

Then Pilate said to them:

Pilate

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

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

Evangelist

Da sprachen die Jüden zu ihm:

Then the Jews said to him:

16d. Chorus

Wir dürfen niemand töten.

We are not permitted to put anyone to death.

16e. 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 Jesu und sprach zu ihm:

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

Bist du der Jüden König?

Are you the King of the Jews?

Evangelist

Jesus antwortete:

Jesus answered:

Jesus

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

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

Evangelist

Pilatus antwortete:

Pilate answered:

Pilate

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

Am I a Jew? Your people and the chief priests have handed you over to me; what have you 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 Jüden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

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.

17. Chorale

Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.

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.

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

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?

18a. Evangelist

Da sprach Pilatus zu ihm:

Then Pilate said to him:

Pilate

So bist du dennoch ein König?

So you are a king, then?

Evangelist

Jesus antwortete:

Jesus answered:

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.

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

Spricht Pilatus zu ihm:

Pilate says to him:

Pilate

Was ist Wahrheit?

What is truth?

Evangelist

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

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

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?

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

Da schrieen sie wieder allesamt und sprachen:

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

18b. Chorus

Nicht diesen, sondern Barrabam!

Not this one, but Barabbas!

18c. Evangelist

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

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

19. Arioso

David Rugger, *Baritone*
Bojan Čičić & Sarah Cranor, *Violin*
Carey Morrow, *Lute*

Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bittrer Lust und halb beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir aus Dornen, so ihn stechen,
Die Himmelsschlüsselblumen blühn!

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!

Du kannst viel süße Frucht von seiner
Wermut brechen,
Drum sieh ohn Unterlaß auf ihn!

You can break off much sweet fruit from his
wormwood,
so look on him without ceasing!

20. Aria

Charles Blandy, *Tenor*
Bojan Čičić & Sarah Cranor, *Violin*
Brady Lanier, *Viola da gamba*

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

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!

21a. 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 braided a crown of thorns and placed it upon his head and put a purple robe on him, saying:

21b. Chorus

Sei gegrüßet, lieber Jüdenkönig!

Greetings, dear King of the Jews!

21c. Evangelist

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

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

Pilate

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

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

Evangelist

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

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

Pilate

Sehet, welch ein Mensch!

Look, what a man [this is]!

Evangelist

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

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

21d. Chorus

Kreuzige, kreuzige!

Crucify, crucify!

21e. Evangelist

Pilatus sprach zu ihnen:

Pilate said to them:

Pilate

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

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

Evangelist

Die Jüden antworteten ihm:

The Jews answered him:

21f. 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 according to that law he ought to die: for he has made himself God 's Son.

21g. Evangelist

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

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

Pilate

Von wannen bist du?

Where do you come from?

Evangelist

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

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

Pilate

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

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 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.

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

Von dem an trachtete Pilatus, wie er ihn losließe.

Upon this, Pilate sought how he might release him.

22. 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.

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.

23a. Evangelist

Die Jüden aber schrieen und sprachen:

But the Jews shouted out, saying:

23b. Chorus

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

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

23c. Evangelist

Da Pilatus das Wort hörete, 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 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

Sehet, das ist euer König!

Look, this is your king!

Evangelist

Sie schrieen aber:

But they shouted out:

23d. Chorus

Weg, weg mit dem, kreuzige ihn!

Away, away with him; crucify him!

23e. Evangelist

Spricht Pilatus zu ihnen:

Pilate says to them:

Pilate

Soll ich euren König kreuzigen?

Shall I crucify your king?

Evangelist

Die Hohenpriester antworteten:

The chief priests answered:

23f. Chorus

Wir haben keinen König denn den Kaiser.

We have no king but the emperor.

23g. 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 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."

24. Aria with Chorus

Daniel Lentz, *Bass-Baritone*

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

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!

25a. 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

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,

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:

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:

25b. Chorus

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

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

25c. Evangelist

Pilatus antwortet:

Pilate answers:

Pilate

Was ich geschrieben habe, das habe ich geschrieben.

What I have written, that have I written.

26. 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!

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!

27a. Evangelist

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:

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:

27b. Chorus

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

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

27c. 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:

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

Weib, siehe, das ist dein Sohn!

