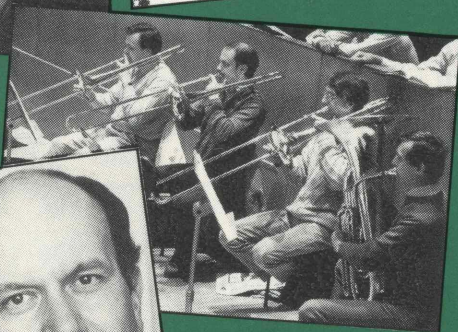
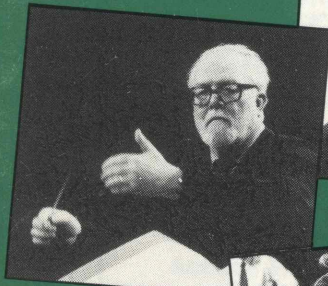


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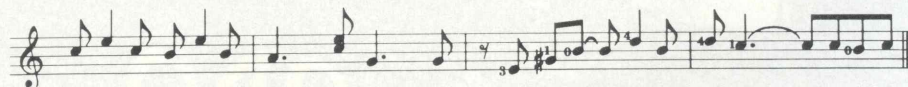
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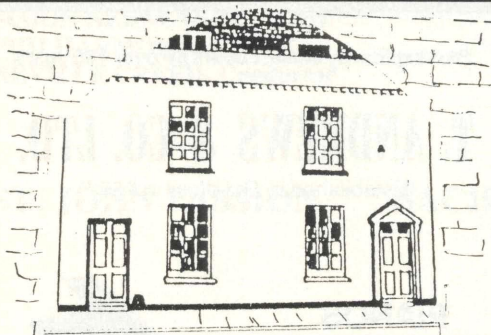
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MEMBERS EVENTS 1990/91

23rd September:

New Members' Reception in Civic Hall Restaurant

31st October:

Members' Evening, Guildhall, High Street, Guildford
Cathy Beynon (harp) Emily Beynon (flute)

8th December:

Members' Reception following concert

6th January 1991:

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16th February:

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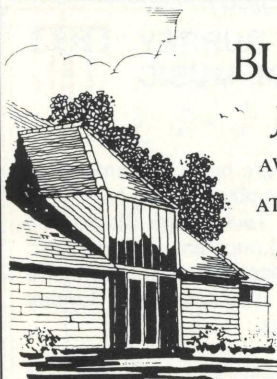
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CIVIC HALL, GUILDFORD

SATURDAY 2 FEBRUARY 1991

at 7.30 p.m.

Guildford Philharmonic Orchestra

Associate Leaders:

HUGH BEAN, JOHN LUDLOW

JENNIFER SMITH, Soprano
NIGEL SHORT, Counter-Tenor
ANDREW KING, Evangelist
RUFUS MULLER, Tenor
STEPHEN VARCOE, Bass
SIMON KEENLYSIDE, Jesus
PHILHARMONIC CHOIR
NEVILLE CREED, Conductor

ST. JOHN PASSION BACH

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Jennifer Smith, soprano

Before arriving in Britain in 1971 from her native Portugal, Jennifer Smith had already sung extensively in Europe and made several records for Erato, Phillips and DGG Archiv. Additional to her regular work in Britain she is a frequent visitor to Europe (where her fluency in French, German, Portuguese, Spanish, Italian, and English is of great benefit). She has appeared with such conductors as Boulez, Inbal, Rozhdestvensky, Rattle, Willcocks, Leppard, Hickox, Leonhardt, Pinnock, Gardiner, Sir Charles Mackerras, Herreweghe and the late Rudolf Kempe.

Jennifer has recorded over forty discs for more than ten different labels including works by Bach, Handel, Haydn, Monteverdi and Purcell. Her most recent recordings have been – Bach B minor mass for Phillips with Frans Bruggen, Rameau's *Platée*, Handel's *Il Trionfo Del Tempo* and *Amadigi* and *Marin Marais' Alcione* for Erato.

Her operatic roles include Mozart's "Marriage of Figaro"; Gluck's "Orfeo"; David Freeman's new production of Monteverdi's "Orfeo" for ENO; Rameau's "Les Boréades" and "Hippolyte et Aricie"; Handel's "Hercules"; François Rochaix's new production of Britten's "The Rape of Lucretia" (Female Chorus); Monteverdi's "L'incoronazione di Poppea" with Gustav Leonhardt, Mozart's "Il Re Pastore" (Aminta) in Lisbon, and Lully's *Atys* (Cybelle) at the Opéra Comique, Paris and in New York.

