



Sunday, October 1, 2023
National Presbyterian Church
4101 Nebraska Avenue NW
Washington, DC

WASHINGTON BACH CONSORT

Dana Marsh, Artistic Director

PROGRAM

St. John Passion, BWV 245
Johann Sebastian Bach (1685–1750)

Part 1

Intermission

Part 2



Gene Stenger, *Evangelist*
Jonathon Adams, *Christus*
Enrico Lagasca, *Pilate*

Patrick Kilbride, *servant*; Sara MacKimmie, *maid*; David Rugger, *Peter*
Dana Marsh, *conductor*

Elijah McCormack, *soprano*
Reginald Mobley, *countertenor*
Jacob Perry Jr., *tenor*

The Honorable & Mrs. John D. Rockefeller IV, *underwriters*

*Kindly silence all electronic devices during the performance.
Audio, video, or photographic recording is strictly prohibited.*



MUSICIANS

Dana Marsh, *conductor*

Soprano

Elijah McCormack, *soloist*
Amy Broadbent
Crossley Danielle Hawn
Sara MacKimmie, *maid*
Margot Rood

Tenor

Gene Stenger, *Evangelist*
Jacob Perry Jr., *soloist*
David Evans
Patrick Kilbride, *servant*
Matthew Smith
John Logan Wood

Alto/Countertenor

Reginald Mobley, *soloist*
Hannah Baslee
Kristen Dubenion-Smith
Sylvia Leith
Lucy McVeigh

Bass

Jonathon Adams, *Christus*
Enrico Lagasca, *Pilate*
Ian Pomerantz
David Rugger, *Peter*
Ross Tamaccio
Jason Widney

Violin I

Andrew Fouts, *concertmaster*
Natalie Rose Kress
Gail Hernández Rosa
Leslie Nero

Violone

Jessica Powell Eig

Violin II

Tatiana Chulochnikova
Jude Ziliak
Freya Creech
Marlisa del Cid Woods

Harpichord

Adam Pearl

Flute

Colin St-Martin
Kathryn Roth

Viola

Marika Holmqvist
Isaiah Chapman
Daniel McCarthy

Oboe/Oboe d'amore

Geoffrey Burgess
Margaret Owens, *oboe da caccia*

Violoncello

John Moran
Wade Davis, *viola da gamba*

Bassoon

Anna Marsh

Rehearsal Pianist

Wei-Han Wu

Part 1

Chorus

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

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wußte den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen: Wen suchet ihr? Sie antworteten ihm: Jesum von Nazareth. Jesus spricht zu ihnen: Ich bin's. Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's, wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal: Wen suchet ihr? Sie aber sprachen: Jesum von Nazareth. Jesus antwortete: Ich hab's euch gesagt, daß ich's sei, suchet ihr denn mich, so lasset diese gehen!

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.**

Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro: Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

Choral

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

Chorus

Lord, our ruler, whose praise
Is glorious in all the lands!
Show us through your Passion
That you, the true Son of God,
At all times,
Even in the greatest humiliation,
Have been glorified!

Jesus went with his disciples across the brook Kidron, where there was a garden, which Jesus and his disciples entered. Judas, however, who betrayed him, also knew the spot, for Jesus often gathered in that very place with his disciples. Now when Judas had engaged the band [of Roman soldiers] and attendants of the chief priests and of the Pharisees, he comes to that place with torches, lanterns, and with weapons. Now since Jesus knew everything that should [according to scripture] happen to him, he went out and said to them: Whom do you seek? They answered him: Jesus of Nazareth. Jesus says to them: That, I AM. Judas, however, who betrayed him, also stood with them. Now since Jesus said to them, "That, I AM," they drew back and fell to the ground. He then asked them once more: Whom do you seek? They again said: Jesus of Nazareth. Jesus answered: I have told you I'm that one; if you are looking for me, then let these others go!

Chorale

**O great love, o love beyond all measure,
That has brought you on this path of torment!
I lived with the world in delight and joy,
And you have to suffer.**

In order that what he [had] said, the Word, would be fulfilled: "I have not lost one of those whom you have given me." Then Simon Peter, having a sword, drew it out and struck at the high priest's servant and cut his right ear off; and the servant's name was Malchus. Then Jesus said to Peter: Put your sword in its casing! Shall I not drink the cup that my Father has given me?

Chorale

**Your will be done, Lord God, alike
On earth as [it is] in the kingdom of heaven.
Give us patience in time of suffering,
To be obedient in love and woe;
Restrain and hold in check all flesh and blood
That acts against your will!**

TEXT & TRANSLATIONS (continued)

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

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

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

Aria
Ich folge dir gleichfalls, mein Heiland, mit Freuden
Und lasse dich nicht,
Mein Heiland, mein Licht.
Mein sehnlicher Lauf
Hört eher nicht auf,
Bis daß du mich lehrest, geduldig zu leiden.

Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stund draußen für der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redete mit der Türhüterin und führete Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro: Bist du nicht dieses Menschen Jünger einer? Er sprach: Ich bin's nicht. Es stunden aber die Knechte und Diener und hatten ein Kohlfeu'r gemacht (denn es war kalt) und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm: Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe. Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Backenstreich und sprach: Solltest du dem Hohenpriester also antworten? Jesus aber antwortete: Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

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.**

The band, however, and the captain and the attendants of the Jews took Jesus and bound him and led him at first to Annas (the father-in-law of Caiaphas, the one who was high priest in that year). But it was Caiaphas who advised the Jews it would be good that one man be put to death for the people.

Aria
To unbind me
From the ropes of my sins,
My Salvation is bound.
To heal me fully from all
My vice-boils,
He lets himself be wounded.

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

Aria
I will follow you likewise, Savior, with joy,
And will not let you [go],
My Savior, my light.
My ardent pursuit
Will not cease
Until you teach me to suffer patiently.