Woman, look, this is your son!

Evangelist

Darnach spricht er zu dem Jünger:

After that he says to the disciple:

Jesus

Siehe, das ist deine Mutter!

Look, this is your mother!

28. 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!

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!

29. 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 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

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:

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

Es ist vollbracht!

It is accomplished!

30. Aria

Stephanie Reyes, *Mezzo-Soprano*
Brady Lanier, *Viola da gamba*

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

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!

31. Evangelist

Und neiget das Haupt und verschied.

And bowed his head and departed this life.

32. Aria and Chorale

Wai Ki Wun, *Baritone*
Joanna Blendulf, *Cello*

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 versühnt,
O du lieber Herre!
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!

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!

33. 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 viele Leiber der Heiligen.

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.

34. Arioso

Renson Madarang, *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?

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?

35. Aria

Elijah McCormack, *Soprano*
Barbara Kallauer & Leela Breithaupt, *Flute*
Margaret Owens, *Oboe da caccia*
Kevin Flynn, *Cello*

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

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!

36. Evangelist

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."

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."

37. Chorale

O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Daß wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein

Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken!

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!

38. 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. 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 geleget war. Daselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

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.

39. 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.

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.

40. 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 einge 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!

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!

Listening to Scripture in J. S. Bach's Passions

by Daniel R. Melamed

In the long history of musical settings of the passion narrative, the two surviving compositions by Johann Sebastian Bach make the greatest demands on the listener in their length and complexity. One useful point of entry, especially for those who do not have much experience with early eighteenth-century music, is the settings' use of the Bible. Both by quotation and allusion, Bach's *St. John Passion* BWV 245 and *St. Matthew Passion* BWV 244 draw heavily on listeners' familiarity with scripture.

To find our way into the works, we need to understand the construction of the texts Bach set to music, whose organization derives from the liturgical function of the musical passion. In Leipzig, where Bach worked from 1723 until his death in 1750 and where he composed all his known passion music, that function was the presentation of a gospel narration of Jesus' crucifixion according to one of the four Evangelists. The large-scale musical passion was heard at the vespers service on Good Friday in the city's two most prominent churches, alternating each year with the chanting of the narrative in a much simpler musical form.

The liturgical requirement of literal gospel text was the organizing principle of Bach's settings. A listener to one of Bach's passions hears the familiar words of John or Matthew's narrative (or Mark's, in a work we know Bach composed but that is now lost). A tenor singer presents the words of the Evangelist in a simply accompanied kind of music that loosely imitates speech. Interlocutors whose first-person words are quoted—Jesus, Peter, Pilate, a young woman, and so on—are sung by others in a similar way. The words of groups (disciples, soldiers, passers-by, and most problematically in the St. John Passion "the Jews") are sung by an ensemble of voices.

The bulk of the narrative is delivered in a relatively neutral way, with an emphasis more on declamation than expressivity. The musical type used for this narrative, accompanied by low string instruments and a keyboard, owes something to liturgical chant but was principally borrowed from contemporary opera. There it was known as recitative and was used to present speeches and dialogue. Both operatic recitative and the settings of scriptural prose in the passions are usually neutral in affect—that is, in characteristic human emotions—and flexible in their metrical organization, more reportorial than evocative. (The words of groups are sung in more regular and metered music, usually with the participation of instruments; these settings often present their texts in a somewhat more emotionally expressive way.)

Nonetheless, the relatively neutral tone of the Evangelist's narrative in Bach's passions occasionally gives way to something more emotionally charged. For example, Peter's denial of Jesus that ends Part 1 of the *St. John Passion* is marked by the Evangelist's plaintive description of Peter's crying. The usual declamation of one note per syllable of text is replaced by a much more florid line, full of conventionally expressive melodic gestures and supported by evocative harmonies. The singer also repeats phrases of the text, in contrast to the straight-through narration in the rest of the setting. These features inflect the narrative with a great deal more emotion than in typical passages for the Evangelist. The other emotionally heightened moment comes just after Jesus' death, where an earthquake and the tearing of the Temple veil are described in heightened musical language. This episode

is presented even more strikingly in the *St. Matthew Passion*, with similar musical gestures that likewise go beyond simple narration.

