

J.S. Bach
ST. JOHN PASSION

Passio secundum Johannem

JOHANNES-PASSION

APOLLO'S *fire*


BAROQUE ORCHESTRA
jeannette sorrell

ON PERIOD INSTRUMENTS

Johann Sebastian Bach (1685-1750)

ST. JOHN PASSION, BWV 245

Passio secundum Johannem | Johannes-Passion

APOLLO'S FIRE | The Cleveland Baroque Orchestra | *on period instruments*

with APOLLO'S SINGERS

Jeannette Sorrell, *Artistic Director & Conductor*

Nicholas Phan, *tenor – Evangelist*

Jesse Blumberg, *baritone – Jesus*

Jeffrey Strauss, *baritone – Pilate*

Amanda Forsythe, *soprano*

Terry Wey, *countertenor*

Christian Immler, *baritone*

with Madeline Apple Healey, *soprano – Maid* | Owen McIntosh, *tenor – Servant*

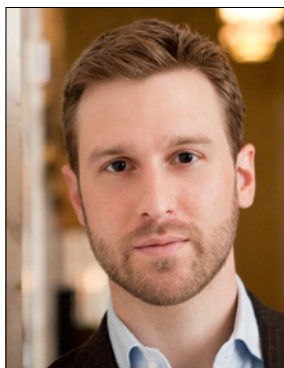
Recitative continuo accompaniment by René Schiffer (cello) and Jeannette Sorrell (organ)



NICHOLAS PHAN



AMANDA FORSYTHE



JESSE BLUMBERG



TERRY WEY



JEFFREY STRAUSS



CHRISTIAN IMMLER

*This recording was made possible by generous gifts from
Robert Conrad and Tom & Marilyn McLaughlin.*

Prologue

- ① No. 1. CHORUS | Herr, unser Herrscher 8:48

Scene 1: The Arrest in the Garden

- ② No. 2a. Evangelist, Jesus | Jesus ging mit seinen Jüngern über den Bach Kidron 2:05
 No. 2b. CHORUS | Jesum von Nazareth!
 No. 2c. Evangelist, Jesus | Jesus sprach zu ihnen
 No. 2d. CHORUS | Jesum von Nazareth!
 No. 2e. Evangelist, Jesus | Jesus antwortete
- ③ No. 3. CHORALE | O große Lieb, o Lieb ohn' all Maße 0:51
- ④ No. 4. Evangelist, Jesus | Auf daß Wort erfüllet würde, welches er sagte 1:00
- ⑤ No. 5. CHORALE | Dein Will gescheh, Herr Gott, zugleich 0:59
- ⑥ No. 6. Evangelist | Die Schar aber und der Oberhauptmann 0:45
- ⑦ No. 7. ARIA (ALTO) | Von den Stricken meiner Sünden 4:41
 Terry Wey

Scene 2: Interrogation by the High Priest, and Peter's Denial

- ⑧ No. 8. Evangelist | Simon Peter aber folgte Jesu nach 0:10
- ⑨ No. 9. ARIA (SOPRANO) | Ich folge dir gleichfalls 3:29
 Amanda Forsythe
- ⑩ No. 10. Evangelist, Maid, Peter, Jesus, Servant | Derselbiger Jünger 2:39
- ⑪ No. 11. CHORALE | Wer hat dich so geschlagen 1:39
- ⑫ No. 12a. Evangelist | Und Hannas sandte ihn gebunden zu dem Hohenpriester 2:07
 No. 12b. CHORUS | Bist du nicht seiner Jünger einer?
 No. 12c. Evangelist, Peter, Servant | Er leugnete aber und sprach
- ⑬ No. 13. ARIA (TENOR) | Ach, mein Sinn, wo willst du endlich hin 2:29
 Nicholas Phan
- ⑭ No. 14. CHORALE | Peter, der nicht denkt zurück 1:17

Euangelion

Das Achtzehend Capitel.

DA Ihesus solchs geredt hatte / gieng er hynaus mit seynen iüngern vber den bach Kidron / da war eyn garte / dareyn gieng Ihesus vñ seyne iunger / Judas aber der yhn verriet / wuste den ort auch / Den Ihesus versamlet sich oft daselbs mit seynen iüngern / Da nu Judas zu sich hatte genomē die rotte / vñ der hohen priester vñ phariseer diener / kompt er dahyn / mit sackeln / lampen / vñ mit waffen / Als nu Ihesus wuste alles was yhm begegen solt / gieng er hynaus vñ sprach zu yhn / wen suchst yhr? sie antworteten yhm / Ihesum von Nazareth / Ihesus spricht / ich byns.

Matth. 26.
Marc. 14.
Luc. 22.

Judas aber der yhn verriet / stand auch bey yhn / als nu Ihesus zu yhn sprach / ich byns / wichen sie zu rucke vñ sielen zu poden / Da fragte sie aber mal / wen suchst yhr? sie aber sprachē / Ihesum vñ Nazareth / Ihesus antwort / Ich hab euch gesagt / das ichs sey / suchst yhr denn mich / so laßt diß gehen / auff das / das wort erfüllet wurde / wilchs er saget / ich hab der keynen verloren / die du myr geben hast.

Johan. 17.

Da hatte Simon Petrus eyn schwerd / vñ zochs aus / vñ schlug nach des hohen priesters knecht / vñ hieb yhm seyn recht ore ab / vñ der knecht hies Malchos / da sprach Ihesus zu Petro / steck deyn schwert vñ die scheide / soll ich den kilch nicht trincken / den myr meyn vater geben hat? Die rotte aber vñ der ybrihewptman vñ die diener der Juden namen Ihesum an vñ bunden yhn / vñ fureten yhn auffß erst zu Hannas / der war Laiphas schweher / wilcher des iars hoher priester war / Es war aber Laiphas / der den Juden ried / Es were gutt das eyn mensch wurde vmbbracht / fur das volck.

Johan. 18.

Simon Petrus aber folgte Ihesu nach / vñ eyn ander iunger / der selbe iunger war dem hohen priester bekand / vñ gieng mit Ihesu hyn / ynn des hohen priesters pallatz / Petrus aber stund draussen fur der thur / da gieng der ander iunger / der dem hohepriester bekand war hynaus / vñ redet mit der thurhuterin / vñ furet Petrus hyn / Da sprach die thurhuterin zu Petro / Bistu nicht auch dißes mensche iunger eyner? Er sprach / ich byns nicht / Es stunden aber die knecht vñ diener / vñ hatten eyn kolfewr gemacht / denn es war kalt / vñ werneten sich / Petrus aber stund bey yhn / vñ wernet sich.

Matth. 26.
Marc. 14.
Luc. 22.

Aber der hohe priester fraget Ihesum vmb seyne iunger vñ siel vñ seyne lere / Ihesus antwort / Ich habe frey offentlich geredt fur der welt / ich habe allzeyt geleret ynn der schule vñ ynn dem tempel / da alle Juden zusamen komē / vñ hab nichts ym winckel geredt / was fragstu mich darumb? frage die drum / die gehoret haben / was ich zu yhn geredt habe / sihe die selben wissen / was ich gesagt habe / Als er aber solchs redet / schlug der diener eyner Ihesum yns angesicht vñ sprach / solltu dem hohen priester so antworten? Ihesus antwortet / hab ich vbel geredt / so beweyß es / hab ich aber recht geredt / was schlegstu mich? vñ Hannas sandt yhn gepunden zu dem hohen

Prologue

- ① No. 15. CHORALE | *Christus, der uns selig macht* 1:18

Scene 1: Interrogation by Pilate

- ② No. 16a. Evangelist, Pilate | *Da führten sie Jesum von Kaiphas* 4:00
 No. 16b. CHORUS | *Wäre diser nicht ein Übeltäter*
 No. 16c. Evangelist, Pilate | *Da sprach Pilatus zu ihnen*
 No. 16d. CHORUS | *Wir dürfen nieman töten*
 No. 16e. Evangelist, Pilate, Jesus | *Auf daß erfüllet würde das Wort Jesu*
- ③ No. 17. CHORALE | *Ach großer König, groß zu allen Zeiten* 1:28
- ④ No. 18a. Evangelist, Pilate, Jesus | *Da sprach Pilatus zu ihm* 1:49
 No. 18b. CHORUS | *Nicht diesen, sondern Barrabam!*
 No. 18c. Evangelist | *Barrabam aber war ein Mörder*
- ⑤ No. 19. ARIOSO (BASS) | *Betrachte, meine Seel* 2:12
Christian Immler
- ⑥ No. 20. ARIA (TENOR) | *Erwäge, wie sein blutgefärbter Rücken* 7:30
Nicholas Phan