This same disciple was known to the high priest and went with Jesus into the high priest's palace. Peter, however, stood outside, in front of the door. Then the other disciple, who was known to the high priest, went out and spoke with the woman keeping the door and led Peter in. Then the maid, the doorkeeper, said to Peter: Aren't you one of this man's disciples? He said: That, I am not. But the servants and attendants stood around, having made a charcoal fire (for it was cold), and warmed themselves. But Peter stood among them and warmed himself. But the high priest asked Jesus about his disciples and about his teaching. Jesus answered him: I have spoken freely and openly before the world. I have always taught in the synagogue and in the Temple, where all Jews come together, and have spoken nothing in secret. Why do you ask me about this? About this, ask those who have heard what I have spoken to them! Look, these same ones know what I have said. But when he said such things, one of the attendants standing nearby gave Jesus a blow to the face and said: Should you answer the high priest like that? But Jesus answered: If I have spoken badly, then prove it is evil; but if I have spoken rightly, why do you strike me?

Chorale
**Who has struck you so,
My Salvation, and beat you up
So badly, causing plague-spots?
You are by no means a sinner,
Like we and our children [are];
You do not know of any misdeeds.**

TEXT & TRANSLATIONS (continued)

**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.**

*Und Hannas sandte ihn gebunden zu dem Hohenpriester
Kaiphäs. Simon Petrus stund und wärmete sich, da sprachen
sie zu ihm: Bist du nicht seiner Jünger einer? Er leugnete
aber und sprach: Ich bin's nicht. Spricht des Hohenpriesters
Knecht' einer, ein Gefreundter des, dem Petrus das Ohr
abgehauen hatte: Sahe ich dich nicht im Garten bei ihm? Da
verleugnete Petrus abermal, und alsobald krähe der Hahn.
Da gedachte Petrus an die Worte Jesu und ging hinaus und
weinete bitterlich.*

Aria
Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.

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

Choral
**Christus, der uns selig macht,
Kein Böses 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.**

**I, I and my sins,
Which are as [countless as] the grains
Of sand on the seashore,
They have caused you
The sorrow that strikes you
And the grievous host of pain.**

*And Annas sent him, bound, to the high priest Caiaphas.
Simon Peter stood and warmed himself, when they said
to him: Aren't you one of his disciples? He denied it again
and said: That, I am not. One of the high priest's servants,
a kinsman of him whose ear Peter had cut off, says: Didn't
I see you in the garden with him? Then Peter disavowed
[Jesus] once more, and immediately the cock crowed. Then
Peter remembered the words of Jesus and went out and wept
bitterly.*

Aria
Oh, my sense [of good and evil],
Where, in the end, do you want to go;
Where shall I restore myself?
Shall I stay here,
Or do I wish
Mountains and hills [to fall] upon my back?
In the world there is no counsel whatsoever,
And in my heart
Persist the agonies
Of my misdeed:
For the servant has disavowed the Lord.

Chorale
**Peter, who does not think back [to Jesus' Word],
Denies his God;
At a penetrating glance, however,
He weeps bitterly.
Jesus, glance on me as well,
Whenever I am unrepentant;
Whenever I have done something evil,
Stir my conscience!**

Chorale
**Christ, who makes us blessed,
Has committed no evil;
For us, in the night, he was
Seized like a thief,
Led before godless people,
And falsely accused,
Mocked, scorned, and spat upon,
As scripture goes on to say.**

PART 2

TEXT & TRANSLATIONS (continued)

Da führten sie Jesum von Kaipha vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach: Was bringet ihr für Klage wider diesen Menschen? Sie antworteten und sprachen zu ihm: Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet. Da sprach Pilatus zu ihnen: So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze! Da sprachen die Jüden zu ihm: Wir dürfen niemand töten. 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: Bist du der Jüden König? Jesus antwortete: Redest du das von dir selbst, oder haben's dir andere von mir gesagt? Pilatus antwortete: Bin ich ein Jude? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du getan? Jesus antwortete: 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.

Choral

**Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.
Ich kann's mit meinen Sinnen nicht erreichen,
Womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?**

Da sprach Pilatus zu ihm: So bist du dennoch ein König? Jesus antwortete: Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme. Spricht Pilatus zu ihm: Was ist Wahrheit? Und da er das gesaget, ging er wieder hinaus zu den Jüden und spricht zu ihnen: Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Jüden König losgebe? Da schrieten sie wieder allesamt und sprachen: Nicht diesen, sondern Barrabam! Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.

ARIOSO

Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bitterer Lust und halb beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Sieh hier auf Ruten, die ihn drängen,
Vor deine Schuld den Isop blühen
Und Jesu Blut auf dich zur Reinigung versprengen,
Drum sieh ohn Unterlaß auf ihn!

Then they led Jesus from Caiaphas before the hall of judgment, and it was early. And they did not go in the hall of judgment, in order that they would not be defiled, but might eat Passover. Then Pilate went out to them and said: What charge do you bring against this man? They answered, saying to him: Were this one not an evildoer, we would not have handed him over to you. Then Pilate said to them: So take him away and judge him according to your [own] law! Then the Jews said to him: We are not permitted to put anyone to death. So that the Word of Jesus would be fulfilled—what he said when he indicated what manner of death he would die. Pilate then went back into the hall of judgment and summoned Jesus and said to him: Are you the King of the Jews? Jesus answered: Do you say that on your own, or have others said it to you about me? Pilate answered: Am I a Jew? Your people and the chief priests have handed you over to me; what have you done? Jesus answered: My kingdom is not of this world; were my kingdom of this world, my attendants would fight, so that I would not be handed over to the Jews; again, as it is, my kingdom is not from here.

Chorale

**Oh great king, great through all the ages,
How can I adequately enlarge upon this faithfulness?
Meanwhile, no human heart could think of
Something [fit] to give you.
With my capacities I cannot arrive at
What indeed to compare your mercy with.
How can I, then, your acts of love
With my deeds repay?**

Then Pilate said to him: So you are a king, then? Jesus answered: You are saying so, [that] I am a king. For this I am begotten and come into the world: that I shall bear witness to the truth. Whoever is of the truth, he hears my voice. Pilate says to him: What is truth? And when he had said this, he went back out to the Jews and says to them: I find no fault in him. But you have a custom that I release someone to you. Now do you want me to release the King of the Jews to you? Then they shouted out in return, all together, saying: Not this one, but Barabbas! But Barabbas was a murderer. Pilate then took Jesus and scourged him.