These must have been favorite moments in Leipzig. We can be sure of that because neither of these heightened moments in Bach's *St. John Passion*—Peter's weeping and the cataclysms at Jesus' death—appear in John's gospel. Rather they are borrowings in Bach's setting, the first from Matthew's gospel and the second from Mark's. Bach's anonymous librettist inserted these passages, presumably with the expectation that the composer would give them special treatment. And even the first attempt was apparently not sufficient; in one of the many revisions of the *St. John Passion* Bach undertook in performing the work over 25 years, he replaced Mark's description of the aftermath of Jesus' death with the even more vivid one from Matthew, and composed new music to fit the new words. (This is the version heard today; the first setting of this passage, according to Mark, is lost.)

Bach's passions also set additional texts, beyond the gospel narrative, and scripture plays a role in those as well. At all Lutheran services in Bach's time, the presentation of scripture went together with its explication. The principal weekly service, for example, centered on the reading of epistle and gospel and the delivery of a sermon on them. Good Friday vespers in Leipzig was liturgically simpler, but the presentation of a musical passion setting (effectively a gospel reading) was still closely linked to a sermon. In fact all of Bach's passions, as well as the passion settings by other composers he performed, are in two parts designed to be heard before and after the sermon. That construction highlights the moment in the narrative where the story is divided and where the sermon began: Peter's denial of Jesus and weeping in the *St. John Passion*, and Jesus' capture and his disciples' flight in the *St. Matthew Passion*.

In city churches, the weekly reading of Epistle and Gospel and their explication in a sermon was often enhanced by the performance of a musical work of a kind now called a "cantata." A cantata sometimes presented words of the Gospels, but principally expanded on scriptural and interpretive themes in newly written poetry and in hymn stanzas. Something similar was part of a musical passion setting of the kind Bach composed. In the interest of encouraging the reflection on the crucifixion story urged by Martin Luther, an admonition explicitly emphasized in passion season hymns, the gospel text is enhanced with poetry. A librettist added poems to introduce and conclude the narrative and to interrupt it at significant moments for reflection and commentary. These texts and their musical settings guide the listener through the familiar scripture.

The interpolated poetry was of two kinds. The first consisted of newly written verse that marked significant moments in the story and encouraged reflection on them. These insertions also accomplished a principal goal of almost all early eighteenth-century music: moving the affections of the listener. The poems did this by invoking various affective states—sadness, remorse, joy, defiance, rage, and so on, and the musical settings followed suit, presenting conventional gestures and styles associated with those affects. The poems are mostly set for solo voices, except for the opening and closing poetic numbers, which call for all the voices and instruments but are otherwise constructed the same way as the solo pieces. This kind of composition—an affective setting for voice(s) and instruments of a short lyric poem—was called an "aria," precisely the same kind of piece that made up most of contemporary opera. There it serves a parallel function, representing an opportunity for a character to express emotion in a pause in the drama.

In the passions, these poetic moments of reflection and affect are often closely tied to scripture. Of course they are linked to the passages in the gospel narrative to which they respond, but many also refer to other biblical texts. For example the opening choral aria of the first version of the *St. John Passion*, "Herr, unser Herrscher" (Lord, our ruler) sets the theological tone for the passion by highlighting Jesus' paradoxical glorification in the abasement of the crucifixion. But it is not entirely a free poem; it is a paraphrase of Psalm 8, as biblically literate listeners would have recognized. And they would also have known that Martin Luther interpreted Psalm 8 as a messianic prophecy. The opening poetic movement of the *St. John Passion* thus invokes a Lutheran reading of an Old Testament text to frame the narration.

Passion settings include another kind of interpolation as well: individual stanzas of seasonal hymns (chorales) carefully chosen to be relevant to the moment of interpolation. Like the free poetry set as arias, they highlight moments, phrases, and words of the scriptural narrative. For example, in the *St. Matthew Passion* the disciples ask (in a chorus) "Herr, bin ich's?" (Lord, is it I?) A reply comes in the form of a hymn stanza that begins "Ich bin's, ich sollte büssen" (It is I; I should atone). Moments like this were probably meant to draw the believing listener into the gospel story by means of familiar hymns associated with congregational singing, even though it is likely that Bach's congregation did not sing them in a passion performance.