Scene 2: The Condemnation of Jesus

- ⑦ No. 21a. Evangelist | *Und die Kriegsknechte flochten eine Krone von Dornen* 5:21
 No. 21b. CHORUS | *Sei begrüßet, lieber Judenkönig!*
 No. 21c. Evangelist, Pilate | *Und gaben ihm Backenstreich*
 No. 21d. CHORUS | *Kreuzige, kreuzige!*
 No. 21e. Evangelist, Pilate | *Pilatus sprach zu ihnen*
 No. 21f. CHORUS | *Wir haben ein Gesetz*
 No. 21g. Evangelist, Pilate, Jesus | *Da Pilatus das Wort hörte*
- ⑧ No. 22. CHORALE | *Durch dein Gefängnis, Gottes Sohn* 0:53
- ⑨ No. 23a. Evangelist | *Die Juden aber schrienen und sprachen* 3:50
 No. 23b. CHORUS | *Lässest du diesen los*
 No. 23c. Evangelist, Pilate | *Da Pilatus das Wort hörte*
 No. 23d. CHORUS | *Weg, weg mit dem*
 No. 23e. Evangelist, Pilate | *Spricht Pilatus zu ihnen*
 No. 23f. CHORUS | *Wir haben keinen König denn den Kaiser*
 No. 23g. Evangelist | *Da überantwortete er ihn, daß er gekrueziget würde*
- ⑩ No. 24. ARIA (BASS) with CHORUS | *Eilt, ihr angefochtenen Seelen* 3:44
Christian Immler

Scene 3: The Crucifixion and Death of Jesus

- ⑪ No. 25a. Evangelist | *Allda kreuzigten sie ihn* 2:00
 No. 25b. CHORUS | *Schreibe nicht: der Juden König*
 No. 25c. Evangelist, Pilate | *Pilatus antwortet*
- ⑫ No. 26. CHORALE | *In meines Herzens Grunde* 0:59
- ⑬ No. 27a. Evangelist | *Die Kriegsknechte aber, da sie Jesum gekrueziget hatten* 3:29
 No. 27b. CHORUS | *Lasset uns den nicht zerteilen*
 No. 27c. Evangelist, Jesus | *Auf daß erfüllet würde die Schrift*
- ⑭ No. 28. CHORALE | *Er nahm alles wohl in acht* 1:11
- ⑮ No. 29. Evangelist, Jesus | *Und von Stund an nahm sie der Jünger zu sich* 1:18
- ⑯ No. 30. ARIA (TENOR) | *Es ist vollbracht!* 5:23
Terry Wey
- ⑰ No. 31. Evangelist | *Und neiget das Haupt und verschied* 0:29
- ⑱ No. 32. ARIA (BASS) with CHORALE | *Mein teurer Heiland, laß dich fragen* 4:17
Christian Immler

Scene 4: The Veil of the Temple

- ⑲ No. 33. Evangelist | *Und siehe da, der Vorhang im Tempel zerriß* 0:27
- ⑳ No. 34. ARIOSO (TENOR) | *Mein Herz, in dem die ganze Welt* 0:48
Nicholas Phan
- ㉑ No. 35. ARIA (SOPRANO) | *Zerfließe, mein Herze* 6:54
Amanda Forsythe

Scene 5: The Burial of Jesus

- ㉒ No. 36. Evangelist | *Die Juden aber, dieweil es der Rüsttag war* 2:01
- ㉓ No. 37. CHORALE | *O hilf, Christe, Gottes Sohn* 1:13
- ㉔ No. 38. Evangelist | *Darnach bat Pilatum Joseph von Arimathia* 1:58
- ㉕ No. 39. CHORUS | *Ruht wohl, ihr heiligen Gebeine* 7:42
- ㉖ No. 40. CHORALE | *Ach Herr, laß dein lieb Engelein* 2:05

Prologue

1 No. 1. CHOR

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

CHORUS

*Lord, Thou our Master!
Thou whose name in all the earth is glorious,
and glorious evermore shall be!
Show us in this, Thy Passion's hour,
How Thou, the very Son of God,
For endless time hast overcome thy darkest hour,
forever glorified.*

Scene 1: The Arrest in the Garden

2 No. 2. REZITATIV

Evangelista. 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 Hohen
priester und Phärisaer Diener, kommt
er dahin mit Facheln, Lampen, und mit
Waffen. Als nun Jesus wußte alles, was ihm
begegnen sollte, ging er hinaus und sprach
zu ihnen:

Jesus. Wen suchet ihr?

Evangelista. Sie antworten ihm:

Chor. Jesum von Nazareth!

REZITATIV

Evangelista. Jesus sprach zu ihnen:

Jesus. Ich bin's.

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

Jesus. Wen suchet ihr?

Evangelista. Sie aber sprachen:

RECITATIVE

*Evangelist. Jesus went with His disciples over the
brook Cedron, where was a garden, to which came
Jesus and His disciples. Judas also, who did betray
him, knew the place full well, for Jesus resorted
thither oft together with His disciples. Therefore
Judas, having gathered a body of men, whom the
Chief Priests and the Pharisees had sent him,
now cometh forth with torches, lanterns and with
weapons. Therefore Jesus knowing all things, that
were to come upon him, went straightway out and
said unto them:*

Jesus. Whom seek ye here?

Evangelist. And then they answered:

Chorus. Jesus of Nazareth!

RECITATIVE

Evangelist. Jesus said to them:

Jesus. I am he.

*Evangelist. Judas also, he who betrayed Him,
stood there beside them. As soon as He had said:
I am He, they all went backward and fell to the
ground. Then asked He them a second time:*

Jesus. Whom seek ye here?

Evangelist. And then they answered:

Chor. Jesum von Nazareth!

RECITATIV

Evangelista. Jesus antwortete:

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

3 No. 3. CHORAL

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!

4 No. 4. REZITATIV

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

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

Chorus. Jesus of Nazareth!

RECITATIVE

Evangelist. Jesus answered them:

*Jesus. I told you before, I am He; if you look for
me, then let these others go!*

CHORALE

*O wondrous love, o love all love excelling,
For which Thou made this vale of tears Thy dwelling!
The joys and pleasures of the world we cherish,
Yet Thou must perish.*

RECITATIVE

*Evangelist. So that the word might be fulfilled
which He had spoken: Of those that thou gavest
to me, not one have I lost, not one. Then Simon
Peter, having a sword, he drew it out, and struck
at the High Priest's serving man, and cut off his
right ear; and his name was Malchus. Then said
Jesus to Peter:*

*Jesus. Put up thy sword in its scabbard! Shall I
not drink the cup, the cup my Father has given me
to drink, the cup my Father has given me?*



5 No. 5. CHORAL

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

CHORALE

*Thy will be done, O God our Lord,
May all the earth fulfill thy Word.
Grant me the strength to follow Thee
Through good and ill, your child to be.
Stay Thou the hand and spoil the skill
Of them who seek to thwart Thy will.*

6 No. 6. REZITATIV

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

RECITATIVE

*Evangelist. The body of soldiers and their captain,
who were sent by the priests laid hold of Jesus and
bound Him fast and led Him away at first unto
Annas, who was father-in-law to Caiphas, who
was High Priest that year. Now it was Caiphas,
who had told the Jews that it was good that one
man should die for all the people.*

7 No. 7. ARIE (ALT)

Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.

ARIA – Mr. Wey

*From the shackles of my sinfulness,
To liberate me,
They have bound my Savior.*

Mich von allen Lasterbeulen
Völlig zu heilen,
Läßt er sich verwunden.

