

*Dulwich Choral Society*

MUSICAL DIRECTOR: AIDAN OLIVER

Registered Charity No. 264764

# St John Passion

Johann Sebastian Bach

Saturday 20th March, 2010; 7.30pm  
All Saints Church, Rosendale Road, West Dulwich, SE21 8JY

## *Dulwich Choral Society*

The Dulwich Choral Society was founded in 1944. Today it is a thriving, friendly choir that performs at least three concerts a year, including two with professional orchestras and top-class soloists. Since 2006 Aidan Oliver, one of the UK's leading choral conductors, has directed.

As well as giving concerts in the Dulwich area, the choir has performed more widely in both central London and abroad. Since our first overseas concert tour in 1998, we have visited Belgium, the Czech Republic, France, Italy, Germany and Estonia, performing in a number of prestigious venues. A tour to Bosnia and Herzegovina in 2004 included concerts in Sarajevo and Mostar. Closer to home the choir performs in several of the beautiful churches in and around Dulwich, and enjoys a strong local following.

If you would like to support the choir, you can find details of our Friends and Patrons scheme towards the end of this programme.

Please visit our website, [www.dulwichchoralsociety.org.uk](http://www.dulwichchoralsociety.org.uk), where you will find details of forthcoming concerts. The website also contains information about who we are, what we do, how you can join us as a singer, or how you can support us as a friend or patron.

Honorary President: **Dame Emma Kirkby**  
Vice Presidents: **Roger Page, Jimmie Cleall-Harding**

Musical Director: **Aidan Oliver**  
Accompanist: **David Elwin**  
Orchestra Fixer: **Jill Harris**

### **Sopranos**

Sue Chandler	Anna Hemming	Sarah O'Meara
Alex Craker	Liz Hornby	Frances Palmer
Diane Craven	Gaynor Jones	Harriet Pearce Willis
Helen Dayananda	Denise Lawson	Diane Pengelly
Marie-Pierre Denaro	Julia Layton	Susan Perolls
Ede Fehrenbach	Heidi Lempp	Carmo Ponte
Sophie Fender	Emily Lodge	Pat Price-Thomas
Abigail Fox-Jaegar	Liz Loughran	June Rice
Sylvia Francis-Mullins	Morven Main	Jenny Thomas
Honor Gay	Fenella Maitland-Smith	Jane Tippett
Alice Griffin	Teresa Marshall	Charlotte Townsend
Gina Hearnden	Ruth Martin	Sally Woods

### **Altos**

Becky Bahar	Helen Davies	Charlotte Hutchinson
Deborah Barnes-Jones	Julia Field	Karen Jensen-Jones
Katharine Bolton	Jane Fletcher	Julie Jones
Helen Boothman	Hilary Friend	Jenny Kay
Sonia Butler	Caroline Gladstone	Kathryn Livingston
Lucy Corrin	Jill Harris	Jo Merry
Ann Cowan	Barbara Hillier	Karen Mills

Sue Newell  
Chrissi Pallidis  
Nicola Prior  
Rosemary Publicover

Frances Steele  
Sue Stratton  
Anika Torruella

Josephine Tucker  
Matilda Wallis  
Jessica Wattles

#### **Tenors**

Forbes Bailey  
Robert Foster  
Ed Gerstner  
Steve Harrison

Andrew Lang  
Jon Layton  
Michael Palmer  
Chris Papavassiliou

John Quigley  
Iain Saville  
Peter Swift

#### **Basses**

Thomas Bale  
Christopher Braun  
Richard Davies  
Malcolm Field  
Stephen Frost  
Michael Goodman

Alan Grant  
Alex Hamilton  
Michael Kenny  
Oliver Lake  
Richard Lampert  
Peter Main

Aziz Panni  
Jonathan Sedgwick  
Mike Shepherd  
Paul Stern  
Richard Webb

Dulwich Choral Society wishes to acknowledge the outstanding work of **David Elwin** as accompanist in the preparation for this concert.

## Sinfonia Britannica

#### **Leader**

Simon Standage

#### **First violins**

Simon Standage, Kenichiro Aiso, Eleanor Gilchrist,  
Davina Clarke, Sabine Stoffer

#### **Second violins**

Miranda Fulleylove, Hildburg Williams, Amanda Babington,  
Naomi Burrell

#### **Violas**

Penny Veryard, Leon King, Laura Robinson

#### **Cellos**

Jennifer Bullock (and **Viola da gamba**), Andrew Skidmore

#### **Bass**

Paul Sherman

#### **Flutes**

Andrew Crawford, Lesley Holliday

#### **Oboes**

Hannah McLaughlin, Timothy Rundle

#### **Violas d'amore**

Simon Standage, Leon King

Sinfonia Britannica was founded in 1999 by the oboist Anthony Robson. It provides orchestras for a wide variety of repertoire, and draws its members from among the UK's top period-instrument specialists. It has appeared at venues including Covent Garden for the English Bach Festival, at the Windsor Festival, Eton College, and Canterbury Cathedral. It recently participated in Opera by Definition's new production of Handel's *Tamerlano*.

# Johann Sebastian Bach

## JOHANNES PASSION *Passion according to St John*

EMMA KIRKBY soprano

JAMES BOWMAN counter tenor

THOMAS WALKER tenor  
*Evangelist and tenor arias*

JONATHAN BROWN baritone  
*Pilate and bass arias*

LUKAS JAKOBSKI bass  
*Christus*

## DULWICH CHORAL SOCIETY

Anna Hemming: soprano *maid*

Steve Harrison: tenor *servant*

Malcolm Field: bass *Peter*

## SINFONIA BRITANNICA

Simon Standage: leader

Jennifer Bullock: cello continuo

James McVinnie: organ continuo

AIDAN OLIVER conductor

**There will be an interval of 20 minutes between Parts I and II.**



Please check that your mobile phone is switched off, and kindly do not take photographs during the performance. Thank you.