A few of the interpolated hymn stanzas serve a second function, signaling the end of each of the *actus* (acts) into which the scriptural passion story was traditionally divided (garden, priests, Pilate, cross, and tomb). For example, in the *St. John Passion* the first actus in the garden is brought to a close by the chorale verse "Dein Will gescheh, Herr Gott" (May your will be done, Lord God). Sometimes the functions overlap, as here; this stanza also responds to Jesus' words just before. In both senses this hymn and the others are a guide to the scriptural words that are at the center of Bach's passion settings.

A contemporary listener to a Bach passion would have drawn on a knowledge of the Bible and of Lutheran interpretations of it in experiencing Bach's passion settings. Both the narrative and interpolated commentary took that familiarity as a starting point for a sophisticated presentation not only of the crucifixion story, but also for a theological and affective glossing of it. Modern listeners can make this their starting point as well in understanding Bach's response to the text.

Artist Biographies

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. Working on the music of Bach, he earned his Ph.D. in 1987. He was subsequently a lecturer at the University of Aberdeen and a Fellow of Magdalene College Cambridge, joining the faculty at the University of California, Berkeley in 1989 as university organist and professor of music. In 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. His books include *Bach Interpretation*, a handbook on Bach's Mass in B Minor, *Music Education and the Art of Performance in the German Baroque*, *Playing with History*, and *Bach's Dialogue with Modernity*. He is editor or joint editor of both the Cambridge and Oxford Companions to Bach and of *The Cambridge History of Seventeenth-Century Music*. Butt has been guest conductor with the Orchestra of the Age of Enlightenment, The English Concert, and Philharmonia Baroque Orchestra, among others. He 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, and Korea. In 2003 Butt was elected to fellowship of the Royal Society of Edinburgh and received the Dent Medal of the Royal Musical Association. 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 recently served on 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. In 2013 he was awarded the medal of the Royal College of Organists and the OBE for his services to music in Scotland.

Concertmaster

Known for his intelligent and virtuosic playing on both the violin and viola d'amore, **Bojan Čičić** specialises in repertoire ranging from the late sixteenth century to the Romantic period. He has been a guest leader and soloist with the Orchestra of the Eighteenth Century, the Orchestra of the Age of Enlightenment, the King's Consort, and the Budapest Festival Orchestra, working closely with conductors such as Frans Brüggen, Trevor Pinnock and Richard Egarr. He has appeared many times as a director with the Academy of Ancient Music and the European Union Baroque Orchestra. He has featured as a leader on numerous recordings with ensemble Florilegium, La Nuova Musica, and the Arcangelo Consort. His recording of J. S. Bach's Concerto for two violins with Rachel Podger was recently named the best available recording by *BBC Music Magazine*. Čičić's own group, the Illyria Consort, recently made their first disc with Delphian Records, a groundbreaking recording of Carbonelli's virtuosic violin sonatas. The Illyria Consort explores rare repertoire of the seventeenth and eighteenth centuries from the Venetian Republic and Habsburg Empire, and has performed at the Utrecht Early Music Festival, the Korkyra Baroque Festival, Festival Laus Polyphoniae, and at the Festival de Sablé. Future projects include

directing Vivaldi's *Four Seasons* with the European Union Baroque Orchestra and performing Mendelssohn's Violin Concerto with the Instruments of Time and Truth. Čičić plays a violin by Rugieri from the 1680s, kindly loaned to him by the Jumpstart Junior Foundation. Čičić has established himself in recent years as an expert teacher. He was recently appointed professor of baroque violin at the Royal College of Music, and is passionate about training the next generation of instrumentalists in historically-informed playing styles.