Jennifer Smith has made many television appearances including Scarlatti's "Salve Regina" with George Malcolm, Handel's "Judas Maccabaeus" with Roger Norrington and Purcell's "Come, Come Ye Sons of Art" for the BBC. She is well known throughout Europe for her many concert and oratorio performances and her repertoire is extensive, covering works from Bach, Handel, Purcell, Mozart, to Berlioz, Janacek, Poulenc and Britten; her performance of Berlioz's "Les Nuits d'Été" with Sir Charles Mackerras and the Philharmonia received critical acclaim. She works regularly with such orchestras as the CBSO, ECO, CLS, London Bach Orchestra, English Concert, and the Orchestra of the Age of Enlightenment.

As a song recitalist she has performed in Portugal, France, Belgium, Hong Kong and the UK. Several of her recitals have been broadcast by the BBC and she has recorded Schubert Lieder for HMV Lisbon.

Future engagements include performances in France with Les Musiciens de Louvre, La Chapelle Royale and La Petite Bande (with whom she will record Mozart's C minor Mass), in Austria with Handel Baroque Ensemble of Halle, and in London at the Royal Festival Hall and her solo recital at the Wigmore Hall. She will also be appearing with Opera Atelier in Toronto singing *The Queen of the Night* in Mozart's "The Magic Flute"; for the ENO she will sing in their productions of Monteverdi's "Ulysses" and "Orfeo" and for Opéra Comique in Paris she will repeat her performances of *Cybelle* in Lully's "Atys".

Nigel Short, counter-tenor

Nigel Short is widely recognised as one of Britain's most outstanding young counter-tenors. He began his training at the Royal College of Music, leaving after only one year to make his operatic debut in Italy sharing performances with James Bowman. Other operatic engagements have taken him to Germany, Spain and most recently understudying the role of Arsamenes in Handel's *Xerxes* for English National Opera's tour of Russia.

In recital and oratorio Nigel has sung extensively throughout the UK and Europe, including concerts with the Academy of Ancient Music, the English Chamber Orchestra, Manchester Camerata with Meredith Davies, the City of London Sinfonia with Richard Hickox at the Barbican and the English Concert with Trevor Pinnock. He has also appeared at the Royal Albert Hall with Sir David Willcocks (*Messiah* from scratch), the Frankfurt Alte Oper, the Festivals of Bath, Aldeburgh, Aix-en-Provence and the Music at Oxford Series. Other performances in London include performances with the Song Makers Almanac at the Wigmore Hall and as a soloist with the BBC Singers at the Proms '89.

Future engagements include performances of Jacques Loussier's "*Messe des Lumieres*" in France (Nigel has sung this work several times including its World Premiere). In the UK he is to make his debut with the King's Consort (directed by Robert King) in two concerts at the Wigmore and Queen Elizabeth Halls and in a recording of Purcell Royal and Ceremonial Odes for Hyperion. He is to sing in performances of Bach's *St. Matthew Passion* in King's College Chapel, Cambridge and *St. John's Smith Square*, London, and next year he is to make a recording of counter-tenor Baroque arias with Ex Cathedra Baroque Chamber Orchestra and their conductor Jeffrey Skidmore.

Andrew King, tenor

Andrew King enjoys a busy career both as a soloist and performing in "early music" with leading specialists. He has given many world premiers and first modern performances of forgotten or newly-discovered works, such as the opera "*Una Villa di Tusculo*" by Alessandro Scarlatti. His oratorio engagements have taken him throughout Western Europe, to Israel and the Philippines.

Recent concerts have included several performances of Bach's *St. Matthew Passion* as Evangelist in England and Northern Ireland, arias in the *St. John Passion* in London's Barbican with George Malcolm and the English Chamber Orchestra and performances with the City of London Sinfonia of Bach's *Christmas Oratorio*. Other engagements have taken him to Israel, the USA, Denmark, West Germany and Finland. He has been heavily involved in activities on the South Bank in London performing with the Medieval Ensemble of London, New London Consort and Consort of Musicke, including an all-night performance at the Queen Elizabeth Hall and a televised concert from the Proms. Other festival appearances have been in York, Bruges and Utrecht.

Since 1978 Andrew has been a member of the Consort of Musicke, with whom he has made many records and remains committed to the fine art of ensemble singing. Future plans include return visits to many of the European festivals and recordings for Harmonia Mundi, Virgin Classics, Decca and Westdeutsche Rundfunk.