*From my aching wounds and bruises,
Fully to heal me,
He was bruised and wounded.*

Scene 2: Interrogation by the High Priest and Peter's Denial

8 No. 8. REZITATIV

Evangelista. Simon Petrus aber folgte Jesu
nach und ein ander Jünger.

RECITATIVE

*Evangelist. Simon Peter also followed after Jesus
and another disciple.*

9 No. 9. ARIE (SOPRAN)

Ich folge dir gleichfalls mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.

ARIA – Ms. Forsythe

*I follow Thee also with joyful footsteps.
And leave me not,
My life, my light.*

Befördre den Lauf und höre nicht auf,
Selbst an mir zu ziehen,
Zu schieben, zu bitten.

*Advance the way and hear no objection,
And draw me to Thee,
Move me, entreat me.*



10 No. 10. REZITATIV

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

Ancilla (Magd). Bist du nicht dieses
Menschen Jünger einer?

Evangelista. Er sprach:

Petrus. Ich bin's nicht!

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

RECITATIVE

*Evangelist. That other disciple was known unto
the High Priest and went with Jesus within, to
the palace of the High Priest. Simon Peter stood
outside before the door. Then that other disciple,
who was known unto the High Priest, went
out and spoke unto her that tended the door and
brought Peter also within. Then said the maid that
tended the door to Peter:*

Ancilla (Maid). Art thou not also one of His
disciples?

Evangelist. He said:

Peter. I am not!

*Evangelist. The officers and the servants stood
there having made a fire of coals (for it was cold)
and warmed themselves. Peter also stood among
them and warmed himself. Then did the High
Priest question Jesus of His disciples and of His
doctrine. Jesus answered him:*

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

Evangelista. Als er aber solches redete, gab der Diener einer, die dabei stunden, Jesu einen Backenstreich und sprach:

Servus (Diener). Solltest du dem Hohenpriester also antworten?

Evangelista. Jesus aber antwortete:

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

Jesus. *I always spoke openly and freely to the world. And in the synagogue I often did my teaching and in the temple, to which the people always come together, and have said nothing in secret at all. Why do you ask this of me? Rather ask of them who have heard my teaching what sort of thing it was I told them! See now, they surely remember the whole of what I taught them.*

Evangelist. *And when Jesus thus had spoken, an officer who was standing near struck Him with the palm of his hand and said:*

Servant. *Dost thou dare to give the High Priest such an answer?*

Evangelist. *Jesus therefore said unto him:*

Jesus. *If 'twas evil I spoke bear thou witness unto my evil words, but if I have spoken well, why smitest thou me?*

11 No. 11. CHORAL
Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.
Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erregt
Das Elend, das dich schläget,
Und das betrübte Marterheer.

12 No. 12. REZITATIV
Evangelista. Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmte sich; da sprachen sie zu ihm:

Chor. Bist du nicht seiner Jünger einer?

REZITATIV
Evangelista. Er leugnete aber und sprach:

Petrus. Ich bin's nicht!

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

Diener. Sahe ich dich nicht im Garten bei ihm?

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

CHORALE
*Who was it, Lord, did strike Thee,
Thy good with ill requite Thee,
So foully treated Thee?
For Thou wert no offender,
Nor didst to sin surrender;
From evil Thou wert ever free.
My sins and evildoing
Are like the sands bestrewn
The mighty ocean's shore.
These sins it was that brought Thee
Thy misery, and wrought Thee
The host of torments that Thou bore.*

RECITATIVE
Evangelist. *Now Annas sent Jesus bound to the High Priest Caiphas. Simon Peter stood and warmed himself; then said they unto Him:*

Chor. *Art thou not one of his disciples?*

RECITATIVE
Evangelist. *But Peter denied it and said:*

Peter. *I am not!*

Evangelist. *Then said one of the High Priest's servants, being kinsman to that servant whose ear Peter had cut off:*

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

Evangelist. *Then did Peter deny a third time, and immediately did the cock crow. Then did Peter call to mind the words of Jesus and he went out and wept bitterly.*



13 No. 13. ARIE (TENOR)

Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wunsch 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.

ARIA – Mr. Phan

*Ah, my soul,
How futile is thy goal,
Where may contentment find thee?
Shall I stay,
Shall I go away,
And leave the hills behind me?
Earth no peace doth me afford,
Ever ruing my wrong-doing,
Evil deeds abhorred,
Since the servant has denied his Lord.*

14 No. 14. CHORAL

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

CHORALE

*Peter, while his conscience slept,
Thrice denied his Saviour.
When it woke he bitter wept
At his base behaviour.
Jesus let me not forget,
True allegiance teach me;
When on evil I am set,
Through my conscience reach me.*



Prologue

1 No. 15. CHORAL

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

CHORALE

*Christ, who knew no sin or wrong,
Like a thief was taken;
Led before a godless throng,
By His friends forsaken.
He, who our salvation won,
Falsely was convicted,
Scoffed at, scorned and spat upon,
As the Word predicted.*

Scene 1: Interrogation by Pilate

2 No. 16. REZITATIV

Evangelista. Da führten 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:

Pilatus. Was bringet ihr für Klage wider
diesen Menschen?

Evangelista. Sie antworteten und sprachen
zu ihm:

Chor. Wäre diser nicht ein Übeltäter, wir
hätten dir ihn nicht überantwortet.

REZITATIV

Evangelista. Da sprach Pilatus zu ihnen:

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

Evangelista. Da sprachen die Jüden zu ihm:

Chor. Wir dürfen nieman töten.

RECITATIVE

Evangelist. Then led they Jesus away, from
Caiphas to the Judgment Hall, and it was early.
And they went not into the Judgment Hall lest
they should become unclean, but that they might
eat the Passover. Then Pontius Pilate went out
unto them and said:

Pilate. What accusation bring ye against this
man?

Evangelist. And they answered and said unto
him:

Chorus. If this man were not an evildoer we
would not bring him here, no, no, not bring him
before thee.

RECITATIVE

Evangelist. Then Pilate said unto them:

Pilate. Then take him away and judge Him
according to your laws.

Evangelist. The Jews therefore said unto him:

Chorus. By death we may not punish.



REZITATIV

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

Pilatus. Bist du der Jüden König?

Evangelista. Jesus antwortete:

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

Evangelista. Pilatus antwortete:

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

Evangelista. Jesus antwortete:

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

RECITATIVE

Evangelist. So that might be fulfilled the word
of Jesus, which He had spoken, which did signify
by what manner of death He should die: Then
Pilate entered into the Hall and again he called
in Jesus and said to him:

Pilate. Art Thou the King of the Jews?

Evangelist. Jesus then answered him:

Jesus. Do you say this of yourself, or have others
been saying this to you of me?

Evangelist. And Pilate thus answered him:

Pilate. Am I a Jew? Thy people and Thy Chief
Priests have brought Thee here for judgment
before me; what hast Thou done?

Evangelist. And Jesus answered him:

Jesus. My kingdom is not of this World; for
were my Kingdom of this World, then my
servants all would fight in battle, that I not be
delivered unto the rabble; no then, for not from
here is my kingdom.

3 No. 17. CHORAL

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

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

4 No. 18. REZITATIV

Evangelista. Da sprach Pilatus zu ihm:

Pilatus. So bist du dennoch ein König?

Evangelista. Jesus antwortete:

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

Evangelista. Sprich Pilatus zu ihm:

Pilatus. Was ist Wahrheit?

Evangelista. Und da er das gesaget, ging er
wieder hinaus zu den Juden und sprich zu
ihnen:

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

Evangelista. Da schrieten sie wieder
allesamt und sprachen:

Chor. Nicht diesen, sondern Barrabam!

REZITATIV

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

CHORALE

*O mighty King, renowned and great forever,
To tell Thy kindness is a vain endeavor.
How may this mortal heart contrive to show Thee
How much I owe Thee?*

*My feeble tongue and fancy cannot fashion
A fitting counterpart to Thy compassion.
How can I hope to pay Thy benefaction
By worthy action?*

RECITATIVE

Evangelist. And Pilate said unto Him:

Pilate. Art Thou in truth then a King?