ARIOSO

Ponder, my soul, with anxious pleasure,
With bitter delight and half-uneasy heart,
In Jesus' agonies your highest good;
Look here at the rods that crush him,
[And at] the hyssop blossoming for [the healing of] your guilt,
And sprinkling Jesus' blood on you for purification;
For this, look on him without ceasing!

TEXT & TRANSLATIONS (continued)

Aria
Mein Jesu, ach! dein schmerzhaft bitter Leiden
Bringt tausend Freuden,
Es tilgt der Sünden Not.
Ich sehe zwar mit vielen Schrecken
Den heiligen Leib mit Blute decken;
Doch muß mir dies auch Lust erwecken,
Es macht mich frei von Höll und Tod.

Und die Kriegsknechte flochten eine Krone von Dornen und setzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen: Sei begrüßet, lieber Jüdenkönig! Und gaben ihm Backenstreich. Da ging Pilatus wieder heraus und sprach zu ihnen: Sehet, ich führe ihn heraus zu euch, daß ihr erkennet, daß ich keine Schuld an ihm finde. Also ging Jesus heraus und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen: Sehet, welch ein Mensch! Da ihn die Hohenpriester und die Diener sahen, schriegen sie und sprachen: Kreuzige, kreuzige! Pilatus sprach zu ihnen: Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm! Die Juden antworteten ihm: Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht. Da Pilatus das Wort hörte, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus, und spricht zu Jesu: Von wannen bist du? Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm: Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben? Jesus antwortete: 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. Von dem an trachtete Pilatus, wie er ihn losließe.

Aria als 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.

Die Juden aber schriegen und sprachen: Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser. Da Pilatus das Wort hörte, führete er Jesum heraus, und satzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Juden: Sehet, das ist euer König! Sie schriegen aber: Weg, weg mit dem, kreuzige ihn! Spricht Pilatus zu ihnen: Soll ich euren König kreuzigen? Die Hohenpriester antworteten: Wir haben keinen König denn den Kaiser. Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt; welche heißet auf Ebräisch: Golgotha.

Aria
My Jesus, oh! your agonizing, bitter suffering
Brings [me] thousandfold joys;
It blots out the anguish of sin.
Although I see with great horror
The holy body covered with blood,
Yet this must arouse in me also delight—
It sets me free of hell and death.

And the soldiers braided a crown of thorns and placed it upon his head and put a purple robe on him, saying: Greetings, dear King of the Jews! And gave him blows to the face. Then Pilate went back out and said to them: Look, I am leading him out to you, so that you will recognize that I find no fault in him. So Jesus went out, wearing a crown of thorns and purple robe. And he [Pilate] said to them: Look, what a man [this is]! When the chief priests and the attendants looked at him, they shouted out, saying: Crucify, crucify! Pilate said to them: Take him away and crucify him; for I find no fault in him! The Jews answered him: We have a law, and according to that law he ought to die: for he has made himself God's Son. When Pilate heard those words, he was more afraid yet, and went back into the hall of judgment, and says to Jesus: Where do you come from? But Jesus gave him no answer. Then Pilate said to him: Will you not speak with me? Don't you know that I have power to crucify you, and have power to release you? Jesus answered: You would have no power over me, if it were not handed down to you from on high; therefore, the one who has handed me over to you, he has the greater sin. Upon this, Pilate sought how he might release him.

Aria as Chorale
Through your imprisonment, Son of God,
Freedom has to come to us;
Your dungeon is the Throne of Grace,
The refuge of all the devout;
For had you not entered into servitude,
Our servitude would have had to be eternal.

But the Jews shouted out, saying: If you release this one, then you are no friend of the emperor's; for whoever makes himself king is against the emperor. When Pilate heard those words, he led Jesus out and installed himself on the judgment seat, at the place that is called "High Pavement," but "Gabbatha" in Hebrew. It was, however, the preparation day in Passover, at the sixth hour, and he [Pilate] says to the Jews: Look, this is your king! But they shouted out: Away, away with him; crucify him! Pilate says to them: Shall I crucify your king? The chief priests answered: We have no king but the emperor. Then he handed him over, so that he would be crucified. They took Jesus again and led him away. And he carried his cross and went out to the place that is called "Place of Skulls"; which in Hebrew is called: "Golgotha."

TEXT & TRANSLATIONS (continued)

Aria und Chorus

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

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Juden König." Diese Überschrift lasen viel Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Juden zu Pilato: Schreibe nicht: der Juden König, sondern daß er gesaget habe: Ich bin der Juden König. Pilatus antwortet: Was ich geschrieben habe, das habe ich geschrieben.

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!**

Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegesknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander: Lasset uns den nicht zerteilen, sondern darum losen, wes er sein soll. Auf daß erfüllet würde die Schrift, die da saget: "Sie haben meine Kleider unter sich geteilet und haben über meinen Rock das Los geworfen." Solches taten die Kriegesknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter: Weib, siehe, das ist dein Sohn! Darnach spricht er zu dem Jünger: Siehe, das ist deine Mutter!

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!**

Aria and Chorus

Hurry, you besieged souls,
Leave your dens of torment,
Hurry—where?—to Golgotha!
Embrace faith's wings;
Flee—where?—to the cross's hilltop;
Your welfare blossoms there!

There they crucified him, and with him two others, one on either side, but Jesus in the middle. But Pilate wrote a title and put it on the cross, and [it] was written, "Jesus of Nazareth, the King of the Jews." Many Jews read this title, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek, and Latin languages. Then the chief priests of the Jews said to Pilate: Write not: "The King of the Jews"; rather, that "He said: 'I am the King of the Jews.'" Pilate answers: What I have written, that have I written.

Chorale

**In the bottom of my heart,
Your name and cross alone
Shines forth every age and hour,
For which I can be joyful.
Appear to me in the image—
For consolation in my distress—
Of how you, Lord Christ, so abundantly
Have bled yourself to death!**

The soldiers, however, when they had crucified Jesus, took his clothes and made four parts, to each soldier his part, with these also the robe. But the robe was seamless, woven in one piece from top to bottom. Then they said to one another: Let's not cut it up, but toss for it, [to see] whose it shall be. So that the scripture would be fulfilled, which says: "They have parted my clothing among themselves and have cast lots about my robe." Such a thing the soldiers did. But there stood by the cross of Jesus his mother and his mother's sister, Mary, Cleophas's wife, and Mary Magdalene. Now when Jesus saw his mother, and the disciple whom he loved standing by, he says to his mother: Woman, look, this is your son! After that he says to the disciple: Look, this is your mother!