Rufus Müller, tenor

Rufus Müller was born in Kent, and he spent the years 1977-81 as choral scholar at New College, Oxford. After two years in Germany he came to London to study singing and the Alexander Technique with Ronald Murdock. In 1984 he sang the role of Bastien in Mozart's "*Bastien and Bastienne*" with Kent Opera, and in 1985 won first prize in the English Song Award in Brighton. His interest as a recitalist encompasses a wide range of styles from mediaeval monody, through the renaissance lute-song, German Lied, French melodies and twentieth century repertoire. He has twice given recitals at the Wigmore Hall in London, as well as elsewhere in Britain and Germany.

Rufus recorded Bach's "*St. John Passion*" with John Eliot Gardiner for Archiv, and was tenor soloist on Roger Norrington's recording of Beethoven's "*Choral Fantasia*" (shortly to be released by EMI). His oratorio appearances have taken him to Germany, France, Italy and Norway. He has appeared in recitals in the Utrecht Festival and Tokyo; recorded "*Die Zauberflöte*" with Roger Norrington for EMI and performed at the BBC Proms last August. Future plans include concerts and a recording of Stravinsky's "*Cantata*" in France; and Bach's "*St. Matthew Passion*" for Phillip Herreweghe in Holland.

Stephen Varcoe, baritone

Stephen Varcoe has established a reputation as one of Britain's leading concert baritones. His work takes him as far afield as Singapore and the USA, and throughout the continent of Europe, performing a large and diverse repertoire in concerts, recordings and operas. Two of these recent operatic appearances have been in Haydn's "*Infedelta Delusa*" in Antwerp, and Debussy's "*Fall of the House of Usher*" in Lisbon and London.

He is especially known for his performances in baroque and contemporary music, and as a song recitalist, often with *The Songmakers' Almanac*. He is frequently to be heard on BBC Radio, and seen on television performing, for example, Bach cantatas, Schubert songs or Victorian ballads. His list of more than fifty recordings gives a fair indication of his versatility: Purcell, Handel and Bach with Gardiner; Handel and Haydn with Kuijken; Mozart with Marriner; Fauré with Rutter; Holst and Britten with Hickox; Bergman and Osborne with the Endymion Ensemble. There are recitals of Finzi songs with Clifford Benson, of French songs with Graham Johnson and a disc for Hyperion's complete Schubert series also with Johnson. A recent success has been "*If there were Dreams to sell*", English orchestral songs with Hickox for Chandos Records: a sequel is due this year. Another planned for 1991 is Fauré songs with Johnson.

Through personal experience Stephen and his wife founded The Breath Fund in 1988, a charity helping Cot Death research. They live in an old farmhouse in East Anglia with their four children.

Simon Keenlyside, bass

Simon Keenlyside was born in London and studied with George Guest at St. John's College, Cambridge and with John Cameron in Manchester.

In 1986 he won the Richard Tauber Competition and the following year the Walther Gruner International Lieder Competition, enabling him to further his work on the song repertoire in Germany and in London with Geoffrey Parsons, Eric Sams and in major venues including the South Bank Centre and the Wigmore Hall. Last year he gave the first of the new series of lunchtime recitals at the Royal Opera House, Covent Garden, and went on to win the 1990 Elly Ameling Lieder Prize.

Simon Keenlyside began his operatic career in Graz, Austria and was subsequently invited by Rolf Liebermann to join the Hamburg State Opera where he made his debut as the Count in "Le Nozze di Figaro". His British debut was as Marcello in Scottish Opera's "La Boheme", followed by Silvio ("Pagliacci") at the Royal Opera House, Covent Garden. With Scottish Opera he has subsequently sung Danilo in "Die Lustige Witwe" and Guglielmo in "Cosi fan tutte".

Recently he scored a great success with his return to the Royal Opera House for Ping in "Turandot", which opened Covent Garden's 1990/91 season, as well as making his debut with the English National Opera as Guglielmo. Future engagements include Schauard ("La Boheme") and Figaro ("Barber of Seville") for Scottish Opera and his debut with the Welsh National Opera as Dr Falke ("Die Fledermaus") and then as Oreste in a new production of "Iphigenie en Tauride" conducted by Sir Charles Mackerras. Recent concert work has included performances with the Scottish National and Bournemouth Symphony Orchestras.