Director – Voices of Concentus

Dana Marsh has developed a broad-ranging career in the field of historical performance as an ensemble director, countertenor, organist, and academic. He trained as a boy chorister at St. Thomas Choir School in New York City and at Salisbury Cathedral in England. He earned his Bachelor of Music degree from the Eastman School of Music, with subsequent master's and doctoral degrees in historical musicology from the University of Oxford. Marsh has taught early music history at both Oxford and Cambridge universities and has published articles through the scholarly presses of both institutions. Guest conducting appearances have brought Marsh into fruitful collaboration with numerous vocal and instrumental ensembles, including the London Mozart Players, the Washington Bach Consort, Studio Musique de Ancienne de Montréal, Magnificat (UK), and Cappella Romana. He founded the British early music group Musica Humana Oxford (2001-2008), which performed frequently in the United Kingdom and toured the United States to high critical praise. He also served as a fellow and director of Chapel Music at Girton College Cambridge. He has prepared ensembles of young singers for recording and concert projects under Esa-Pekka Salonen and Antonio Pappano with the Los Angeles Philharmonic. Marsh has extensive experience as a consort singer and vocal soloist in the United States and the United Kingdom (1992-2008). He has performed with the American Bach Soloists, the Musica Angelica Baroque Orchestra, the Concert Royal, the New York Collegium (under the late Gustav Leonhardt), with the lutenist James Tyler, the Choir of New College Oxford, and the Academy of Ancient Music. A regular with the Choir of New College while undertaking his doctoral research at Oxford, he recorded 15 discs with that ensemble, one of which won the *Gramophone* Early Music award in 2008. He has recorded for Decca, Avie, Sony, Universal, Koch International Classics, Erato, and Signum. Marsh is associate professor of music (early music – voice), chair of the Early Music Department, and director of the Historical Performance Institute at the IU Jacobs School of Music.

Director – Baroque Orchestra

Stanley Ritchie is Distinguished Professor of Music (violin, early music) at the IU Jacobs School of Music, where he directs the Baroque and Classical Orchestras. He has directed and appeared as soloist with many period instrument ensembles, including The Academy of Ancient Music, Philharmonia Baroque Orchestra, Tafelmusik, and the Handel and Haydn Society Orchestra. He is in demand for master classes and workshops throughout the world. Ritchie is a member of Duo Geminiani, with harpsichordist Elisabeth Wright, and was a member of Three Parts Upon a Ground, specializing in seventeenth-century music for three violins. For 20 years he was a member of The Mozartean Players, with whom he recorded the complete Mozart and Schubert Piano Trios for Harmonia Mundi. Prior to his appointment to the faculty of the Jacobs School in 1982, Ritchie held various positions

as a modern violinist, including concertmaster of the New York City Opera Orchestra, associate concertmaster of the Metropolitan Opera Orchestra, and first violinist of the Philadelphia String Quartet. His recordings also include Vivaldi's Op. 7 violin concertos, with Christopher Hogwood and the Academy of Ancient Music (Oiseau-Lyre); Bonporti concertos and serenatas, with Bloomington Baroque (Dorian Discovery); J. S. Bach's sonatas for violin and obbligato harpsichord, with Elisabeth Wright (Focus); and, most recently, Bach's sonatas and partitas for unaccompanied violin (Musica Omnia). His book, *Before the Chinrest – A Violinist's Guide to the Mysteries of Pre-Chinrest Style and Technique*, was published by IU Press in 2012. A second book, *The Accompaniment in "Unaccompanied" Bach – Interpreting the Sonatas and Partitas for Solo Violin* (IU Press), was published in 2016.

Soloist Biographies

Pilate

Bass-baritone **Daniel Thomas Lentz** has enjoyed a widely varied career. He specializes in the repertoire of J. S. Bach, having sung solos in many cantatas and masses, and he sang the role of Jesus in *Johannes-Passion* with the Indianapolis Symphonic Choir. Lentz was the baritone resident artist with Indianapolis Opera for the spring of 2016, and he recently sang the title role in *Sweeney Todd* with Ivy Tech Student Productions. A native of Ohio, Lentz earned a bachelor's degree in voice from the College of Wooster. He went on to earn his Master of Music in Voice Performance from the Indiana University Jacobs School of Music. He has sung many operatic roles at the Jacobs School, as well as leading roles at the Piccolo Spoleto Festival in South Carolina (Gianni Schicchi) and with the Bay View Music Festival in Michigan (Papageno, Count Almaviva). No stranger to world premieres, Lentz has debuted several roles at Jacobs. He also sings in the Jordan River Crossing barbershop quartet, which performed in IU Opera Theater's spring 2017 production of *The Music Man*. Lentz is currently working toward his Doctor of Music at Jacobs, where he studies with Patricia Stiles.