Chorale

**He thought of everything
In the final hour:
Still considerate of his mother,
[he] assigns her a guardian.
O humankind, set everything in order,
Love God and humanity,
Die afterwards without any woe,
And do not let yourself be troubled!**

TEXT & TRANSLATIONS (continued)

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

Aria
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!

Und neiget das Haupt und verschied.

Aria und Choral
Mein teurer Heiland, laß dich fragen,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesaget: 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.

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

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.

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

And from that hour on, the disciple took her to his own. After this, since Jesus knew that everything had already been accomplished, [and, in order] that scripture would be fulfilled, he says: I thirst! A vessel filled with vinegar was standing there. But they filled a sponge with [the] vinegar, set it upon a hyssop branch, and held it up to his mouth. Now when Jesus had taken the vinegar, he said: It is accomplished!

Aria
It is accomplished!
O comfort for the afflicted souls!
The night of mourning
Now counts the final hour.
The hero from Judah triumphs with power
And brings the battle to a close.
It is accomplished!

And bowed his head and departed this life.

Aria and Chorale
My precious Savior, let me ask you:
Since you were nailed to the cross
And have yourself said, "It is accomplished,"
Have I been made free from death?
Can I through your pain and death
Inherit the kingdom of heaven?
Is redemption of all the world here?
You can, in agony, it is true, say nothing;
But you bow your head
And say in silence, "Yes."

**Jesus, you who were dead,
[but] now lives without end;
In the final throes of death,
[I] turn myself nowhere
But to you, who reconciled me [with God,
The Father], O you dear Lord!
Give me only what you have merited;
More I do not desire!**

And look: the veil in the Temple rent in two pieces, from top to bottom. And the earth quaked, and the rocks rent, and the graves opened, and the bodies of many saints arose.

ARIOSO
My heart,—while the entire world
With Jesus' suffering likewise suffers,
The sun clothes itself in mourning,
The veil tears, the rock crumbles,
The earth quakes, the graves split open,
Because they see the creator growing cold
—What will you do for your part?

TEXT & TRANSLATIONS (continued)

Aria

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

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

Choral

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

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich, aus Furcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garte, und im Garten ein neu Grab, in welches niemand je geleet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

Chorus

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

Aria

Dissolve, my heart, in floods of tears
To honor the Most High!
Declare to the world and to heaven the distress:
Your Jesus is dead!

But the Jews, because it was the preparation day, in order that the corpses might not remain on the cross during the sabbath (for that particular sabbath was a very great day), asked Pilate that their legs be broken, and that they be taken down. Then the soldiers came and broke the legs of the first and of the other who had been crucified with him. But when they came to Jesus, because they saw that he was already dead, they did not break his legs; rather, one of the soldiers opened his side with a spear, and immediately blood and water went out. And he who has seen this has given witness to it, and his witness is true, and this same one knows that he says the truth, so that you all may believe. For such a thing has taken place so that the scripture would be fulfilled: "You all shall break apart none of its bones." And again another scripture says: "They will look on whom they have pierced."

Chorale

**O help, Christ, Son of God,
Through your bitter suffering,
That we, ever submissive to you,
May shun all [spiritual and moral] failing,
[And may] consider your death and the reason
For it fruitfully;
In return, though poor and weak,
[may we] give you thanks offerings!**

After that, Joseph of Arimathea, who was a disciple of Jesus (but secretly, out of fear toward the Jews), asked of Pilate that he might take down Jesus' corpse. And Pilate allowed it. Therefore he came and took down Jesus' corpse. But there came also Nicodemus, who formerly had come to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pounds. Then they took Jesus' corpse and bound it in linen cloths with spices, the way the Jews are accustomed to burying. But there was by the place where he was crucified a garden, and in the garden a new grave, in which nobody had ever been laid. Right there they laid Jesus, for the sake of the preparation day of the Jews, because the grave was near.

Chorus

Be fully at peace, you holy bones,
Which I will no longer bewail;
Be fully at peace and bring also me to this peace!
The grave—which is appointed to you
And from now on no distress will enclose—
Opens to me the [gates of] heaven and closes the [gates of] hell.

TEXT & TRANSLATIONS *(continued)*

Choral

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

Chorale

Oh Lord, let your dear little angels
At the very end carry my soul
To Abraham's bosom,
[and let] my body rest in its little sleeping chamber,
Completely in peace, without any sorrow and pain,
Until the Last Day!
Then raise me from the dead,
So that my eyes will look on you
In all joy, o Son of God,
My Savior and Throne of Grace!
Lord Jesus Christ, grant me this;
I want to praise you eternally!

Which St. John Passion?

Daniel R. Melamed

Today's audience member usually knows what to expect at a performance. There are always variables—the size of the crowd, the preparedness of the performers, their sensitivity to the pieces, and so on—but most elements of a concert are fixed beforehand. A performer may surprise or disappoint or thrill, but that is a variable we anticipate—it is one reason many people go to live concerts in the first place instead of staying home to listen to recordings. Barring last-minute changes, the most predictable element in a concert is probably the program. If it lists Mozart's 39th symphony or Boulez's "Le marteau sans maître," we know what to expect, because we take for granted that the identity of a musical work is stable. This notion is challenged by compositions that use chance elements, which can differ from one performance to the next, but their very randomness is part of our expectations.

There are some exceptions to the stability of pieces. Almost everyone knows, for example, that Mozart never completed his Requiem, and in recent years scholars and performers have tried stripping away the long-traditional material added by others and presented alternative completions of the fragment left at Mozart's death. Performances now frequently advertise "Mozart's Requiem in such-and-such a version," acknowledging that there are several. Works for the stage like operas, musicals and ballets are also exceptions, because they are often revised and changed (by their composers and by others) in the course of their first productions, tours, revivals, and film adaptations. The problem of multiple versions of Bruckner's works has spawned a small industry.