Evangelist. Jesus answered him:

*Jesus. You say, I am a king. To this was I born,
for this have I come here that I bear witness to the
truth. And all who seek the truth, they all will
hear my voice.*

Evangelist. Then said Pilate to Him:

Pilate. What is truth?

*Evangelist. And when he thus had spoken, he
went out once again to the people and said to
them:*

*Pilate. I find in him no fault at all. But ye have
a custom at Passover that one man I should release
to you; would ye then, that I should release the
King of the Jews?*

*Evangelist. Then cried they together all again
and said:*

Chorus. Not this one, give us Barrabas!

RECITATIVE

*Evangelist. Barrabas was a common murderer.
Then Pilate brought out Jesus and scourged Him.*

5 No. 19. 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 blühn!
Du kannst viel süße Frucht
Von seiner Wermut brechen,
Drum sieh ohn' Unterlaß auf ihn.

6 No. 20. ARIE (TENOR)

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht.

Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

ARIOSO – Mr. Immler

*Consider, my soul, in agony and rapture,
Although with woe thy heart below and
languish,*

*Thy precious gift was Jesus' anguish,
For thee the thorn-crown that does pierce Him,
With Heaven-scented flowers will bloom.
You can the sweetest fruit
Among his wormwood gather,
So look unceasingly to Him.*

ARIA – Mr. Phan

*Imagine that his blood-spattered body,
Every limb, is part of Heaven above.*

*And see, the waves of sins subside;
Sunbeams return to pierce the dark clouds.
The beautiful rainbow spans the sky –
God's token promise of grace and love!*



Scene 2: The Condemnation of Jesus

7 No. 21. REZITATIV

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

Chor. Sei begrüßet, lieber Jüdenkönig!

REZITATIV

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

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

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

Pilatus. Sehet, welch ein Mensch!

Evangelista. Da ihn die Hohenpriester und die Diener sahen, schrieten sie und sprachen:

Chor. Kreuzige, kreuzige!

REZITATIV

Evangelista. Pilatus sprach zu ihnen:

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

Evangelista. Die Jüden antworteten ihm:
Chor. Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

REZITATIV

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

RECITATIVE

Evangelist. *The soldiers then did make for Him a crown of thorns and put it upon His head and laid on Him a purple robe and said:*

Chorus. *Lo, we hail Thee, dearest King of the Jews!*

RECITATIVE

Evangelist. *And struck Him with their hands. Again came Pilate forth from the Hall and said to them:*

Pilate. *See ye, I now will bring Him forth to you that you may know that I find no fault in Him.*

Evangelist. *And then did Jesus come forth wearing the crown of thorns and the purple robe. Pilate said to them:*

Pilate. *See ye, behold the man!*

Evangelist. *Now therefore when the priests and officers saw it, they cried out and said:*

Chorus. *Crucify, crucify!*

RECITATIVE

Evangelist. *Then Pilate said to them:*

Pilate. *Take Him if you want, and crucify Him; for I find no fault in Him!*

Evangelist. *The people then answered him:*
Chorus. *We have a sacred law, and who breaks this law, he must perish. For he made Himself to be the Son of God!*

RECITATIVE

Evangelist. *Now when Pilate heard what was spoken, he was the more afraid and went up once again to the Judgment Hall and said to Jesus:*

Pilatus. Von wannen bist du?

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

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

Evangelista. Jesus antwortete:

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

Evangelista. Von dem an trachtete Pilatus, wie er ihn losliebe.

Pilate. *From whence then art Thou?*

Evangelist. *But Jesus gave to him no answer. Then Pilate said unto Him:*

Pilate. *Speakest Thou not to me? Knowest Thou not, that I have the power to crucify you, and also the power to release you.*

Evangelist. *Jesus then answered him:*

Jesus. *No power could you have over me, had this power not from above unto thee been given; therefore, he who delivered me unto you is the greater sinner.*

Evangelist. *From thenceforth Pilate sought occasion how he might release him.*



8 No. 22. CHORAL

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

CHORALE

*O Son of God, our freedom rose
When Thou wast cast in prison;
And from the suffering that Thou chose,
Our liberty is risen;
Didst Thou not choose a slave to be,
We all were slaves eternally.*

9 No. 23. REZITATIV

Evangelista. Die Juden aber schrieen und sprachen:

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

REZITATIV

Evangelista. Da Pilatus das Wort hörte, fürhete 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:

Pilatus. Sehet, das ist euer König!

Evangelista. Sie schrieen aber:

Chor. Weg, weg mit dem, kreuzige ihn!

REZITATIV

Evangelista. Spricht Pilatus zu ihnen:

Pilatus. Soll ich euren König kreuzigen?

Evangelista. Die Hohenpriester antwortetn:

Chor. Wir haben keinen König denn den Kaiser.

RECITATIVE

Evangelist. The people cried out unto Pilate:

Chorus. If thou let this man go, then thou art no friend of Caesar. For, whoever maketh himself a king is foe unto Caesar.

RECITATIVE

Evangelist. Now when Pilate heard what was spoken, straightaway brought he Jesus forth, and sat in the Seat of Judgment, in a place that is called High Pavement, but in Hebrew: Gabbatha. And it was the preparation of the Passover, about the sixth hour; and he said to the people:

Pilate. See ye, behold, here is your King!

Evangelist. They cried out:

Chorus. Away with him, away, crucify Him!

RECITATIVE

Evangelist. Pilate said unto them:

Pilate. Would ye have your King be crucified?

Evangelist. The Chief Priests answered and said to him:

Chorus. King, King, we have no King but Caesar!

REZITATIV

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

10 No. 24. ARIE (BASS) MIT CHOR

Eilt, ihr angefochtenen Seelen,
Geht aus euren Marterhöhlen,
Eilt - Wohin? - nach Golgatha!

Nehmet an der Glaubens Flügel,
Flieht - Wohin? - zum Kruezeshügel,
Eure Wolfahrt blüht allda!

Chorus: Wohin?

RECITATIVE

Evangelist. Then Pilate delivered Him to them, that they might crucify Him. They therefore took Jesus and led Him away. And He bore His cross, and went from there to a place which is called the Place of Skulls, which is in the Hebrew tongue: Golgatha.

*ARIA – Mr. Immler with Chorus
Come, ye souls whom care oppresses,
Leave your troubles' dark recesses,
Come to Golgotha.*

*Take the wings of faith to bear you,
Fly, fly, His cross to carry.
Happiness awaits you there!*

Chorus: Oh where?



Scene 3: The Crucifixion and Death of Jesus

11 No. 25. REZITATIV

Evangelista. Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schreib eine Überschrift und satze 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:

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

REZITATIV

Evangelista. Pilatus antwortet:

Pilatus. Was ich geschrieben habe, das habe ich geschrieben.

12 26. CHORAL

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

13 No. 27. REZITATIV

Evangelista. Die Kriegesknechte 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 ungenahet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

RECITATIVE

Evangelist. And there crucified they Him, and with Him two others, one on either side, and Jesus in the midst. Then did Pilate write an inscription and put it upon the Cross; and there was written: "Jesus of Nazareth, the King of the Jews". This inscription was read by many people, for the city was nigh unto the place where Jesus was crucified. And these words were written in the Hebrew, the Greek and the Latin tongue. Then said the Chief Priests of the Jews unto Pilate:

Chorus. Do not write there that he was King of Israel, rather that he himself has said this: "I am their Lord and Master."

RECITATIVE

Evangelist. And Pilate thus answered:

Pilate. What I myself have written, shall be as I have written.

CHORALE

Within my heart's recesses
There sparkles bright Thy Name,
My spirit glad rejoices
To see its steady flame.
When dreaded death is near me,
With all its dark distress,
Thy Cross, dear Lord,
Will cheer me and ease its bitterness.

RECITATIVE

Evangelist. The soldiers therefore after thus they had crucified Jesus, laid hold of His garments, and made of them four parts, to each of the soldiers there a part, and also His coat. Now Jesus' coat was without seam, from top to bottom woven through and through. They said therefore one to another:

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

REZITATIV

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

Jesus. Weib, siehe, das ist dein Sohn!