Jesus

Baritone **David Rugger** is a Ph.D. candidate in musicology at the Indiana University Jacobs School of Music. In his dissertation, Rugger explores the relationship between voice, body, and identity in countertenors from the latter nineteenth century to the present. In other words, he is writing a history of the falsetto voice and why, in western musical culture, we think it does not "fit" the male body. Rugger has presented at many conferences and is currently preparing his research for publication in order to reach a wider audience. In addition to his scholarly work, Rugger is active as a performer. He has studied voice with Robert Harrison, Patricia Stiles, and Steven Rickards, and he has coached with Davis Hart. He sang the role of Māng Ong in the premiere stage production of P. Q. Phan's *Lady of Thi Kíhn* for IU Opera Theater. Although he enjoys opera, Rugger specializes in the oratorio repertoire, especially Bach. He has a been a frequent performer with the Bloomington Bach Cantata Project, and he has concertized regionally. He is also an alumnus of the American Bach Soloists Academy and was a Virginia Best Adams Fellow with the Carmel Bach Festival. Rugger is exploring careers in musicology and performance.

Evangelist

Californian tenor **Gregório Taniguchi** delights audiences with his dynamic expression of language and physical gesture. An ambassador for early music, he crafts each performance to be imbued with a range of colors and emotions to "move the humours" with historically-informed insight. Taniguchi has portrayed the Evangelist in Schütz's *Weihnachts-Historie* and has appeared as tenor soloist in several Bloomington Bach Cantata Project concerts. In February, he sang the part of the Narrator in *Alexander's Feast* with The Handel Project under the direction of Betsy Burleigh. An avid chorister, he has performed with the Santa Fe Desert Chorale and the Oregon Bach Festival Chorus. In southern California, he has appeared as soloist and chorister in the Los Angeles Bach Festival and was a staple of the region's elite choral groups including Pacific Chorale and the John Alexander Singers, Horizon Music Group, Pacific Bach Project, and The Golden Bridge. Taniguchi has attended the American Bach Soloists Academy and is pursuing a master's degree in Early Music from the Historical Performance Institute at the Indiana University Jacobs School of Music, where he studies with Steven Rickards.

Johannes-Passion, BWV 245

by Johann Sebastian Bach

John Butt, *Director & Harpsichord*

Baroque Orchestra

Stanley Ritchie, *Director*
Bojan Čičić, *Concertmaster*

Violin I
Bojan Čičić
Micah Fleming
Nathan Bomans
Chiara Sannicandro
Skye Kinlaw
Anna Maberry
Teresa Lier

Violin II
Sarah Cranor
Nari Park
Alicia Garrison
Grace Carney
Emily Leung
Vladislav Estafiev
Christi Park

Viola
Barbara Wolfe
Emily Lamb
Emily Jones
Reynaldo Patiño

Cello
Joanna Blendulf
Kevin Flynn
James Jiang
Richard Jones

Double Bass
Patrick Dugan

Viola da gamba
Brady Lanier

Oboe
Margaret Owens
Sarah Huebsch

Flute
Barbara Kallauer
Leela Breithaupt

Lute
Carey Morrow

Organ
Anastasia Chin (Part I)
Ken Yeung (Part II)

Voices of Concentus

Dana Marsh, *Director*

Soprano
Paulina Francisco
Kia Frank
Elijah McCormack
Sedera Rasamimanana
Vidya Ravilochan
Sarah Richards

Alto
Elise Anderson
Anna Farley
Susan Powell
Stephanie Reyes
Michael Walker

Tenor
Daniel Ahlgren
Charles Blandy
Joshua Harper
Danur Kvilhaug
Renson Madarang
Martin Shedd

Bass
Jerome Cole
Daniel Lentz
Jono Palmer
Mike Powell
David Rugger
Wai Ki Wun

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