This has forced editors to confront the problem of the identity of a "work." It starts as a philosophical issue—what, exactly, defines a piece of music?—but quickly becomes a practical one—what should an editor publish if a piece is known in several different forms? One approach, now largely out of favor, is to publish the "best" version. By some reckonings, this is the composer's last version, presumably reflecting his or her final and most considered thoughts about a piece. Wagner's Flying Dutchman, with its patches of added music that sound like the composer's much later Tristan and Isolde, is usually treated this way. But sometimes we suspect that a composer was forced to revise a work for less than ideal reasons, and choose not the final version but an earlier one, preferring the version composed in the first flush of creative inspiration. Good examples are several of Stravinsky's works that he revised to retain their expiring copyrights.

What do we make of them? Is the 1946 Petrushka a meaningless commercial and legal artifact, or does it represent the composer's fresh look at his 1911 ballet worthy of our attention?

We can see the problem in deciding whether a first or last version is best, or which reasons for a composer's revision

are good and which suspect. In choosing, we guess implicitly about a composer's intentions and motivations, and we have learned how intellectually perilous that is. Another way to come up with a best version is to make an ideal one, taking the finest material from each variant. This is an appealing approach, partly because a version assembled this way can incorporate all the best bits from a composer's hand.

One solution is to dismiss the idea of a "best" version and find a different approach. Perhaps the most successful is to accept multiple texts of a composition, one for each form of a work associated with the composer. These versions can represent performances given at specific times and places, or stages in the revision of a work in the course of its composition and first presentation, or manuscript or printed versions fixed by the composer. In this view, a version is validated by the composer's familiarity with it as an integral unit—there is some historical reason, based on evidence of genesis, performance or transmission, to say that it really does represent a version. There are problems with this method, too. It can be expensive, because to reflect multiple versions a publisher must print a work several times, or at least the portions that differ from one version to another. It can make editions confusing to use; the performer must select a version and then make sure he or she is playing the notes that actually belong to it from among the variants in the edition. Finally, not all performers want to make this choice, and it still leaves open the question of how they should make it.

Occasionally, we might choose a version for historical interest, but in the long run most performers will probably choose the one they consider to be the "best." This, of course, puts us right back where we started: someone, whether an editor or a performer, has to choose, because as a rule one cannot perform multiple versions of a work. The problem lies not so much in choosing, but in calling any choice a "best version." Ultimately, this is a matter of opinion or esthetic judgment, not an objective truth, and we are probably better off discarding the concept altogether as a way of fixing "the" text of a musical work. This complicates our lives but seems hard to avoid.

J. S. Bach's St. John Passion presents a test case for our convictions about pieces and their multiple versions. Most people's sense that there is a work identifiable as "the St. John Passion" is confirmed by Wolfgang Schmieder's assignment of a single Bach catalogue number (BWV 245) to it. But the situation is more complicated: there are multiple St. John Passions, some of which are recoverable and some of which are not. There is even one that may not really qualify as a version, depending on how one defines the concept.

Understanding this problem requires knowing something

about the sources that transmit Bach's piece. We know the St. John Passion, first of all, from a large stack of parts Bach used in his performances. It turns out that there are four layers, each representing a performance different from the others: 1724 (I; Bach's first passion season in Leipzig), 1725 (II), c. 1730 (III), and c.1749 (IV; near the end of Bach's life). The parts suggest a useful working definition of "version": a form of the work as it was performed under Bach's direction and as documented in a set of parts. In practice this is not so simple, because what survives is not four complete sets of parts but the set-aside remnants of one set and a second set that was doctored several times. The bulk of the surviving material is from version II, which is represented by an essentially complete set. Bach did not make new parts for the performances in c. 1730 (III) and c. 1749 (IV), but instead marked up the parts from 1725 (version II). Version III is documented by pasteovers, inserts, and corrections in the parts for version II; version IV is represented by further alterations to the version III parts, plus a few new ones. A version does not correspond to a set of parts, but rather to the state of a set of parts at a certain moment.

Perhaps the strangest thing is the survival of some parts—but not a full set—from version I. Those that survive are a curious assortment, consisting of four ripieno vocal parts (for the singers who did not sing the dramatic roles and arias), which were re-used for version II; and a few instrumental parts that we can deduce were duplicates: violin I, violin II, and basso continuo, of which Bach and his assistants typically made two copies for the performance of church music. What is strange is not that these parts were reused but that the others from version I (1724) were not. Bach went to the trouble of copying out an entirely new set of parts for version II in 1725, just one year later.

Why did he not simply reuse the original parts, altering them to reflect changes in the work? We do not know, but suspect that the first set was unavailable. Perhaps Bach lent them to someone—retaining for himself the duplicates and somewhat redundant ripieno vocal parts—only to realize that he needed to perform the St. John Passion after all, forcing him to copy out most of a new set.

For us, the reason is less important than the result: we cannot fully reconstruct version I, the original form of the piece, because most of the parts that document it are missing. We know the order of movements from the surviving parts and can deduce that in most musical respects the Passion was like its successor version, but there are unknowns, especially in orchestration, and in one short recitative Bach recomposed. Version II, in contrast, survives essentially complete; the only missing material consists of a few instruments in one chorus, a movement that Bach later recycled and that we thus know from other sources. For version III, we know the order of movements and have most of the music, but two movements new to this version were lost to us when Bach removed them again in version IV. Version IV is well documented, and can be almost entirely specified. Overall we have two versions about which we know a great deal (II and IV) and two with gaps in what we know about them (I and III).

So far we have considered only performing parts, but Bach's music is often preserved in scores as well, so we can turn next to the original scores of the St. John Passion and what they tell us about versions of the work. To begin with, we do not have the document that would tell us a great deal about the work's early form: Bach's composing score. We know it existed, and can safely assume that the performing parts for version I were copied from it, as were those for the replacement set for version II. But because versions I and II differ, we can guess that that Bach must have annotated and otherwise marked up his composing score in preparing version II; if we still had the score, we would have to sort out carefully its layers in reconstructing the history of the piece and its versions

Let us imagine for a moment that Bach's composing score did survive and that we were to compare it with the parts for versions I and II. To judge from many parallel cases in Bach's music, we would almost certainly find differences, even though the parts were copied from this score. There are two reasons. The first is that scores and parts give us different kinds of information, and many aspects of the work that are directly related to performance (details of instrumentation, basso continuo figures, ornamentation, and distribution of lines among singers and players, for example) can be determined only from performing parts. They represent decisions Bach made in realizing the work for performance, and are not reflected in the score. The other reason is that Bach could (and often did) make revisions in the process of copying parts, occasionally changing his mind about certain matters. This could lead to a situation in which the score and parts of the "same" version transmit different things.