Evangelista. Darnach spricht er zu dem Jünger:

Jesus. Siehe, das ist deine Mutter!

Chorus. Let us not divide it, no, no, but rather let us gamble. Let's throw lots for it! Let us not divide it but rather gamble to determine whose it shall be.

RECITATIVE

Evangelist. So that the scripture might be fulfilled, which is written: "They portioned out my raiment equally among them, and also over my vesture did they cast lots." These things therefore the soldiers did. Now standing beside the cross of Jesus was His mother and his mother's sister, and Mary, Cleophas' wife, also Mary Magdalena. Now when Jesus saw His mother near Him and the disciple standing by whom He loved. He said unto His mother:

Jesus. Look, woman, this is thy son!

Evangelist. Then he said to the disciple:

Jesus. See now, here behold thy mother!



14 No. 28. CHORAL

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

CHORALE

*In his final hour did He
Think Him of His mother,
That when He was gone she be
Cared for by this other.
Make your peace with God and man,
That upon the morrow,
You may end this mortal span,
Free from care and sorrow.*

15 No. 29. RECITATIVE

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

Jesus. Mich durstet!

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

Jesus. Es ist vollbracht!

RECITATIVE

Evangelist. From that time on he took her to his
own home. And then since Jesus knew that now
all was accomplished, so that the Word might be
fulfilled, He said:

Jesus. I thirst!

Evangelist. Nearby was a vessel of vinegar. They
filled from the vessel then a sponge with vinegar
and put it on a twig of hyssop, and put it to His
mouth, to drink. Now when Jesus had taken of the
vinegar, He said:

Jesus. It is fulfilled!

16 No. 30. ARIE (ALT)

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!

ARIA – Mr. Wey

*It is fulfilled!
O rest and peace for stricken spirits!
This mournful night
is filled with gloom and sad foreboding.
Our hero battles on with might
And ends the fight.
It is fulfilled!*

17 No. 31. REZITATIV

Evangelista. Und neiget das Haupt und
verschied.

RECITATIVE

Evangelist. And bowed His head and was gone.

18 No. 32. ARIE (BASS) MIT CHORAL

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

ARIA – Mr. Immler with Chorale

Bass. My dearest Savior, let me ask You.
Though You upon Your cross are crucified,
And though You have said: It is fulfilled,
Am I from death forever free,
Can I through thy despair and passion
Thy Heavenly home inhabit?
Is all the world redeemed today?
You can forgive, indeed not answer for grief,
Yet Thou must bow Thy head
To say in silence: yes.

Chor. Jesu, der du wärest tot,
Lebest nun ohn Ende,
In der letzten Todesnot,
Nirgend mich hinwende
Als zu dir, der mich versüht,
O du lieber Herre!
Gib mir nur, was du verdient,
Mehr ich nicht beghe!

Chorus. Jesus, Thou who once were dead,
Livest now forever;
When the path of death I tread,
Lord, forsake me never.
God's wrath Thou from me hast turned,
Saved me from disaster!
My redemption Thou hast earned,
My beloved Master!

Scene 4: The Veil of the Temple

19 No. 33. REZITATIV

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

RECITATIVE

Evangelist. And then behold, the veil of the
temple was rent into twain, from top to bottom
rent in twain. And the earth was shaken and
the mountains were riven, and the graves were
opened up, and there arose many bodies of the
Saints.



20 No. 34. ARIOSIO (TENOR)

Mein Herz, in dem 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?

ARIOSIO – Mr. Phan

*My heart, see all the world is plunged in woe
Because of Jesus' anguish.
The sun itself by grief is shrouded,
The veil is rent, the rocks are burst,
Creation quakes, the graves are opened
When their Redeemer they see lifeless,
And as for Thee, what wilt Thou do?*

21 No. 35. ARIE (SOPRAN)

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

ARIE – Ms. Forsythe

*Dissolve, my heart, in torrents of weeping,
The Highest to honor.
Proclaim to the world and to Heaven the news,
Thy Jesus is dead!*



Scene 5: The Burial of Jesus

22 No. 36. REZITATIV

Evangelista. Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze bleiben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechts 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.

RECITATIVE

Evangelist. The Council therefore since it was the preparation, so that the bodies should not remain on the cross for the Sabbath (for that Sabbath day was on an High Day), made a plea to Pilate, to cause their legs to be broken and to take the bodies away. Then came the soldiers and broke the legs of the first and the other that there was crucified with him. But when they had come to Jesus, and did see that He was already dead, therefore they broke not His legs. One of the soldiers then did pierce the side of Jesus with a spear, and forthwith came there blood and water out. And he who did see it, of this hath borne record and his record is true; and this same doth know that he hath truly spoken, that ye might believe.

Denn solches ist geschehen, auf daß die Schrift erfüllet würde: >>Ihr sollet ihm kein Bein zerbrechen.<< Und abermals spricht eine andere Schrift: >>Sie werden sehen, in welchen sie gestochen haben.<<

For all these things were done, so that the scripture might be fulfilled: "A bone of Him shall not be broken." Again another scripture hath said: "They shall look, shall know the man they have pierced."

23 No. 37. CHORAL

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

CHORALE

*Help me, Jesus, God's own son,
Through thy bitter anguish
That the favor thou hast won
All my sins may vanquish.
How and why our Saviour died
We must ponder truly;
We, though weak, have rightly tried
Thanks to offer duly.*

24 No. 38. REZITATIV

Evangelista. Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich, aus Fürcht 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

RECITATIVE

Evangelist. There came unto Pilate Joseph of Arimathia, a disciple also of Jesus, (but secretly, for fear of the Council), and besought him that he might receive the body. And Pilate did give him leave. Therefore came he thither and carried Jesus' body away. There came also thither Nicodemus, he who at first had come to Jesus in the night, and

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 Juden pflegen zu begraben.

Es war aber an der Stätte, da er gekreuziget war, ein Garte, und im Garten ein neu Grab, in welches niemand je geleget war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

25 No. 39. CHOR

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur Ruh!

brought a mixture of myrrh and of aloes together an hundred pound weight. And then they took the body of Jesus and wound it in linen clothes, with the myrrh and aloes after the burial custom of the Jews.

There was also in this place where He was crucified, a garden, and in the garden was a grave wherein no man had ever yet been laid. Therein they therefore laid Jesus, for the preparation of the Passover, for the grave was nigh at hand.

CHORUS

*Rest well, beloved, sweetly sleeping,
That I may cease from further weeping,
Sleep well, and let me too, sleep well.*

Das Grab, so euch bestimmt ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf
und schließt die Hölle zu.