## JAMES BOWMAN counter tenor

James Bowman has been one of the world's leading counter tenors for over 40 years: his career spans opera, oratorio, contemporary music and solo recitals. He began singing as a chorister at Ely Cathedral and later entered New College, Oxford with a Choral Scholarship. After leaving Oxford, he joined the choir of Westminster Abbey.

As the result of an audition, he was invited by Benjamin Britten to sing at the opening concert of the new Queen Elizabeth Hall in London in March 1967, and this marked his London debut. He was soon in demand on both the opera stage and the concert platform, appearing at the Aldeburgh Festival and Sadlers Wells in 1967 (*A Midsummer Night's Dream*), at Glyndebourne in 1970 (*La Calisto*), the English National Opera in 1971 (*Semele*) and the Royal Opera House in 1977 (*Taverner*).

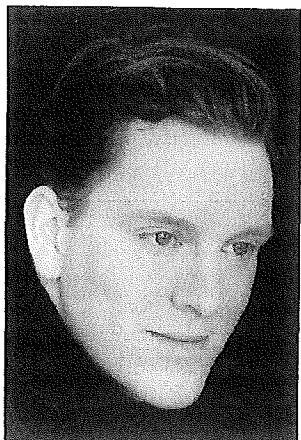
Among his numerous opera engagements abroad, mention should be made of Paris (L'Opéra, L'Opéra Comique, Le Théâtre du Châtelet, Le Théâtre des Champs Elysées); La Scala, Milan; Teatro La Fenice, Venice; and the Festival of Aix-en-Provence. In Australia he has appeared at the Sydney and Melbourne opera houses and in the USA at Lincoln Center and Carnegie Hall in New York, the Kennedy Centre in Washington, as well as Dallas, San Francisco and Santa Fe.

His concert career is equally wide-ranging. In Europe he is well known as a recitalist, and has a large following. He has sung at every major festival in France and in 1992 the French government honoured him with admission to L'Ordre des Arts et des Lettres. In the same year he was awarded the Medal of Honour of the City of Paris.

James has made more than 150 recordings with all the major record labels, under such directors as Britten, Harnoncourt, Mackerras, Leppard, Hogwood, Bruggen and Pinnock. He has recorded *Messiah* four times, under Willcocks, Koopman, Dorati and Parrott. Many of his recordings have been for Hyperion, recording all the Purcell Odes, Church music and Solo songs, as well as various solo discs of music by Bach, Handel, Vivaldi, Pergolesi, Hasse, Domenico Scarlatti and Dowland.

James has given the world premiere of many important contemporary compositions, including works by Benjamin Britten, Michael Tippett, Peter Maxwell Davies, Richard Rodney Bennett, Robin Holloway, Geoffrey Burgon, Michael Nyman, Alan Ridout and Tariq O'Regan.

In May 1996 he received the Honorary Degree of Doctor of Music from the University of Newcastle upon Tyne, and was made CBE in the 1997 Queen's Birthday Honours. He is also an Honorary Fellow of New College, Oxford and in October 2000 became a Gentleman of Her Majesty's Chapel Royal, St James's Palace. More recently, James has been a member of the Jury for the Kathleen Ferrier Awards, and during 2009 he was President of the Festival de Wallonie in Belgium.



## JONATHAN BROWN baritone

### (Pilate and bass arias)

Jonathan Brown was born in Toronto. He has studied at the Royal Conservatory of Music (Toronto), the University of Western Ontario and Cambridge University, as well as the Britten-Pears School in Aldeburgh with Sir Thomas Allen and Anthony Rolfe Johnson. Operatic roles include Marcello (*La Bohème*, Royal Albert Hall, London), Belcore (*L'Elisir d'Amore*), Count Almaviva (*Le Nozze di Figaro*), Don Giovanni, Silvio (*I Pagliacci*), Malatesta (*Don Pasquale*), Masetto (*Don Giovanni*), Yamadori (*Madama Butterfly*), Shepherd (*Venus and Adonis*), Aeneas (*Dido and Aeneas*). He performed the role of Trojan (*Idomeneo*) for Sir Simon Rattle with the Berlin Philharmonic in the Salzburg Easter Festival. He recently performed Pastore (*Orfeo*) at Lille Opéra, Le Chatélet, Paris and Opéra du Rhin with Emmanuelle Haim. Recent appearances include Christus (*St Matthew Passion*) at the Barbican, London, Dvorak's *Stabat Mater* and *Te Deum* with the Czech National Symphony Orchestra, and a Christmas Concert with the Royal Philharmonic Orchestra. Recent operatic work includes Giove (*La Calisto*) and Orestes (*Giasone*) for Iford Festival, Polyphemus (*Acis and Galatea*) in London, Golaud (*Pelléas et Mélisande*) at Sadlers Wells, London and the Ferryman (*Curlew River*) in Cambridge.