Guildford Philharmonic Choir

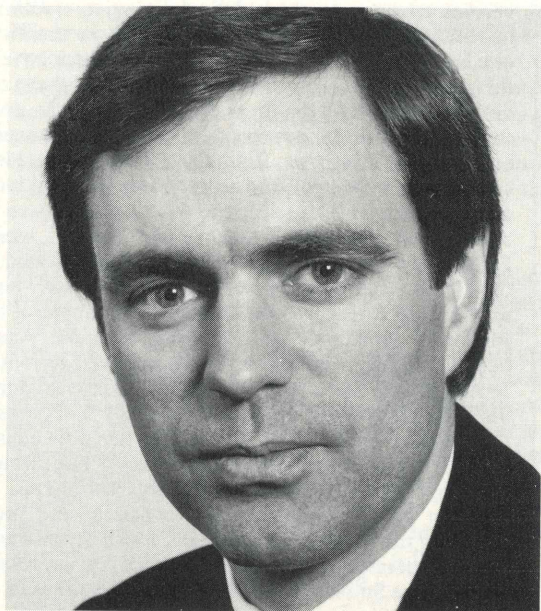
The Guildford Philharmonic Choir was formed in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. As well as performing well-known choral works, the choir specializes in twentieth century British music and this has led to recordings of Gerald Finzi's "Intimations of Immortality" with the Guildford Philharmonic Orchestra and Patrick Hadley's "The Trees So High" with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

The choir is conducted by some of the most eminent British Musicians including Sir Charles Groves (Principal Conductor), Vernon Handley and Sir David Willcocks. As well as giving frequent concerts in Guildford, the choir occasionally visits other British cities. In 1988 the Guildford Philharmonic Choir visited Paris and last year joined forces with the Freiburger Bach Choir in Freiburg Münster.

The Choir is trained by Neville Creed, who was

appointed Chorus Master in 1987 and he is assisted by Peter White. Lynette Newman is the Choir's accompanist.

On Saturday 27th April Vernon Handley will conduct the Philharmonic Choir in a performance of Elgar's "The Dream of Gerontius". The Choir's plans for this Summer include the performance of opera choruses with the Royal Philharmonic Pops Orchestra in Petworth Park on Sunday 30th June.



Neville Creed, conductor

Neville Creed began his conducting career whilst a choral scholar at Trinity College, Cambridge. He then became Director of Choral Music at Tiffin School in Kingston-upon-Thames, providing the choirs for several highly acclaimed recordings for radio, television and disc. The Tiffin Boys' Choir recording of Mahler's 8th Symphony with the London Philharmonic Orchestra under Klaus Tennstedt gained a nomination for a "Grammy" Award. During this time, Neville Creed was also conductor of the Milton Keynes Chorale and became Assistant Chorus Master of the London Philharmonic Choir. In 1986 he was awarded a scholarship to study conducting at The Guildhall School of Music where he won the Ricordi Conducting Prize. Whilst at the Guildhall he conducted the second British staging of the opera "Julietta" by Martinu. Since completing his studies, he has founded the London Musici Singers, gained the posts of Conductor of the Bournemouth Symphony Chorus and the Guildford Philharmonic Choir, as well as being invited to return to The Guildhall as a conductor. He has been invited to return this year to conduct the Royal Philharmonic "Pops" Orchestra in a concert in Petworth Park and the Royal Philharmonic Orchestra at the Exeter Festival. In September 1988 he won the second prize in the First International Choral Conducting Competition held in Italy.

St. John Passion

Bach 1685–1750

Bach took up his appointment of Cantor at the Thomasschule in Leipzig in 1723 and during his 27 years there he wrote the majority of his 300 Cantatas and Motets to Latin texts, the Christmas Oratorio to a German text, the Passions, the four so-called “short” Masses, the great Hohe Mass and a number of other Church works. The greatness of the St. John Passion has never been questioned and it is largely due to this greatness that the work has survived and still survives various treatments which different singing traditions impose upon it. Regardless of which of these traditions one has been brought up in (and most of them have at their core some worthwhile characteristics), there can be little doubt that the dramatic force of the St. John Passion in Bach’s day was much more obviously realised than it is today. Roughly 250 years of sophistication is not necessarily the best training for mankind if the full force of “Jesu, turn to look on me” is to be appreciated. The vicious howling of “Crucify”, where B flat and D in two parts of the choir is penetrated by the G and E flat of the two other parts, must have been as shocking to Bach’s contemporaries as some of the sounds of Stravinsky and the serial composers have been to our own. Successive generations have produced beautiful tone and a lack of conviction to these sounds until their horror has almost disappeared. Yet perhaps the greatest moments of the Passion are not realised through harmonic or contrapuntal means, but through the single superbly judged lines of the Recitatives, for in them Bach expressed more concisely and more movingly the feelings and thoughts which orchestral or choral treatment, even in the hands of expressive masters like Strauss or Britten, would only obscure.