26 No. 40. CHORAL

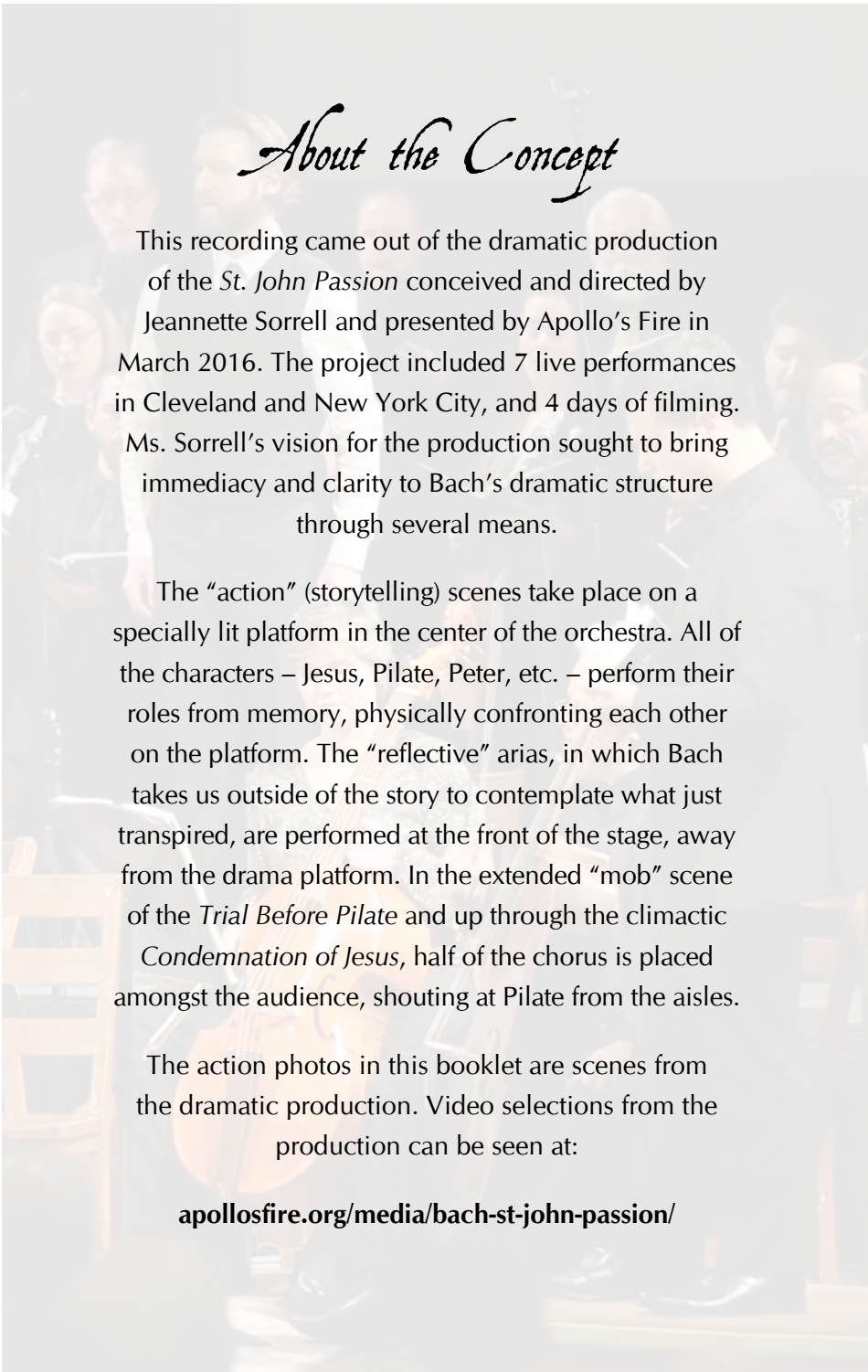
Ach Herr, laß dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schob tragen,
Den Leib in sein'm Schlafkämmerlein
Gar sanft, ohn ein'ge Qual und Pein,
Ruhn bis am Jüngsten Tage!
Aldenn vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

*The grave which is prepared for Thee,
From pain and grief will set Thee free,
Will open heaven for me
and close the gates of Hell.*

CHORALE

*Ah, Lord, when comes that final day
May angels bear my soul away
To Abraham's bosom take it;
Let then my body's anguish cease,
My soul to wait the day, in peace,
When Thou again awake it.
Ah, what a joy it then will be
The very Son of God to see,
To gaze upon His holy face,
My Saviour on the throne of grace!
Lord Jesus Christ, oh hear Thou me,
Thy name I praise eternally!*





About the Concept

This recording came out of the dramatic production of the *St. John Passion* conceived and directed by Jeannette Sorrell and presented by Apollo's Fire in March 2016. The project included 7 live performances in Cleveland and New York City, and 4 days of filming. Ms. Sorrell's vision for the production sought to bring immediacy and clarity to Bach's dramatic structure through several means.

The "action" (storytelling) scenes take place on a specially lit platform in the center of the orchestra. All of the characters – Jesus, Pilate, Peter, etc. – perform their roles from memory, physically confronting each other on the platform. The "reflective" arias, in which Bach takes us outside of the story to contemplate what just transpired, are performed at the front of the stage, away from the drama platform. In the extended "mob" scene of the *Trial Before Pilate* and up through the climactic *Condemnation of Jesus*, half of the chorus is placed amongst the audience, shouting at Pilate from the aisles.

The action photos in this booklet are scenes from the dramatic production. Video selections from the production can be seen at:

apollosfire.org/media/bach-st-john-passion/

A Passion with Passion

by Jeannette Sorrell

I. THE MUSIC

Bach Composes a Daring New Masterpiece

Last Saturday at noon, four wagons arrived here from Cöthen laden with the household effects belonging to the former Kapellmeister at the court of the Prince of that place who has now been invited to become Cantor in Leipzig. At two o'clock he himself arrived with his family and moved into the newly-renovated residence at the Thomasschule.

Thus, as the Leipzig press reported, did Bach and his family begin a new life in 1723. There are few musicians today who would give up a comfortable, well-paid post as resident musician to a Prince in exchange for a difficult and enormous church job. The fact that Johann Sebastian Bach decided in 1723 to trade his pleasant palace-musician post in Cöthen for the job of Kantor at Leipzig says much about the beliefs that shaped his life. The Leipzig position was a step downwards on the social scale, and it involved an almost insurmountable workload: composing, directing, and performing a new cantata every Sunday, assembling and directing an orchestra every week, teaching the boys' choir at the Thomasschule, and even teaching non-musical subjects such as Latin. There can be only one reason why Bach took this position: he wanted to compose sacred music.

Bach was a profoundly religious man, famous for such comments in his keyboard teaching as, "the aim and final reason of the *basso continuo*, as of all music, should be none else but the glory of God and the refreshing of the mind." In Leipzig, he immediately set to work, composing inspired cantatas that brought worlds of artistry to the contemplation of the traditional scriptures. His cantatas during Lent during that first year introduced new and dramatic elements, preparing his congregation to hear the groundbreaking masterpiece he was to unveil on Good Friday in 1724: his first major Passion-Oratorio, the *St. John Passion*.

The Passion-Oratorio as a genre was by no means invented by Bach, although his Passions are the most widely known today. Musical settings of the Christian Passion story were common already in the Middle Ages, and the Passion developed into its Lutheran form during the 17th century. Martin Luther was an extraordinarily passionate music-lover and was responsible for giving music a position of supreme importance in the Lutheran service. Luther expressed his feeling about music in his characteristically forthright way:

Music is a fair and lovely gift of God. Next to the Word of God, only music deserves to be extolled as the governess of the feeling of the human heart. This precious gift has been bestowed on men alone to remind them that they are created to praise and magnify the Lord. *He who does not find this an inexpressible miracle of the Lord is truly a clod and is not worthy to be considered a man. (my italics)*

In Bach's time, Passions were composed by most of the leading musicians, including Telemann and Handel. And yet, their Passions have never made the impact on listeners that Bach's have. Bach's profound spiritual depth rings through his music in a way that transcends the compositions of his contemporaries.

The Passion form, as it had evolved by Bach's time, was an oratorio intended as part of the Good Friday worship service. A sermon would have taken place between Parts 1 and 2. The music consists of recitatives narrating the Passion story verbatim from the Bible – in this case the Gospel of John – interspersed with arias and chorales set to contemporary (18th-century) religious poetry, reflecting on the Biblical passage just heard. Thus, sacred texts are interlaced with contemporary, more directly emotional material that speaks to the listeners in a universal way. (In fact, this concept has served as my own inspiration in creating two spiritual crossover programs for Apollo's Fire: *Sacrum Mysterium – A Celtic Christmas Vespers* and *Sephardic Journey – Wanderings of the Spanish Jews*.)

In Bach's Passions, the Biblical narration is performed by "the Evangelist" (i.e. St. John), while the dialogue spoken by Jesus, Peter, and Pilate is set as recitatives for solo singers stepping out of the chorus. Dialogue spoken by various groups of Chief Priests, crowds, etc., is sung by the chorus. A Bach Passion alternates between "action scenes" (where the Biblical story is relayed by the Evangelist-narrator and the characters), and contemplative arias and chorales (where we step outside of the story to reflect on the lessons to be learned as people of God). In our performance, I have tried to highlight the structure by placing the action scenes in the hands of true singing actors, who emerge in special spots on the stage to embody their roles.