Jonathan made his debut with Sir John Eliot Gardiner in Holland (Naarden) in 2000 as the baritone soloist in a concert of Bach cantatas and thereafter was a regular soloist with performances in Zurich, Brussels and Paris. CD recordings of these concerts have begun to be released. Other concert work has included a tour of *St Matthew Passion* across Europe (Spain, Andorra, Germany and the Queen Elizabeth Hall, London) and Bach's *Magnificat*, both conducted by Sir Roger Norrington; *Saul* in King's College, Cambridge, *Nelson Mass* in Canterbury Cathedral, Brahms' *Requiem*, Rossini's *Petite Messe Solennelle* and Handel's *Apollo e Dafne*.

He has featured as a soloist on the Harmonia Mundi recordings of Purcell's *Dido and Aeneas* and Blow's *Venus and Adonis* under the direction of René Jacobs, and in Purcell's *Ode to St Cecilia* with Philippe Herreweghe. He has also recorded the baritone solos in the Fauré *Requiem* with the London Festival Orchestra for BMG and the role of the Forester in Sullivan's *The Golden Legend* for Hyperion.



## LUKAS JAKOBSKI bass

### (Christus)

Born in Koszalin, Poland, Lukas Jakobski has recently joined the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden. In this his first season he will sing Flemish Deputy in Verdi's *Don Carlo*, the Aged Gambler in Prokofiev's *The Gambler* and Pietro in Verdi's *Simon Boccanegra*.

Lukas began his musical training as a bassoonist before studying singing at the Academy of Music in Poznań.

During this time he performed various roles, culminating in a critically acclaimed performance as Leporello in Mozart's *Don Giovanni*.

In 2004 he moved to London to study at the Royal College of Music with Graeme Broadbent. During this time he was awarded the Kathleen Ferrier Bursary and the Concordia Serena Nevill Award. Lukas Jakobski recently sang the Armed Man/Priest in *The Magic Flute* and Zuniga in *Carmen* for Glyndebourne Touring Opera. Other opera appearances have included Bach's *St Matthew Passion* with Glyndebourne Festival Opera, *The Barber of Seville* for Grange Park Opera, *The Magic Flute* with Dartington Opera Festival and *Orfeo* with the English Bach Festival. Concerts have included Bach's *St John Passion* with Stephen Layton and Polyphony, *Acis and Galatea* at the London Handel Festival, and Bach's *St Matthew Passion* with the Dunedin Consort. He has also sung Verdi's *Requiem*, Beethoven's *Symphony No 9*, Mozart's *Coronation Mass* and *Requiem*, and Handel's *The Resurrection* and *Messiah*.



### EMMA KIRKBY soprano

Originally, Emma Kirkby had no expectations of becoming a professional singer. As a classics student at Oxford and then a schoolteacher she sang for pleasure in choirs and small groups, always feeling most at home in Renaissance and Baroque repertoire. She joined the Taverner Choir in 1971 and in 1973 began her long association with the Consort of Musicke. Emma took part in the early Decca Florilegium recordings with both the Consort of Musicke and the Academy of Ancient Music at a time when most college-trained sopranos were not seeking a sound appropriate for early instruments. She therefore had to find her own approach and has, with enormous help from Jessica Cash in London and from the directors, fellow singers and instrumentalists with whom she has worked over the years.

Emma feels privileged to have been able to build further long-term relationships with chamber groups and orchestras, in particular London Baroque, Freiburger Barockorchester, L'Orfeo (of Linz), The Orchestra of the Age of Enlightenment, Fretwork, the Purcell Quartet, and the London Handel Players; and now with some of the younger groups, such as Florilegium, Armonico Consort and Daniel Taylor's Theater of Early Music.

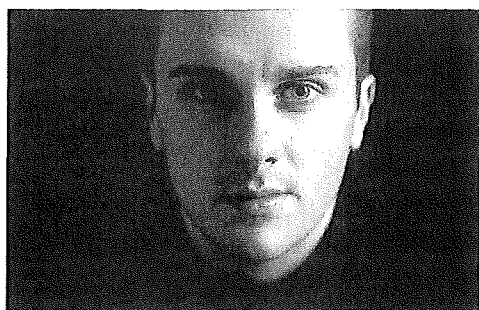
To date, she has made well over a hundred recordings of all kinds, from sequences of Hildegard of Bingen to madrigals of the Italian and English Renaissance, cantatas and oratorios of the Baroque era, and works of Mozart, Haydn and JC Bach. Favourites among these projects were: *Handel – Opera Arias and Overtures* for Hyperion, Bach wedding cantatas for Decca, Bach Cantatas 82a and 199 for Carus, JC Bach motets for CPO, and Byrd Consort Songs for Harmonia Mundi USA.

Since 2000 Emma's happiest collaboration has been with the Swedish record company, BIS. With them she has recorded Handel motets and cantatas, Christmas pieces and Couperin with London Baroque, lute songs with Anthony Rooley and Jakob Lindberg, songs by Amy Beach, and more, mostly in the magical acoustics of Laenna church in Sweden. In 2009 BIS issued a compilation entitled *The Artistry of Emma Kirkby*, drawing on nine CDs in all.

In 1999 Emma was voted Artist of the Year by Classic FM Radio listeners; in 2000 she received the Order of the British Empire, and 2007 saw her appointed a Dame Commander of the Order of the British Empire. She was delighted in June 2008 to return to her alma mater, Oxford University, and receive an Honorary Doctorate of Music.

Most surprisingly of all, *BBC Music Magazine*, April 2007, in a survey of critics to find 'The 20 greatest sopranos', placed Emma at number ten. While such media flurries can be discounted as parochial, partial, controversial, and outdated as soon as they appear, she was pleased at the recognition this implied for an approach to singing where ensemble, clarity and stillness are valued alongside the more usual features of volume and display.