PART ONE

Betrayal and Capture (St. John 18: 1–14)

Chorus

Lord, our master, whose glory is celebrated in all the earth, show us, by your Passion, that you are the true Son of God, glorified through all ages, even in the depths of humiliation.

da capo

Recitative

Evangelist: Jesus went out with his disciples, and crossed the Kedron ravine. There was a garden there, and he and his disciples went into it. The place was known to Judas, his betrayer, because Jesus had often met there with his disciples. So Judas took a detachment of soldiers, and police provided by the chief priests and the Pharisees, equipped with lanterns, torches, and weapons, and made his way to the garden. Jesus, knowing all that was coming upon him, went out to them and asked: *Jesus:* Who is it you want? *Evangelist:* They answered: *Chorus:* Jesus of Nazareth. *Evangelist:* Jesus said: *Jesus:* I am he. *Evangelist:* And there stood Judas the traitor with them. When he said “I am he”, they drew back and fell to the ground. Again Jesus asked: *Jesus:* Who is it you want? *Evangelist:* They answered: *Chorus:* Jesus of Nazareth. *Evangelist:* Jesus said: *Jesus:* I have told you that I am he. If I am the man you want, let these others go.

Chorale

Oh great and boundless love, which set you on this path of martyrdom. I lived amid worldly joy and happiness, whilst you must suffer.

Recitative

Evangelist: This was to make good his words. “I have not lost one of those whom thou gavest me”. Thereupon Simon Peter drew the sword he was wearing and struck at the High Priest’s servant, cutting off his right ear. The servant’s name was Malchus. Jesus said to Peter: *Jesus:* Sheathe your sword. This is the cup the Father has given me; shall I not drink it?

Chorale

Thy will be done, Lord God, on earth as in heaven. Give us patience in times of suffering, obedience in both joy and sorrow, strengthen and guide all flesh and blood which rebels against your holy will.

Recitative

Evangelist: The troops with their commander, and the Jewish police, now arrested Jesus and secured him. They took 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 to their interest if one man died for the whole people.

Aira (Alto)

To release me from the bonds of my sins my Saviour is bound. To heal me fully from the sores of my depravity he gives himself to be wounded.

da capo

Denial (St. John 18: 15–27, St. Matthew 26: 75)

Recitative

Evangelist: Jesus was followed by Simon Peter and another disciple.

Aria (Soprano)

I likewise follow you with joyful steps, and I will not forsake you, my light and my life. Ease my path and do not cease to urge me, cajole me and draw me onwards.

da capo

Recitative

Evangelist: This disciple, who was acquainted with the High Priest, went with Jesus into the High Priest’s courtyard, but Peter halted at the door outside. So the other disciple, the High Priest’s acquaintance, went out again and spoke to the woman at the door, and brought Peter in. The maid on duty at the door said to Peter: *Maid:* Are you another of this man’s disciples? *Evangelist:* He said: *Peter:* I am not. *Evangelist:* The servants and the police had made a charcoal fire, because it was cold, and were standing round it warming themselves. And Peter too was standing with them, sharing the warmth. The High Priest questioned Jesus about his disciples and about what he taught. Jesus replied: *Jesus:* I have spoken openly to all the world; I have always taught in the synagogue and in the temple, where all Jews congregate; I have said nothing in secret. Why question me? Ask my hearers what I told them; they know what I said. *Evangelist:* When he said this, one of the police, who was standing next to him, struck him on the face, exclaiming: *Servant:* Is that the way to answer the High Priest? *Evangelist:* Jesus replied: *Jesus:* If I spoke amiss, state it in evidence; if I spoke well, why strike me?

Chorale

My Saviour, who has struck you and mistreated you thus? You are not a sinner as we and our children are. You are innocent of evil deeds. It is I with my sins, as countless as the grains of sand in the sea, who has brought down on you this misery, these blows, this host of sorrows.

Recitative

Evangelist: So Annas sent him bound to Caiaphas, the High Priest. Meanwhile Peter stood warming himself. The others asked:

Chorus

Are you another of his disciples?

Recitative

Evangelist: But he denied it and said: *Peter:* I am not.

Evangelist: One of the High Priest's servants, a relation of the man whose ear Peter had cut off, insisted:

Servant: Did I not see you with him in the garden?

Evangelist: Peter denied again; and just then a cock crew. Peter remembered what Jesus had said and he went outside and wept.