It is not known for certain who compiled the 18th-century text that serves as the basis of the arias and chorales (as well as the opening chorus "Lord, our Master" and the closing chorus "Rest well") in the *St. John Passion*, but it is quite possible that Bach did this himself. In any case, most of the text is drawn from the widely-used Passion text by Heinrich Brockes, which was also set by Handel and Telemann. It is noteworthy, however, that Bach made significant changes in the text to remove anti-Semitic passages. (The Brockes text essentially blames the Jews for Jesus' crucifixion, whereas Bach's *St. John Passion* text clearly places the guilt on each of

us as sinners. This was also Luther's view.) Since anti-Semitism was, unfortunately, a socially acceptable phenomenon in 18th-century Europe, I conclude that Bach made these changes not out of fear of controversy, but rather out of a desire to create a Passion on a higher spiritual level.

The *St. John Passion* is the work of a 39-year old man. It is filled with the extroverted emotions and daring of a great composer still in experimentation with this genre. This is a strikingly compressed telling of the Passion story; unlike the *St. Matthew Passion*, which luxuriates in an expansive and contemplative meditation on the Passion tale, *St. John* plunges us into a dramatic whirlwind of events from the very first recitative. This leads to a much more intense experience of the Crucifixion, in which the music serves as a counterpoint to the action. Particularly striking is the way in which the most tragic events are associated with triumphant music, such as the middle section of *Es ist vollbracht* (It is fulfilled), in which Christ is portrayed as a hero in battle. If the *St. Matthew* is the Passion of grandeur, *St. John* is the Passion with passion.

From the first swirling notes of the orchestral introduction, it is clear that Bach is taking us closer to opera than any of his church-music colleagues had dared to tread. The turbulent accompaniment paints a vivid picture of the events that are about to unfold. As with an operatic overture, we are drawn into the drama: the relentless, pulsating bass-line, like a beating heart, sets the stage for passion and terror. The surging motion in the violins evokes the chaos of the mob we will soon meet. And above it all, the long and anguished calls of the flutes and oboes lock in painful dissonances, like nails being driven into flesh.

This introduction builds up to the entrance of the chorus, which arrives with a surprising twist. Instead of the words of lamentation that the music has led us to expect – and that an 18th-century audience expected to hear in the Passions of the time – Bach gives us a song of praise to the universal reign of Christ: "O Lord, our Master, how excellent is thy name in all the earth!" Thus, Bach boldly breaks the baroque rule of *Affekt*, which normally decrees that each movement of a piece will have one particular emotional character. Instead, we have two *Affekts* simultaneously, as Christ's glory and majesty are proclaimed, while Christ himself is looking down on the maelstrom of distressed humanity below. This stark duality runs through the Gospel of John: light and darkness, good and evil, truth and falsehood. Christ lifts up his cross in glory and draws all mankind to him – and yet he is also brought to the lowest of physical abasement, for the sake of humanity.

From there unfolds a drama of an intense and often mystical nature. I see the work as falling into seven Scenes (though they are not indicated by Bach) – two in the first half and five after intermission. Each scene propels the story forward and concludes

with a reflective aria in which a singer steps out of the story to contemplate what we as the people of God can learn from this scene.

Bach's use of the instruments at his disposal is colorful and often pungent. Plaintive oboes describe the shackles of our bondage to sin. Lighthearted flutes illustrate how Simon Peter (like all of us) follows Jesus with faithful footsteps. The full orchestra participates in the outcry of remorse at the end of Part 1, when Peter is filled with anguish for having denied his Savior. A lonely and haunting viola da gamba – a relatively rare guest in Bach's orchestra – depicts Jesus' battle with death in the famous *Es ist vollbracht*. And the other-worldly combination of flute and oboe da caccia accompanies the work's one true lament, *Zerflesse mein herz* ("Dissolve in tears, my heart!")

Our company of artists includes people of many faiths, as well as agnostics. And yet, we feel privileged to take this spiritual journey as we share Bach's masterpiece with audiences around the world. We hope this recording rings with Bach's message of hope and redemption for all people. – JS

This recording is dedicated to the memory of Thomas Knab, beloved recording engineer of Apollo's Fire and other American ensembles.

Tom engineered this recording and the related videos – brilliantly capturing the vibrant and dramatic sense of storytelling that we tried to bring to Bach's masterpiece. We hope that this recording lives as a tribute to his life's work. *Ruht wohl*, dear friend!

– Jeannette Sorrell

II. THE TEXT

The Gospel of John – Text for a Mystical Passion

Bach chose the most "difficult" and mystical of the four Gospels – the *Gospel According to St. John* – for his first Passion. This is the Gospel that begins with the famous prologue, "In the beginning was the Word [*Logos*, cosmic reason], and the Word was with God, and the Word was God.... In Him was life, and the life was the light of men. And the light shines in the darkness and the darkness did not comprehend it." (John 1:1, 4-5)

Chapter 21 of John's Gospel states that this account is the eyewitness testimony of "the disciple whom Jesus loved." The "beloved disciple" was traditionally thought to be the Apostle John – one of the Twelve Apostles. John's personal and emotional responses to the unfolding events color Bach's Passion throughout. The "beloved disciple" – that is, the Evangelist who is narrating our story – witnesses Jesus' interrogation by the High Priest; speaks privately to the doorkeeper in order to get his comrade Peter into the palace; and is then shocked by Peter's denial of Jesus, horrified by the behavior of the mob at the trial before the Roman governor (Pilatus or Pontius Pilate), and appalled when they chose to free a common murderer rather than freeing Jesus. John's double role as narrator and character culminates when Jesus, in his final hour, gives his mother into the care of the "beloved disciple who was standing by." In our production, this is the moment when the Evangelist breaks out of his narrator role to look directly at his beloved Teacher, dying on the cross – and we feel the profound love between them.

Though modern scholarship holds that the Gospel of John was written by several people, in Bach's time it was still believed that the Apostle John was the author. Bach chose to end the final recitative of the *St. John Passion* with John's statement about the purpose of his book: "that you may believe that Jesus is the Christ, the Son of God and that believing, you may have life in his name." Yes, John was an Evangelist.

The book of John arose in a Jewish Christian community in the process of breaking from the Jewish synagogue. It regularly describes Jesus' opponents simply as "the Jews." In later centuries, the book was unfortunately used to support anti-Semitic polemics. However, it is important to understand that the author(s) of the gospel regarded himself/themselves as Jews, championed Jesus and his followers as Jews, and probably wrote for a largely Jewish community. – JS

III. THE SOURCES

Bach performed the *St. John Passion* four times during his life – 1724, 1725, about 1730, and some time in the late 1740's. For each performance he made changes to the score; thus there is no definitive version. In the fourth performance, however, he returned primarily to the original 1724 version. Since this seems to have been his final view of the work, this is the version we are performing, with a couple of minor exceptions. (We have retained the colorful *violas d'amore* from the original version of No. 19 and 20; and we use the more flamboyant 1725 version of the No. 33 "veil of the temple" recitative, since Bach seems to have abandoned it merely to appease the ecclesiastic authorities.) The two scholarly editions of this work, the *Bach Gesellschaft* and the *Neue Bach Ausgabe*, differ in their interpretation of many ambivalences in the surviving performing parts, especially in the interpretation of slurs which are notoriously unclear in Bach's manuscripts. Rather than choosing one edition as sole authority over the other, I have considered both and have made artistic choices with the goals of musical coherence and faithfulness to Bach's surviving manuscript material.