Despite all the recording activity, Emma still prefers live concerts, especially the pleasure of repeating programmes with colleagues; every occasion, every venue and every audience combine to create something new from this wonderful repertoire.



**THOMAS WALKER tenor**  
**(Evangelist and tenor arias)**

Born in Glasgow, Thomas Walker studied in the brass department of The Royal Scottish Academy of Music and Drama before studying singing with Ryland Davies at the Royal College of Music. In 2005 Thomas was one of the first singers to receive a Susan Chilcott Award.

Current plans include *L'Italiana in Algeri* (Lindoro) for Scottish Opera; *Il Barbiere di Siviglia* (Almaviva) with John-Christoph Spinosi in Brest; *Don Giovanni* (Don Ottavio) for Opera Holland Park; Handel's *Messiah* for Welsh National Opera with Harry Bicket; Haydn's *Creation* in Lisbon with Orquestra Metropolitana de Lisboa, and a concert of Bach cantatas in Vienna.

Thomas Walker has sung Pelléas for Opera Theatre Company, Ireland; Linfea in Cavalli's *La Calisto* with René Jacobs at La Monnaie, Brussels; Zotico in Cavalli's *Eliogabalo* for Grange Park Opera; Fenton in *Falstaff* for English Touring Opera; Jeník in a new production of Janáček's *Makropulos Case* for English National Opera conducted by Sir Charles Mackerras; Ferrando in *Così fan Tutte* for Holland Park Opera; Alessandro in *Il Re Pastore* at the Innsbruck Early Music Festival; the Italian Tenor in *Der Rosenkavalier* for Scottish Opera and Letchmere in *Owen Wingrave* at Covent Garden.

Thomas's debut at the 2002 Proms in Mendelssohn's *Elijah* (Octet) at the Royal Albert Hall, with Kurt Masur and the London Philharmonic Orchestra, resulted in a return invitation to the 2004 Proms to sing Janáček's *Otčenáš*. An immediate re-invitation also followed his debut with the Northern Sinfonia when he sang in Bach's *Magnificat* with Thomas Zehetmair, and he was subsequently asked to sing Haydn's *Creation* in the opening concert at the Sage, Gateshead.

Other recent concert appearances have included *Messiah* at the Wigmore Hall conducted by Christian Curnyn; Evangelist in Bach's *St Matthew Passion* and Giuliano in Handel's

*Rodrigo* with Al Ayre Español; Haydn's *Nelson Mass* with City of London Sinfonia; Beethoven's *Mass in C* at the BBC Proms with the late Richard Hickox; Chevalier in Poulenc's *Les Dialogues des Carmélites* at the Edinburgh International Festival with the Royal Scottish National Orchestra; *Messiah* with RIAS Kammerchor, Berlin, in their New Year's concert at the Philharmonie, Mozart's *La Betulia Liberata* with I Pomeriggi Musicali in Milan conducted by Antonello Manacorda; Bach's *St John Passion* with the Orchestra of the Age of the Enlightenment and Mark Padmore; Tippett's *A Child of Our Time* with the Royal Philharmonic Orchestra and Sir Andrew Davis, and Handel's *Jephtha* and Schubert's *Mass No 6 in E flat* with Capella Amsterdam and Daniel Reuss.



## AIDAN OLIVER conductor

Aidan Oliver is one of the most sought-after choral directors in the UK. He is Director of Music at St Margaret's Westminster, the Parliamentary Church, and the founding chorus master of Philharmonia Voices, the professional chorus that performs regularly with the Philharmonia Orchestra. Founded at the invitation of the Philharmonia in 2004, this is now one of the country's leading choirs.

Working predominantly in the fields of opera and choral music, Aidan assists regularly on the music staff at the Royal Opera House, Covent Garden and, as a chorus master, has worked with all London's major choruses including the BBC Singers, BBC Symphony Chorus, Philharmonia Chorus, New London Chamber Choir, London Symphony Chorus and The Bach Choir.

Working particularly closely with Esa-Pekka Salonen, Aidan has also assisted Kent Nagano, Osmo Vänskä, Martyn Brabbins, Christoph von Dohnányi, Charles Dutoit, Thomas Adès, and András Schiff. Forthcoming projects involving Philharmonia Voices include Wagner's *Tristan* to be performed in London, Dortmund and Paris in September, and a complete Mahler Symphony cycle in 2011 with Lorin Maazel, for which Aidan will be Principal Chorus Master. Philharmonia Voices will be performing at the end of this month in King's College Chapel, Cambridge with narrator Simon Callow as part of the forthcoming Holy Week Festival.

Aidan Oliver is also the associate conductor of the St Endellion Summer Festival, to which he was first invited by Richard Hickox. Last autumn he conducted the Festival's Golden Jubilee concert in Cadogan Hall with soloists including Mark Padmore and Roderick Williams, and performances this year include Poulenc's *Gloria* in Truro Cathedral.



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or on 020 7642 0799

# St John Passion

## PART I

**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 lands,  
show us by your Passion  
that you, the true son of God,  
at all times, even in the greatest humiliation,  
have been glorified!

**Recitative Evangelist:** Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, 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 with his disciples across the Kidron brook where there was a garden, which Jesus and his disciples entered. Judas, however, who betrayed him, also knew the spot, for Jesus often gathered with his disciples in that very place. So Judas took a detachment of soldiers, along with attendants of the chief priests and Pharisees, and came to that place with torches, lanterns, and weapons. Since Jesus knew everything that would happen to him, he went out and said to them:

*Christus:* Wen suchet ihr?