Aria (Tenor)

Where, oh where, are my senses leading me, where shall I find relief? Should I stay here or wish myself beyond the hills and mountains. There is no help for me in the world, and my heart is filled with the pain of my evil deed, for the servant has denied his Lord.

Chorale

Peter, without a moment's reflection, denies his God. Now a severe look causes him to weep bitterly. Jesus, look at me when I am unrepentant, touch my conscience when I am guilty of wrong-doing.

INTERVAL

PART TWO

Interrogation and Flagellation (St. John 18: 28-40; 19:1)

Chorale

Christ who is all our joy has done no wrong. For our sakes he was seized as a thief in the night, taken before unbelievers and falsely accused. He was mocked, spat upon and laughed to scorn, as the Scripture tells us.

Recitative

Evangelist: From Caiaphas Jesus was led into the Governor's headquarters. It was now early morning, and they stayed outside the headquarters to avoid defilement, so that they could eat the Passover meal. So Pilate went out to them and asked: *Pilate:* What charge do you bring against this man? *Evangelist:* They replied:

Chorus

If he were not a criminal we should not have brought him before you.

Recitative

Evangelist: Pilate said: *Pilate:* Take him away and try him by your own law. *Evangelist:* The Jews answered:

Chorus

We are not allowed to put any man to death.

Recitative

Evangelist: Thus they ensured the fulfilment of the words by which Jesus had indicated the manner of his death. Pilate then went back into his headquarters and summoned Jesus, and asked: *Pilate:* Are you the king of the Jews? *Evangelist:* Jesus said: *Jesus:* Is that your own idea, or have others suggested it to you? *Evangelist:* Pilate said: *Pilate:* Am I a Jew? Your own nation and their chief priests have brought you before me. What have you done? *Evangelist:* Jesus replied: *Jesus:* My kingdom does not belong to this world. If it did, my followers would be fighting to save me from arrest by the Jews. My kingly authority comes from elsewhere.

Chorale

Oh great and mighty king, whose greatness is eternal, how can I adequately testify to this faith, for no human heart can find a gift fit to offer you. Nor can I contemplate anything to compare with your mercy. How then can I show forth your loving deeds by my work?

Recitative

Evangelist: Pilate said: *Pilate:* You are a king, then?

Evangelist: Jesus answered: *Jesus:* "King" is your word. My task is to bear witness to the truth. For this was I born; for this I came into the world, and all who are not deaf to truth listen to my voice. *Evangelist:* Pilate said: *Pilate:* What is truth? *Evangelist:* And with those words he went out again to the Jews, and said, *Pilate:* For my part, I find no case against him. But you have a custom that I release one prisoner for you at Passover. Would you like me to release the king of the Jews? *Evangelist:* Again the clamour rose: *Chorus:* Not him; we want Barabbas! *Evangelist:* Barabbas was a bandit. Pilate now took Jesus and had him flogged.

Arioso (Bass)

My soul, consider with anxious comfort, with bitter joy and with an oppressed heart, that Jesus' suffering is your greatest treasure. See how the heavenly cowslips bloom amid the thorns which pierced him, how you can find sweet fruits growing amongst the wormwood, and fix your gaze unerringly on him.

Aria (Tenor)

Consider how his bloodstained back in all its aspects resembles Heaven; how, when the deluge of our sins has passed away, then the most beautiful rainbow appears in the heavens, a sign of God's blessing.

da capo

Condemnation and Crucifixion (St. John 19: 2-22)

Recitative

Evangelist: And the soldiers plaited a crown of thorns and placed it on his head and robed him in a purple cloak. Then time after time they came up to him, crying:

Chorus

Hail, King of the Jews!

Recitative

Evangelist: And struck him on the face. Once more Pilate came out and said to the Jews: *Pilate:* Here he is; I am bringing him out to let you know that I find no case against him. *Evangelist:* And Jesus came out, wearing the crown of thorns and the purple cloak. And Pilate said: *Pilate:* Behold the Man! *Evangelist:* The chief

priests and their henchmen saw him and shouted:

Chorus

Crucify! Crucify!

Recitative

Evangelist: Pilate said: *Pilate:* Take him and crucify him yourselves; for my part I find no case against him.

Evangelist: The Jews answered:

Chorus

We have a law; and by that law he ought to die, because he has claimed to be the Son of God.

Recitative

Evangelist: When Pilate heard that, he was more afraid than ever, and going back into his headquarters he asked Jesus: *Pilate:* Where have you come from?