If, in our imaginary comparison of the score and parts of the St. John Passion, we did find differences, would the readings in the score represent a "version" with the same status as those in the parts? We could argue that the score reflects Bach's conception of the work just as much as (or even more than) the parts do; on the other hand, he never performed the work as notated in the score, only as written in the parts, so this version would be somehow different from the ones from the parts.

In a way, we do have to face this problem. Bach's composing score for the St. John Passion does not survive, but we do have a later score partly in his hand. From paper and handwriting, we can deduce that Bach began to write it sometime in the late 1730s, that is, between the documented performances of versions III and IV. Bach got only as far as the first ten numbers in the Passion, stopping most way through the recitative No. 10 ("Derselbige Jünger war dem Hohenpriester bekannt"). We know neither why he started a new fair copy nor why he broke it off. Some ten years later, around the time of the performance of version IV, one of Bach's assistants completed the score.

Presumably Bach and his copyist each used Bach's composing score as a model for the new one, but their work was different.

Bach's assistant made a literal copy of the original score when he started on page 21, but Bach, apparently not content simply to copy music he had composed almost fifteen years earlier, revised as he wrote pages 1-20, making changes to the first ten numbers in the Passion. Some of the most striking revisions are found in four-part chorales, which Bach enriched with the chromatic and contrapuntal language characteristic of his later settings like those in the Christmas Oratorio, but the changes affect details of every aspect of the work. This score, then, represents a revision of the St. John Passion by the composer, and arguably yet another version of the piece. More exactly, it represents a fragment of a version, because Bach never got past the first ten numbers.

Here is the truly knotty aspect: the revisions were never heard in his time. The new readings never found their way into any of Bach's performing parts, even those of version IV, which took place after the revisions were made—Bach continued to use the marked-up and revised parts that dated from the 1720s. We thus have to ask whether the fragmentary revised version represented by his revisions in the recopied score is comparable to the four versions we know from the parts.

Whether or not we regard the music in the later score as a true version, we have a wealth of choices in performing the St. John Passion. Let us survey the versions available to us and the changes Bach made to the work over the years. (I will focus on the movements contained in each version.) The St. John Passion most modern listeners know resembles version I (1724). It opens with the chorus "Herr, unser Herrscher" and ends with the chorale "Ach Herr, laß dein lieb Engelein." In between are biblical narrative presented in recitatives for the Evangelist, Jesus, and other dramatic characters and in choruses of crowds; and commentary in the form of chorale stanzas and free aria poetry.

When Bach performed version II in 1725, he made some important changes. The opening chorus was replaced by an elaborate chorale setting, "O Mensch, bewein dein Sünde groß," the same movement that in 1727 would close the first half of Bach's St. Matthew Passion. The closing chorale of the Passion was replaced by a different one, "Christe, du Lamm Gottes," borrowed from a cantata Bach had performed at his Leipzig audition, "Du wahrer Gott und Davids Sohn" BWV 23. The chorale No. 11 was followed in version II by a new (or possibly borrowed) aria with chorale, "Himmel reiße, Welt erbebe" ("Heaven, open; earth, quake"). The aria No. 13 "Ach, mein Sinn" was replaced by an aria in *conciato* style, "Zerschmettert mich, ihr Felsen und ihr Hügel" ("Crush me, you rocks and you mountains;"). The recitative and aria Nos. 19 and 20, "Betrachte, meine Seel" and "Erwäge" were replaced by a new aria, "Ach, windet euch nicht so, geplagte Seelen" ("Ah, do not writhe so, tormented souls"). The recitative No. 33 describing the immediate aftermath of Jesus' death, whose words had been borrowed from Mark's gospel, was replaced by a new version using the parallel text from Matthew.

Most of the big changes are to the poetic portions of the

Passion, the commentaries that guide the listener through the messages of the story. The new opening chorus, which establishes the theological tone of the work, emphasizes humankind's sinfulness; the parallel movement in version I focused on Jesus' paradoxical glorification in the abasement of the crucifixion. The replacement chorale at the end of the Passion intensifies the call for mercy heard in version I. The three new arias emphasize elements of violence and torment.

Overall, version II offers different interpretive messages. It has been suggested that Bach revised the work out of a desire to present a somewhat different Passion setting in 1725 from the one he had performed the year before, and that there is a connection between Bach's massive chorale cantata project of 1724-25 and the new opening chorus in version II of the St. John Passion, but we do not know with certainty why he made the changes.

Whatever his reasons, Bach did not let the revisions stand. Version III, from the early 1730s, shows additional changes. Bach restored the opening chorus from version I and the recitative and aria Nos. 19 and 20 (with lute and violas *d'amore* replaced by keyboard and muted violins), and removed the added aria after No. 11. (In this respect, the first part of version III resembles that of version I.) He removed the closing chorale, ending the work with the chorus No. 39 "Ruht wohl." For the spot occupied by the aria No. 13 and its replacement in version II, Bach used yet another aria, now lost. The three movements Nos. 33-25 that reflect on Jesus' death—including the material from Matthew added in version II—were replaced by an instrumental *sinfonia*, also lost.

Undertaken many years later, version IV was essentially a return to version I, except that it retained the passage from Matthew that had surfaced in version II. It added a bassoon to the orchestra, and used harpsichord continuo rather than organ, though this might have been a last-minute substitution. It also used revised texts for some of the movements in free poetry: the aria No. 9 and the recitative and aria Nos. 19 and 20. Commentators have described the revised texts as more rationalistic than the original versions; it has been speculated that the changes were prompted by official dissatisfaction with theological aspects of the St. John Passion. (Revisions to the text of the chorus No. 39 found in the sources are now known to date from after Bach's death.)

What emerges is a work that Bach returned to often, revising it each time in different respects and probably for different reasons. We do not know which changes he made for "good" reasons and which under duress, or how we should interpret his striking return in version IV to essentially the composition as he first created it in 1724. We do know, in surprising detail, several versions that Bach performed in Leipzig, along with the never-realized revisions made in his copying of the score, and can perform some or all of each of them.