Who is it you want?

*Evangelist:* Sie antworteten ihm:

They answered him:

**Chorus Soldiers:** Jesum von Nazareth!

Jesus of Nazareth!

**Recitative Evangelist:** Jesus spricht zu ihnen:

Jesus said to them:

*Christus:* Ich bin's.

I am he.

*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 when Jesus said to them, 'I am he', they drew back and fell to the ground. He then asked them once more:

*Christus:* Wen suchet ihr?

Who is it you want?

*Evangelist:* Sie aber sprachen:

Again they said:

**Chorus Soldiers:** Jesum von Nazareth!

Jesus of Nazareth!

**Recitative Evangelist:** Jesus antwortete:

Jesus answered:

*Christus:* Ich hab's euch gesagt, dass ich's sei, suchet ihr denn mich, so lasset diese gehen!

I have told you that I am he. If I am the man you want, then let these others go!

**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 to this path of torment!  
I lived in the world with delight and joy,  
and you have to suffer.

**Recitative 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:

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

**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!

**Recitative Evangelist:** Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und bunden ihn und führten ihn aufs erste zu Hannas, der war Kaiphas Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphas, der den Juden riet, es wäre gut, dass ein Mensch würde umbracht für das Volk.

**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.

**Recitative Evangelist:** Simon Petrus aber folgte Jesu nach und ein ander Jünger.

**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.

**Recitative 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

So that the prophecy might be fulfilled he said: 'I have lost none of those whom you have given me.' Then Simon Peter drew the sword he had and struck at the high priest's servant cutting off his right ear. (The servant's name was Malchus.) Then Jesus said to Peter:

Put your sword back in its sheath. Shall I not drink the cup that my Father has given me?

Your will be done,  
Lord God,  
on earth as in the Kingdom of Heaven.  
Make us patient in time of suffering,  
obedient in both love and misfortune;  
restrain and hold in check all flesh and blood  
that goes against your will.

The detachment with their commander, and the Jewish attendants, now arrested Jesus, bound him and led him first to Annas. Annas was father-in-law of Caiaphas, the high priest for that year – the same Caiaphas who had advised the Jews that it would be in their interest for one man be put to death for the whole people.

To unbind me  
From the bonds of my sins  
my Saviour is bound.  
To heal me fully  
from aching wounds and bruises,  
he lets himself be wounded.

Simon Peter then followed Jesus with another disciple.

I will also follow you  
with joyful steps  
and will not let you go,  
my life, my light.  
Pave the way,  
and do not say no,  
but let me be near you  
to offer solace and comfort.

This disciple, who was known to the high priest, went with Jesus into the high priest's palace. But Peter stopped at the door outside. Then the other disciple, the high priest's acquaintance, went out again, spoke to the woman on duty at the door and

war, hinaus und redete mit der Türhüterin und führte Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

*Maid:* Bist du nicht dieses Menschen Jünger einer?

*Evangelist:* Er sprach:

*Peter:* Ich bin's nicht.

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

*Christus:* 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.

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

*Servant:* Solltest du dem Hohenpriester also antworten?

*Evangelist:* Jesus aber antwortete:

*Christus:* Hab ich übel geredt, so beweise es, dass es böse sei, hab ich aber recht geredt, was schlägest du mich?

**Chorus** 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 erregt  
Das Elend, das dich schläget,  
Und das betrübte Marterheer.

**Recitative** *Evangelist:* Und Hannas sandte ihn

brought Peter in. The maid on duty at the door said to Peter:

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

He said:

I am not.

The servants and attendants stood around and, having made a charcoal fire (for it was cold), warmed themselves. And Peter too was standing with them, sharing the warmth. The high priest questioned Jesus about his disciples and about what he was teaching. Jesus replied:

I have spoken freely and openly before the world. I have always taught in the synagogue and in the temple, where all Jews congregate, and have spoken nothing in secret. Why question me about these things? Ask those who have heard me what I told them. They know what I have said.

When he said this, one of the attendants slapped Jesus's face and said:

Is that the way to answer the high priest?

Jesus answered:

If I spoke amiss, then state it in evidence; if I spoke well, why strike me?

Who has struck you so,  
my Saviour, and with torments  
so badly mistreated you?  
After all, you are no sinner  
like our offspring and us.  
You know no sin.  
I, I and my sins,  
as countless as the grains  
of sand on the seashore,  
have brought down on you  
the misery that strikes you,  
and this host of sorrows and agonies.

So Annas sent him bound to the high priest

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

**Chorus Servants:** Bist du nicht seiner Jünger  
einer?

**Recitative Evangelist:** Er leugnete aber und  
sprach:

*Peter:* Ich bin's nicht!

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

*Servant:* Sahe ich dich nicht im Garten bei  
ihm?

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

**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.

**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!

**Chorale** Christus, der uns selig macht,  
Kein Bös' hat begangen,  
Der ward für uns in der Nacht  
Als ein Dieb gefangen,  
Geführt für gottlose Leute  
Und fälschlich verklaget,

Caiaphas. Peter stood warming himself. They said  
to him:

Aren't you one of his disciples?

He denied it again, saying:

I am not!

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

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

Peter denied it once more, and immediately the  
cock crowed. Then Peter remembered Jesus's  
words, went out, and wept bitterly.

O my soul,  
where have you gone?  
Where shall I restore myself?  
Shall I stay here,  
or shall I hide behind the mountains and hills?  
There is no comfort on earth,  
while in my heart  
the agonies of my misdeed persist,  
for the servant has denied his lord.