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Original manuscript of Bach's *St. John Passion*

APOLLO'S FIRE:

The Cleveland Baroque Orchestra

VIOLIN

Olivier Brault, *concertmaster*
Johanna Novom, *assoc. concertmaster*
Adriane Post, *principal II*
Evan Few
Andrew Fouts
Edwin Huizinga
Emi Tanabe

VIOLA D'AMORE*

Olivier Brault
Karina Schmitz

VIOLA

Karina Schmitz, *principal*
Cynthia Black

CELLO & VIOLA DA GAMBA

René Schiffer, *continuo soloist*
– No. 32 & all recitatives
Rebecca Landell Reed
– No. 30 *viola da gamba soloist*

CONTRABASS

Sue Yelanjian

TRAVERSO

Kathie Stewart
Amara Guitry

OBOE

Debra Nagy
Kathryn Montoya

BASSOON

Stephanie Corwin

ORGAN

Jeannette Sorrell
recitatives & chamber arias
Peter Bennett
choruses & chorales

APOLLO'S SINGERS

SOPRANO

Amanda Forsythe, *soloist*
Madeline Apple Healey
Margaret Carpenter Haigh
Rebecca Myers Hoke
Eric S. Brenner
Ashley Lingenhoe
Molly Netter

ALTO

Terry Wey, *soloist*
Robin Bier
Kristen Dubenion-Smith
John McElliott
Amanda Powell
Jay White

TENOR

Owen McIntosh
Corey Shotwell
Steven Bradshaw
Ross Duffin
Jacob Perry

BASS

Jesse Blumberg, *soloist*
Christian Immler, *soloist*
Jeffrey Strauss, *soloist*
Michael McKay
Michael Peters

*in No. 19 & 20



A Confrontational Bach with Many Moving Parts

THE NEW YORK TIMES

"A resplendent performance... The production belonged entirely to Ms. Sorrell, who devised the concept, which she called 'a dramatic presentation...' Jesse Blumberg sang the role [of Jesus] handsomely and acted vividly. Nicholas Phan sang the Evangelist beautifully, with unusual animation and dramatic vehemence. Jeffrey Strauss turned Pilate into a living, breathing figure for a change. The chorus allowed Ms. Sorrell some exquisite moments... breathtaking."



A 'Staging' of the St. John Passion That Works

MUSICALAMERICA.COM

"As the closest thing to an opera Bach wrote, the St. John Passion... evokes deep spirituality while teeming with theatricality. A superlative performance by Apollo's Fire... Sorrell ensured that there was no lack of drama. The excellent orchestra and chorus proved capable of producing an engagingly colorful sound at full volume but also finely nuanced effects. Consistently alert and dynamic, the chorus was especially vital... when positioned in the aisles, achieving a kind of surround-sound effect that heightened the drama. Phrasing in the chorales, as shaped by Sorrell, was noteworthy for some lovely detail."

A Gripping St. John Passion

CLASSICAL VOICE NORTH AMERICA

"Sorrell dispatched chorus members to the side aisles during the turbulent crowd scenes, surrounding the audience and virtually making them part of the seething mob. The soloists who portrayed Jesus, Simon Peter, and Pilate had memorized their parts and physically confronted one another. So did the chorus. The dramatic success of the performance hinged on Sorrell's skillful, often brisk pacing of the music and Nicholas Phan's superb storytelling as the Evangelist. Apollo's Singers were riveting..."





JEANNETTE SORRELL, Artistic Director & Conductor

"Under the inspired leadership of Jeannette Sorrell, Apollo's Fire has become one of the pre-eminent period-instrument ensembles, causing one to hear baroque material anew."

–THE INDEPENDENT, London

Jeannette Sorrell is a leading creative voice among the new generation of early-music conductors. She has been credited by the U.K.'s BBC Music Magazine for forging "a vibrant, life-affirming approach to the re-making of early music... a seductive vision of musical authenticity."

Born of Swiss and American parents, Sorrell studied conducting at the Aspen and Tanglewood music festivals under Roger Norrington and Leonard Bernstein, and harpsichord with Gustav Leonhardt in Amsterdam. She won both First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the U.S., and the Soviet Union.

Since founding Apollo's Fire in 1992, she has led the orchestra in sold-out concerts throughout North America and Europe – including the BBC Proms, London's Wigmore Hall, Madrid's Royal Theatre (Teatro Real), Boston's Early Music Festival, the Tanglewood and Aspen Music festivals, the Library of Congress, and the Metropolitan Museum of Art in New York. She is in demand as guest conductor and harpsichord soloist with many of the finest symphony orchestras of the U.S., including the Pittsburgh Symphony, Seattle Symphony, Utah Symphony, Los Angeles Chamber Orchestra, New World Symphony in Miami, the Handel & Haydn Society in Boston, and the Opera Theatre of St. Louis with the St. Louis Symphony. She debuts with the St Paul Chamber Orchestra and the National Symphony Orchestra (Washington, DC) in 2017.

Sorrell and Apollo's Fire have released 25 commercial recordings, of which 7 have been bestsellers on the *Billboard* classical chart. Her recordings include the complete *Brandenburg Concerti* and harpsichord concerti of Bach (with Sorrell as harpsichord soloist and director), which was praised by the London Times as "a swaggering version... brilliantly played by Sorrell." She has also released four discs of Mozart, and was hailed as "a near-perfect Mozartian" by Fanfare Record Magazine. Her explorations into historical folk music have been compared with the work of Jordi Savall, and have resulted in four best-selling recordings: *Come to the River – An Early American Gathering*; *Sacrum Mysterium – A Celtic Christmas Vespers*; *Sugarloaf Mountain – An Appalachian Gathering*; and *Sephardic Journey – Wanderings of the Spanish Jews*.

Sorrell has attracted national attention and awards for creative programming. She holds an honorary doctorate from Case Western Reserve University, two awards from the National Endowment for the Arts for her work on early American music, and an award from the American Musicological Society. Passionate about guiding the next generation of performers, Ms. Sorrell has led many baroque projects for students at Oberlin Conservatory.



Roger Mastroianni

APOLLO'S FIRE | The Cleveland Baroque Orchestra

"Led by a brilliant harpsichordist, Jeannette Sorrell, the ensemble exudes stylish energy – a blend of scholarship and visceral intensity."

– GRAMOPHONE

Apollo's Fire was founded in Cleveland, Ohio by the award-winning harpsichordist and conductor Jeannette Sorrell. Sorrell envisioned an ensemble dedicated to the baroque ideal that music should evoke the various Affekts or passions in the listeners. Apollo's Fire is a collection of creative artists who share Sorrell's passion for drama and rhetoric.

Apollo's Fire has performed four European tours, including sold-out concerts at the BBC Proms in London, the Aldeburgh Festival (UK), Madrid's Royal Theatre, London's Wigmore Hall, Bordeaux's Grand Théâtre, and venues in France, Austria, Italy and Portugal.

Chosen by the DAILY TELEGRAPH as one of London's "Best 5 Classical Concerts of 2014," Apollo's Fire was praised for *"superlative music-making... combining European stylishness with American entrepreneurialism."*

North American tour engagements include the Tanglewood and Aspen Music Festivals, the Boston Early Music Festival series, the Library of Congress, the Metropolitan Museum of Art in New York City, and major venues in Toronto, Los Angeles, San Francisco and Houston. The ensemble has performed two major U.S. tours of the *Monteverdi Vespers* (2010 and 2014) and a nine-concert tour of the *Brandenburg Concertos* in 2013. At home in Cleveland, Apollo's Fire enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming.

Apollo's Fire has released 25 commercial recordings, of which seven have become best-sellers on the classical *Billboard* chart. These are the *Monteverdi Vespers*, Bach's *Brandenburg Concertos & Harpsichord Concertos*, *The Power of Love* (Handel arias and dance music with soprano Amanda Forsythe), and Jeannette Sorrell's four creative crossover programs: *Come to the River – An Early American Gathering*; *Sacrum Mysterium - A Celtic Christmas Vespers*; *Sugarloaf Mountain – An Appalachian Gathering*; and *Sephardic Journey – Wanderings of the Spanish Jews*.



THE CLEVELAND BAROQUE ORCHESTRA
jeannette sorrell

J. S. Bach

ST. JOHN PASSION

Passio secundum Johannem

Johannes-Passion

Recorded March 7-9, 2016
at St. Paul's Church, Cleveland Heights, Ohio
Recording Producer and Editor: Erica Brenner
Recording and Mix Engineer: Thomas Knab
Additional Mixing and Mastering:
Paul Blakemore and Erica Brenner

German Diction Coach: Ina Stanek

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Gerrit van Honthorst (1590-1656) / Oil on canvas
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