Which St. John Passion do we usually hear today? The most influential modern editions are those made by Arthur Mendel,

who prepared the work for the New Bach Edition and who also produced a widely-used vocal score. His editions give primacy to Bach's revised version of the first ten numbers, using the readings from the score he recopied. This exists as a fragment, of course, that the edition fills out with readings largely from version IV, retaining the original texts of version I. Movements from version II are presented as alternatives.

From the strictest point of view, of course, this is no version at all, but rather a modern pastiche. It relies simultaneously on several editorial philosophies: the principle that final revisions are best (in its use of "improved" readings from the autograph portion of the recopied score); a preference for the first form of a composition, setting aside revisions made ostensibly under pressure (in the use of the original aria texts); and on a love of the most interesting elements (in the favoring of colorful original orchestration using lute and violas d'amore). The typical modern St. John Passion is an editorial creation, corresponding to nothing heard in Bach's time.

Lest we be too harsh on the editor or on performers who perpetuate this form of the piece, we should recall that in many respects there are limited choices in performing the work, in spite of all we know about its versions. We can approach certain versions only if we tolerate gaps and fragments. Versions I and III are not fully recoverable, and there is no question that Bach's revisions to Nos. 1-10 are worth hearing. But the other readings for these movements were good enough for Bach to use for his entire career in Leipzig; the movements unique to version II include some stunning music; and there is fascinating insight to be gained in hearing a St. John Passion that begins, like version II, with "O Mensch, bewein."

We need to avoid the trap of thinking of the editorial pastiche—or any version or compilation—as "the" St. John Passion. Each time we perform the work, we need to choose; only on a recording can we indulge multiple choices. And there will always be guesswork in realizing elements of Bach's performance practice whichever version we choose. But multiple perspectives on a work that survives in several versions can be immensely illuminating.

We are increasingly interested in the meanings and messages of compositions like Bach's Passions, and different versions from the composer's hand, with their different perspectives, can remind us that we can find multiple significance in any great work. Bach's own rethinking of his piece should inspire us to do the same, even if we stick to one version of the composition. And if we feel enriched by Bach's setting of the St. John Passion, imagine the treasure represented by four (or more) of them.

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MEET THE ARTISTS



Dr. Dana T. Marsh is the Artistic Director of the Washington Bach Consort. His musical training began as a boy chorister at St. Thomas Choir School in New York and at Salisbury Cathedral in England. He earned his undergraduate degree in organ performance from the Eastman School of Music, with later masters and doctoral degrees in historical musicology from the University of Oxford.

Commended as “an energetic and persuasive conductor” (*Los Angeles Times*), and as “a superb choral conductor, energetic and precise” (*The Washington Post*), Marsh has enjoyed fruitful collaborations with the London Mozart Players, Studio de musique ancienne de Montréal, the Lamèque International Baroque Music Festival, Cappella Romana, the choirs of St. Thomas Fifth Avenue and Trinity Wall Street with Trinity Baroque and New York Baroque Incorporated, Magnificat (UK), Musica Angelica Baroque Orchestra, Portland Baroque Orchestra, and the Indianapolis Baroque Orchestra, among others. While living, studying, and working in the UK (1999–2010), he founded the British ensemble Musica Humana Oxford (2001–2008), which toured the US to enthusiastic praise: “... pleasing to the ear and satisfying to the soul” (*LA Times*).

Working as a vocal soloist and consort singer in the U.S. and the U.K. for 16 years (1992–2008), he received critical acclaim: “Marsh gave object lessons in vocal ornamentation as a graceful countertenor” (*LA Times*), with further plaudits as “a powerful and expressive countertenor” (*The New York Times*). He undertook Bach aria study with the Dutch bass-baritone Max Van Egmond in Amsterdam. He performed with the American Bach Soloists, Concert Royal, New York Collegium (under Gustav Leonhardt), Seattle Baroque Orchestra, Musica Angelica Baroque Orchestra, A Cappella Portuguesa, and the Brabant Ensemble. While pursuing doctoral research in the UK, Marsh sang for seven years as a soloist and regular member of the Choir of New College Oxford, joining in numerous collaborations with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra; involved in some 25 concert tours, recording 15 discs with New College Choir, one of which won the Gramophone Award for Early Music in 2008.

Marsh is Professor of Music and Director of the Historical Performance Institute at the Indiana University Jacobs School of Music. Previously, he taught early music history at both Oxford and Cambridge universities, additionally publishing original research and review articles through the scholarly presses of both institutions. Marsh is general editor of the Indiana University Press book series, *Historical Performance*, as well as an annual academic journal under the same name. He has written research and review articles for *Early Music* (OUP), *Early Music History*, and the *Journal of Ecclesiastical History* (CUP). He served as Assistant Director of Music and Director of Chapel Music at Girton College Cambridge, and more recently was Canon Organist and Director of Music at Christ Church Cathedral, Indianapolis. Marsh has also prepared ensembles of young singers for concert and recording engagements with the Los Angeles Philharmonic under Esa-Pekka Salonen and Antonio Pappano. He has recorded in various capacities for Acis, Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum and Public Radio International.



Michael Marissen (Talking Bach) is Daniel Underhill Professor Emeritus of Music at Swarthmore College and holds a BA from Calvin College and PhD from Brandeis University. He has taught courses on medieval, Renaissance, baroque, and classical European music; Bach; a conceptual introduction to the music of various cultures; and Mozart and the string quartet. His research has been supported by fellowships from agencies in Canada (Social Sciences and Humanities Research Council), England (Woolf Institute), Germany (DAAD and Humboldt Foundation), and the US (National Endowment for the Humanities and American Council of Learned Societies).

He has written several books on Bach and Handel, including *Bach & God* (Oxford University Press, 2016); *Tainted Glory in Handel’s Messiah* (Yale University Press, 2014); *Bach’s Oratorios — The Parallel German-English Texts, with Annotations* (Oxford University Press, 2008); *Creative Responses to Bach from Mozart to Hindemith* (University of Nebraska Press, 1998), editor; *Lutheranism, Anti-Judaism, and Bach’s St. John Passion* (Oxford University Press, 1998); *An Introduction to Bach Studies* (Oxford University Press, 1998), co-authored with Daniel R. Melamed; and *The Social and Religious Designs of J.S. Bach’s Brandenburg Concertos* (Princeton University Press, 1995). Other publications include articles in *Early Music*, *Harvard Theological Review*, *Lutheran Quarterly*, *Music and Letters*, *Musical Quarterly*, *The Huffington Post*, and *The New York Times*.