Peter, while his conscience sleeps, denies his  
God,  
but, at a reproachful look, he  
weeps bitterly.  
Jesus, look at me as well  
if I am unrepentant.  
If I have done wrong,  
stir my conscience!

## PART II

Christ, who makes us blessed  
and has done no wrong,  
was for our sake in the night  
seized like a thief,  
taken before godless people,  
and falsely accused,

Verlacht, verhöhnt und verspeit,  
Wie denn die Schrift saget.

jeered at, ridiculed, and spat upon,  
as the scripture says he would be.

**Recitative Evangelist:** Da führeten sie Jesum von Kaiphas 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 to the hall of judgement. It was now early morning, and they stayed outside the hall to avoid defilement, so that they could eat the Passover meal. So Pilate went out to them and asked:

*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 replied:

**Chorus Crowd:** Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.

If he were not an evil-doer, we would not have handed him over to you.

**Recitative Evangelist:** Da sprach Pilatus zu ihnen:

Pilate said to them:

*Pilate:* So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!

So take him away and try him by your own law!

*Evangelist:* Da sprachen die Jüden zu ihm:

The Jews said to him:

**Chorus Crowd:** Wir dürfen niemand töten.

We are not permitted to put anyone to death.

**Recitative 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:

Thus they ensured the fulfilment of Jesus's prediction concerning the manner of his death. Pilate then went back into the hall of judgement and summoned Jesus, asking:

*Pilate:* Bist du der Jüden König?

Are you the King of the Jews?

*Evangelist:* Jesus antwortete:

Jesus answered:

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

Is that your own idea, or have others suggested it to you?

*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? Your own people and their chief priests have handed you over to me. What have you done?

*Evangelist:* Jesus antwortete:

Jesus answered:

*Christus:* Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, dass ich den

My kingdom is not of this world. If it were, my attendants would be fighting to keep me from being handed over to the Jews. But my authority

Jüden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

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

**Recitative** *Evangelist:* Da sprach Pilatus zu ihm:

*Pilate:* So bist du dennoch ein König?

*Evangelist:* Jesus antwortete:

*Christus:* 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.

*Evangelist:* Spricht Pilatus zu ihm:

*Pilate:* 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?

*Evangelist:* Da schrieen sie wieder allesamt und sprachen:

**Chorus** *Crowd:* Nicht diesen, sondern Barrabam!

**Recitative** *Evangelist:* Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geisselte ihn.

**Arioso (Bass)** Betrachte, meine Seel,  
Mit ängstlichem Vergnügen,  
Mit bitterer Lust und halb beklemmtem Herzen  
Dein höchstes Gut in Jesu Schmerzen,  
Wie dir aus Dornen, so ihn stechen,  
Die Himmelsschlüsselblumen blühen!

comes from elsewhere.

O great king, great through all ages,  
how can I ever express my allegiance?  
No human heart can think of a gift  
fit to offer you.  
With my mind I can find nothing to compare  
to your merciful goodness.  
What then can I do  
to be worthy of your acts of love?

Pilate said to him:

So you are a king then?

Jesus answered:

'King' is your word. My task is to bear witness to the truth: that is what I was born for and why I came into the world. Whoever is not deaf to truth hears my voice.

Pilate said to him:

What is truth?

And with these words he went back out to the Jews and said to them:

I find no fault with him. But you have a custom that I release someone to you. So would you like me to release the King of the Jews to you?

Then all together they shouted in return:

Not him; we want Barabbas!

Barabbas was a murderer. Pilate now took Jesus and had him flogged.

Ponder, my soul,  
with anxious delight,  
with bitter joy and torn, anguished heart,  
in Jesus's agonies your highest good,  
how from the thorns that pierce him  
heavenly flowers bloom.

Du kannst viel süsse Frucht  
Von seiner Wermut brechen  
Drum sieh ohn Unterlass auf ihn!

You can pick abundant sweet fruit  
from his bitter wormwood,  
so fix your gaze on him!

**Aria (Tenor)** 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  
is just like the sky,  
where, after the deluge  
of our sins has passed by,  
the most exceedingly beautiful rainbow  
stands as a sign of God's grace.

**Recitative 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 plaited a crown of thorns and  
placed it on his head, and robed him in a purple  
cloak and said:

**Chorus Soldiers:** Sei gegrüßet, lieber  
Jüdenkönig!

Hail, dear King of the Jews!

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

And struck him on the face. Once more Pilate  
came out and said to the Jews:

*Pilate:* Sehet, ich führe ihn heraus zu euch,  
dass ihr erkennet, dass ich keine Schuld an ihm  
finde.

Here he is; I bring him to you to let you know that  
I find no fault with him.

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

So Jesus came out, wearing a crown of thorns and  
a purple robe. And Pilate said to them:

*Pilate:* Sehet, welch ein Mensch!

Behold, what a man!

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

When the chief priests and their attendants saw  
him, they shouted:

**Chorus Priests:** Kreuzige, kreuzige!

Crucify, crucify!

**Recitative 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 yourselves, since  
I find no fault with him.

*Evangelist:* Die Jüden antworteten ihm:

The Jews answered him:

**Chorus Priests:** 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 that law he ought to die,  
because he has claimed to be the Son of God.

**Recitative 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 that, he was more afraid than  
ever, and, going back into the hall, he said 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? Weisses du nicht, dass ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugehen?

Do you refuse to speak to me? Surely you know that I have the authority to crucify you as well as the authority to release you?