Evangelist: But Jesus gave him no answer. Pilate said: *Pilate:* Do you refuse to speak to me? Surely you know that I have authority to release you, and I have authority to crucify you?

Evangelist: Jesus replied: *Jesus:* You would have no authority at all over me if it had not been granted you from above; and therefore the deeper guilt lies with the man who handed me over to you.

Evangelist: From that moment Pilate tried hard to release him.

Chorale

By your captivity, Son of God, we are set free. Your prison is the throne of grace, the refuge of all believers. If you had not accepted the yoke of bondage, then our bondage would have been eternal.

Recitative

Evangelist: But the Jews kept shouting:

Chorus

If you let this man go, you are no friend to Caesar; any man who claims to be a king is defying Caesar.

Recitative

Evangelist: When Pilate heard what they were saying, he brought Jesus out and took his seat on the tribunal at the place known as 'The Pavement' ('Gabbatha' in the language of the Jews). It was the eve of Passover, about noon. Pilate said to the Jews: *Pilate:* Here is your king.

Evangelist: They shouted:

Chorus

Away with him! Away with him! Crucify him!

Recitative

Evangelist: Pilate said to them: *Pilate:* Crucify your king?

Evangelist: The Jews replied:

Chorus

We have no king but Caesar.

Recitative

Evangelist: Then at last, to satisfy them, he handed Jesus over to be crucified. Jesus was now taken in charge and carrying his own cross, went out to the 'Place of the Skull', as it is called (or, in the Jews' language, 'Golgotha').

Aria (Bass) with Chorus

Hurry, you tormented souls, leave your lives of martyrdom and hurry – where – to Golgotha. Put on the wings of faith and fly – where – to the hill of the cross. There is your salvation.

Recitative

Evangelist: Where they crucified him, and with him two others, one on the right, one on the left, and Jesus between them. And Pilate wrote an inscription 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 not far from the city, and the inscription was in Hebrew, Latin, and Greek. Then the Jewish chief priests said to Pilate:

Chorus

You should not write "King of the Jews", write, "he claimed to be king of the Jews".

Recitative

Evangelist: Pilate replied: *Pilate:* What I have written, I have written.

Chorale

In the depths of my heart it is your name and your cross alone which glow brightly at all times, and they are my consolation. Comfort me in my misery with the image of you, Lord Christ, so patiently bleeding to death on the cross.

The Death of Jesus (St. John 19: 23–30)

Recitative

Evangelist: The soldiers, having crucified Jesus, took possession of his clothes, and divided them into four parts, one for each soldier, leaving out the tunic. The tunic was seamless, woven in one piece throughout; so they said to one another:

Chorus

We must not tear this; let us toss for it.

Recitative

Evangelist: And thus the text of Scripture came true: "They shared my garments among them, and cast lots for my clothing". That is what the soldiers did. But meanwhile near the cross where Jesus hung stood his mother, with her sister, Mary wife of Clopas, and Mary of Magdala. Jesus saw his mother, with the disciple whom he loved standing beside her. He said to her: *Jesus:* Mother, there is your son; *Evangelist:* And to the disciple. *Jesus:* There is your mother.

Chorale

In his last hour he made all his preparations. He thought of his mother and gave her someone to protect her. Oh man, you should act justly, loving God and mankind, so that you may die untroubled and free from sorrow.

Recitative

Evangelist: And from that moment the disciple took her into his home. After that, Jesus, aware that all had now come to its appointed end, said in fulfilment of Scripture: *Jesus:* I thirst. *Evangelist:* A jar stood there full of sour wine; so they soaked a sponge with the wine, fixed it on a javelin, and held it up to his lips. Having received the wine, he said: *Jesus:* It is accomplished!

Aria (Alto)

It is accomplished. On comfort for suffering souls. The night of sorrow is in its final hour. The hero of Judah conquers with mighty power and concludes the battle. It is accomplished.

Recitative

Evangelist: He bowed his head and gave up his spirit.

da capo

Aria (Bass) and Chorale

Bass: My dearest Saviour, let me ask you while you are on the cross and have yourself said "It is accomplished", am I set free from death? Can I gain the kingdom of Heaven through your suffering and death? Is the whole world redeemed? You cannot speak for agony, yet incline your head and say a silent "Yes".

Chorus: Jesus, who was dead, now lives for ever. Guide me in the moment of my death to your side, you who set me free, my dear Lord. Give to me what you have gained. I could not wish for more.