*Evangelist:* Jesus antwortete:

Jesus replied:

*Christus:* 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 authority at all over me if it had not been handed down to you from above. Therefore the deeper sin lies with those who handed me over to you.

*Evangelist:* Von dem an trachtete Pilatus, wie er ihn losliesse.

From then on, Pilate tried to find a way 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.

Through your captivity, Son of God,  
freedom must come to us.  
Your prison cell is the throne of grace,  
the refuge of all the devout.  
For if you had not entered into servitude,  
our servitude would have had no end.

**Recitative** *Evangelist:* Die Juden aber schrieen und sprachen:

But the Jews shouted:

**Chorus** *Priests:* Lässtest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser.

If you let this man go, you are no friend of the emperor's, for whoever makes himself king is against the emperor.

**Recitative** *Evangelist:* Da Pilatus das Wort hörte, führte er Jesum heraus und setzte 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 Juden:

When Pilate heard this, he brought Jesus out and sat on the judgement seat at the place known as 'High Pavement' ('Gabbatha' in Hebrew). It was the Day of Preparation, the day before Passover, about noon. Pilate said to the Jews:

*Pilate:* Sehet, das ist euer König!

Behold, here is your king!

*Evangelist:* Sie schrieen aber:

But they shouted:

**Chorus** *Priests:* Weg, weg mit dem, kreuzige ihn!

Away! Away with him! Crucify him!

**Recitative** *Evangelist:* Spricht Pilatus zu ihnen:

Pilate said to them:

*Pilate:* Soll ich euren König kreuzigen?

Shall I crucify your king?

*Evangelist:* Die Hohenpriester antworteten:

The chief priests answered:

**Chorus Priests:** Wir haben keinen König denn den Kaiser.

We have no king but the emperor.

**Recitative 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.

At that, he handed Jesus over to be crucified. So they took Jesus and led him away. And he carried his cross and went out to the 'Place of the Skull' as it is called or, in Hebrew, 'Golgatha'.

**Aria (Bass) with Chorus** Eilt, ihr angefochtenen Seelen,  
Geht aus euren Marterhöhlen,  
Eilt (Wohin?) nach Golgatha!  
Nehmet an des Glaubens Flügel,  
Flieht (Wohin?) zum Kreuzeshügel,  
Eure Wohlfahrt blüht allda!

Hasten, you tormented souls,  
leave your dens of misery,  
hasten (Where to?) to Golgatha!  
Take the wings of faith  
and fly (Where to?) to the hill of the cross!  
That is where your powers will be revived.

**Recitative 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 Juden König'. Diese Überschrift lasen viel Juden, 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 Juden zu Pilato:

There they crucified him, and with him two others, one on the right, one on the left, and Jesus in the middle. And Pilate wrote a sign to be fastened to the cross. It read, 'Jesus of Nazareth, King of the Jews.' This inscription was read by many Jews, because the place where Jesus was crucified was near the city, and the inscription was in Hebrew, Greek, and Latin. Then the chief priests of the Jews said to Pilate:

**Chorus Priests:** Schreibe nicht: der Juden König, sondern dass er gesaget habe: 'Ich bin der Juden König'.

Do not write that he is the King of the Jews, write that he said: 'I am the King of the Jews'.

**Recitative Evangelist:** Pilatus antwortet:

Pilate replied:

*Pilate:* Was ich geschrieben habe, das habe ich geschrieben.

What I have written, I have written.

**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!

At the bottom of my heart  
your name and cross alone  
shine forth every minute of every day,  
for which I can be joyful.  
Show me in my mind's eye  
for consolation in my distress  
how you, Christ, so uncomplainingly  
bled to death!

**Recitative 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

The soldiers, having crucified Jesus, took his clothes and divided them into four parts, one for each soldier, leaving out the tunic. The tunic was seamless, woven in one piece from top to bottom. So they said to one another:

sprachen sie untereinander:

**Chorus Soldiers:** Lasset uns den nicht zerteilen, sondern darum losen, wes er sein soll.

**Recitative 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:

*Christus:* Weib, siehe, das ist dein Sohn!

*Evangelist:* Darnach spricht er zu dem Jünger:

*Christus:* 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!

**Recitative 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:

*Christus:* Mich dürstet!

*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:

*Christus:* Es ist vollbracht!

**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!

Let us not cut it up, but toss for it, to see whose it shall be.

Fulfilling the scripture that says, 'They shared my garments among them, and cast lots for my clothing', the soldiers did so. Near the cross where Jesus hung stood his mother with her sister, Mary wife of Clopas, and Mary of Magdala. When Jesus saw his mother, and the disciple whom he loved standing beside her, he said to her:

Woman, behold, this is your son!

Then he said to the disciple:

Behold, this is your mother!

He thought of everything  
in his last hour:  
still considerate of his mother,  
he assigned her a guardian.  
You too should act properly:  
love God and fellow humans,  
then die without sorrow  
and do not let yourself be troubled.

And from that moment the disciple took her into his care. After that, Jesus, knowing that all had now been accomplished, said in fulfilment of the scripture:

I am thirsty!

A jar stood there full of sour wine. So they soaked a sponge with the wine, set it upon a hyssop branch, and held it up to his lips. Having received the wine, he said:

It is done!

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

**Recitative Evangelist:** Und neiget das Haupt und verschied.

**Aria (Bass) with Chorale** Mein teurer Heiland, lass dich fragen, Jesu, der du warest tot,  
Da du nunmehr ans Kreuz geschlagen  
Und selbst gesagt:  
'Es ist vollbracht',  
Lebest nun ohn Ende,  
Bin ich vom Sterben frei gemacht?  
In der letzten Todesnot,  
Nirgend mich hinwende  
Kann ich durch deine Pein und Sterben  
Das Himmelreich ererben?  
Ist aller Welt Erlösung da?  
Als zu dir, der mich versüht,  
O du lieber 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!

**Recitative 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!

**Recitative 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

He bowed his head and died.

My precious Saviour, let me ask you,  
as you are nailed to the cross  
and have yourself said,  
'It is over'  
but now live eternally,  
am I released from death?  
Can I through your pain and death  
inherit the Kingdom of Heaven?  
Is the whole world redeemed?  
But you, who reconciled me [with God]  
O you, dear Lord!  
You cannot speak for agony,  
give me the redemption you have earned.  
You bow your head  
and say in silence, 'Yes.'  
I want nothing more!

At that moment, the curtain of the temple was torn in two from top to bottom. The earth shook, the rocks split, the graves opened, and the bodies of many saints arose.

My heart, while the whole world  
suffers at Jesus's sufferings,  
the sun clothes itself in mourning,  
the curtain is rent, the rock crumbles,  
the earth quakes, the graves split open,  
because they see the Creator grow cold in death,  
what will you do for your part?

Dissolve then, my heart,  
in floods of tears  
to honour the Most High!  
Declare to the world and to Heaven the grievous  
news: your Jesus is dead!

Because it was the Day of Preparation, the Jews were anxious that the bodies should not remain on the cross for the coming Sabbath, since that Sabbath was a day of great solemnity. So they asked Pilate to have the legs broken and the bodies taken down. The soldiers accordingly came to the first of those crucified with Jesus and to the second, and broke their legs; but when they

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!

**Recitative** *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 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 bestimmet 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

came to Jesus, they found that he was already dead, so they did not break his legs. But one of the soldiers opened up his side with a lance, and at once there was a flow of blood and water. This is vouched for by an eyewitness whose evidence can be trusted. He knows that he speaks the truth, so that you too may believe; for this happened in fulfilment of the scripture: 'No bone of his shall be broken'. And again another text says, 'They shall look on him whom they pierced.'

O help, Christ, Son of God,  
through your bitter suffering  
that we, ever submissive to you,  
may shun all wrongdoing,  
may consider, to our benefit,  
your death and its cause,  
for which we, though poor and weak,  
may bring you grateful offerings.

After that, Pilate was approached by a disciple of Jesus's, Joseph of Arimathaea (but secretly, for fear of the Jews) who asked to be allowed to remove Jesus's body, and Pilate gave permission. So Joseph came and took the body down. He was joined by Nicodemus (the man who earlier had come to Jesus by night), who brought with him a mixture of myrrh and aloes, about a hundred pounds. They took the body of Jesus and wrapped it, with the spices, in strips of linen cloth according to Jewish burial custom. Now at the place where he had been crucified there was a garden, and in the garden a new tomb, in which no one had ever been laid. They laid Jesus there, because it was the eve of the Jewish Sabbath, and the tomb was near at hand.

Rest well, sacred bones,  
for which I no longer weep,  
rest well, and bring me also to my rest.  
The grave that is yours,  
that holds no further suffering,  
for me opens Heaven  
and closes Hell.

O Lord, send your dear angels  
in my last hour to bear my soul away  
to Abraham's bosom.  
Let my body rest in its snug bedchamber,

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!

without any sorrow or pain,  
until the Judgement Day!  
Then wake me from death,  
that my eyes may see you  
in great joy, O Son of God,  
my Saviour and Throne of Grace!  
Lord Jesus Christ, grant me this,  
I will praise you evermore!

## *Dulwich Choral Society*

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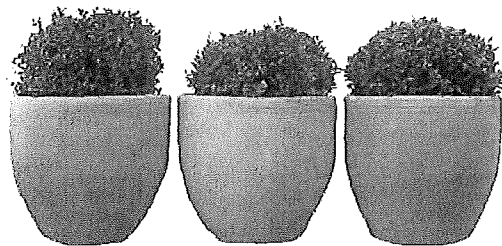
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For more information, please contact:

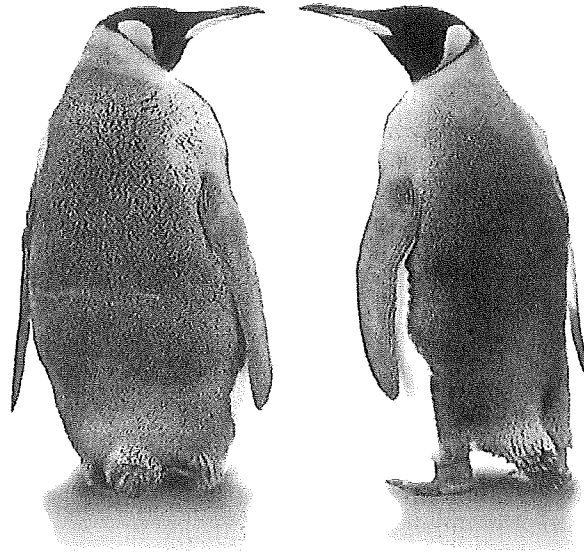
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## **Emailing list**

If you would like to know when tickets go on sale for our performances, please email [mailing@dulwichchoralsociety.org.uk](mailto:mailing@dulwichchoralsociety.org.uk) with the subject 'Subscribe' and let us know your name. We will hold your details on a database for this specific purpose only. We will not pass them to any third party, and will remove them from the database at your request.

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