Burial (St. Matthew 27: 51–52; St. John 19: 41–42)

Recitative

Evangelist: At that moment, the curtain of the temple was torn in two from top to bottom. There was an earthquake, the rocks split, and the graves opened and many of God's saints were raised from sleep.

Arioso (Tenor)

My heart, the whole world shares the suffering of Jesus, the sun mourns, the curtain is torn, the rocks split, the earth quakes and the graves open because they see the Creator dying. What will you do?

Aria (Soprano)

My heart, dissolve in floods of tears to honour the All-Highest. Tell the earth and the heavens of your distress. Your Jesus is dead.

da capo

Recitative

Evangelist: Because it was the eve of Passover, 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 requested Pilate to have the legs broken and the bodies taken down. The soldiers accordingly came to the first of his fellow-victims and to the second, and broke their legs; but when they came to Jesus, they found that he was already dead, so they did not break his legs. But one of the soldiers stabbed his side with a lance, and at once there was a flow of blood and water. This is vouched for by an eye-witness, whose evidence is to be trusted. He knows that he speaks the truth, so that you too may believe; for this happened in fulfilment of the text of Scripture: "No bone of his shall be broken". And another text says: "They shall look on him whom they pierced".

Chorale

Oh help us Christ, the Son of God, through your bitter suffering, to remain your followers and to avoid wrongdoing, to be truly mindful always of your death and its cause, and to bring you offerings in gratitude for it, however poor and weak we may be.

Recitative

Evangelist: After that, Pilate was approached by Joseph of Arimathea, a disciple of Jesus, but a secret disciple for fear of the Jews, who asked to be allowed to remove the body of Jesus. Pilate gave the permission; so Joseph came and took the body away. He was joined by Nicodemus (the man who had first visited Jesus by night), who brought with him a mixture of myrrh and aloes, more than half a hundredweight. They took the body of Jesus and wrapped it, with the spices, in strips of linen cloth according to Jewish burial-customs. Now

at the place where he had been crucified there was a garden, and in the garden a new tomb, not yet used for burial. There, because the tomb was near at hand and it was the eve of the Jewish Sabbath, they laid Jesus.

Chorus

Rest in peace, sacred body. I will weep for you no longer. Rest in peace, and bring me likewise to my rest. The grave destined for you holds on further suffering. It opens for me the gates of Heaven and closes those of Hell.

da capo

Chorale

Oh Lord, send your dear angel in my last hour to carry my soul to Abraham's bosom. Let my body rest in peace, free from pain and torment, until the day of judgement. Then wake me from death, so that my eyes may see you in all your joy, oh Son of God, my Saviour and my throne of grace. Lord Jesus Christ, hear my prayer. I will praise you eternally.

Translation: Biblical Text New English Bible

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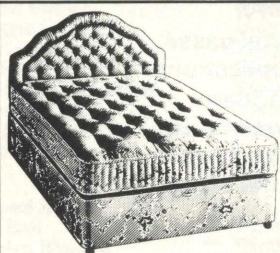
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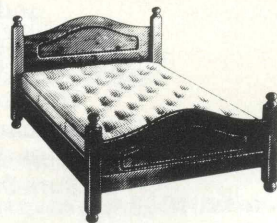
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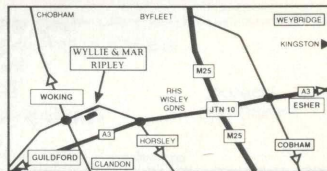
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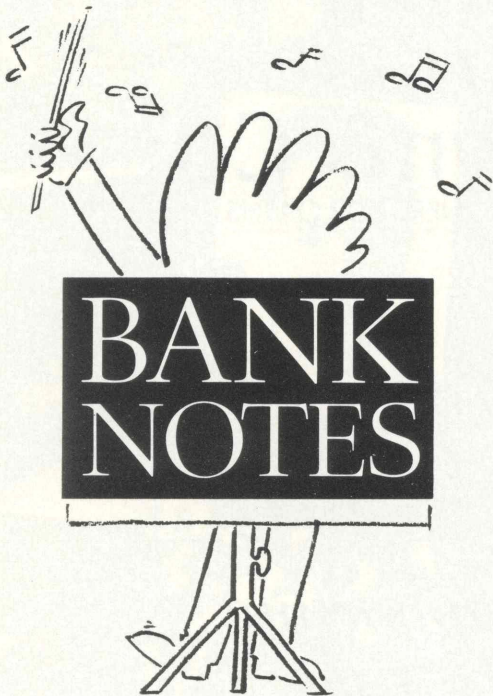
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