MEET THE ARTISTS



Hailed as an “impressive tenor” (The New York Times) who sings with “sweet vibrancy” (The Cleveland Plain Dealer) **Gene Stenger** is one of the country’s most called upon Bach specialists who is also heralded for his performances of oratorios by Handel, Haydn, Mendelssohn, and Mozart.

Mr. Stenger’s 2023-2024 season includes solo debuts with Washington Bach Consort (Bach’s St. John Passion), Winston-Salem Symphony (Handel’s Messiah), Glacier Symphony (Orff’s Carmina Burana), North Carolina Baroque Orchestra (Handel’s Messiah), and Spire Chamber Ensemble (Handel’s Messiah). He makes returning solo appearances with the Wisconsin Chamber Orchestra (Handel’s Messiah), Bach Society of St. Louis (Bach’s St. John Passion),

Colorado Bach Ensemble (Bach’s Mass in B Minor), Upper Valley Baroque (Bach’s St. John Passion), The Thirteen (Bach’s Mass in B Minor), Bach Vespers at Holy Trinity New York (BWV 75 & 165), and a return solo quartet performance of David Lang’s the little match girl passion at The Metropolitan Museum of Art in New York.

Originally from Pittsburgh, PA, Gene holds degrees from Yale University’s School of Music, and Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. Recent discography credits include the role of the Minstrel (Narrator) in the world premiere recording of

Arnold Rosner’s opera The Chronicle of Nine with Odyssey Opera, and BMOP, tenor soloist in Schmelzer’s Le Memorie Dolorose with TENET Vocal Artists and ACRONYM, tenor soloist on Yale Schola Cantorum’s album Fauré Requiem and other sacred music led by David Hill released on Hyperion Records, and a new solo quartet recording of David Lang’s the little match girl passion which will be released on Cantaloupe Records this Fall. He currently resides in New Haven, CT, where he serves as instructor of voice at Yale.



Born in amiskwaciwâskahikan (Edmonton, Canada), **Jonathon Adams** is a Two-Spirit, Cree-Métis baritone. In concert, they have appeared as a soloist under Philippe Herreweghe, Masaaki Suzuki, Catalina Vicens, Philippe Pierlot, Sigiswald Kuijken, John Butt, Kathleen Allen, Laurence Cummings, Bart van Reyn, Louis Langrée, and with the New York Philharmonic, San Francisco Symphony, Toronto Symphony, and St. Louis Symphony Orchestras, Tafelmusik, Ricercar Consort, Collegium Vocale Gent, Vox Luminis, TENET Vocal Artists, il Gardellino, and the Toronto Consort. They were featured in the acclaimed revival of Sidi Larbi Cherkaoui’s MEA CULPA at Opera-Ballet Vlaanderen and in Against the Grain Theatre’s 2021 film MESSIAH/COMPLEX.

This season Jonathon débuts with the National Symphony, Montréal Symphony, and Charlotte Symphony Orchestras, while continuing collaborations with the Washington Bach Consort, Tafelmusik, B’Rock, and the TSO. Jonathon regularly performs as a duo with Toronto-based lutenist Lucas Harris.

In 2021 Jonathon became Early Music Vancouver’s inaugural artist-in-residence. In 2022 they were named ‘Indigenous artist-in-residence’ by the University of Toronto’s Historical Performance Program, and in 2023/2024 they visit Bard College’s Vocal Arts Program as artist-in-residence. Jonathon leads an annual course on baroque singing at the Lunenburg Academy of Music Performance in Nova Scotia, and has led workshops for the University of British Columbia, the University of Manitoba, and the Montréal Baroque Festival.

Jonathon attended the Royal Academy of Music, the Conservatorium van Amsterdam, and was a fellow of the Netherlands Bach Society in 2019/2020. They studied singing with Nancy Argenta, Dame Emma Kirkby, Rosemary Joshua and Edith Wiens.

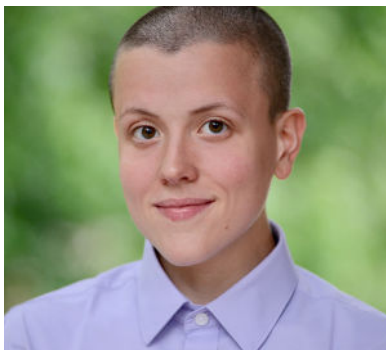
MEET THE ARTISTS



Filipino-American bass-baritone **Enrico Lagasca's** nascent career already comprises 16 oratorios, 17 new-music works, seven opera roles, 13 song cycles and collections and four Grammy Award-nominated recordings. Concert repertoire is where he spends much of his time, but two hybrid presentations of frame his 2022–2023 season: Tyshawn Sorey's *Monochromatic Light (afterlight)* directed by Peter Sellers at the Park Avenue Armory and the New York Philharmonic's premiere of Julia Wolfe's multi-media *unEarth*. Between the ensemble work in those two world premieres, he sings bass solos in Haydn's *Lord Nelson Mass* with Voices of Ascension, Handel's *Messiah* at Ann Arbor's University Musical Society and Carnegie Hall with Musica Sacra, and Mendelssohn's *Walpurgisnacht* with the St. Louis Symphony.

As much as the great sacred works of Bach, Handel, Haydn and Mozart remain in his bones, Enrico is increasingly inclined to seek out music by living composers such as Wolfe, Jonathon Dove, Caroline Shaw, and Reena Esmail. He has sung Sarah Kirkland Snider's *Mass for the Endangered*, Jake Heggie's *The Moon is a Mirror* and Nico Muhly's *The Last Letter*. Joby Talbot's *Path of Miracles* will figure repeatedly in his 2022–2023 season, along with Craig Johnson's *Considering Matthew Shepard*—the latter reflecting Enrico's particular interest in works that address the LGBTQ+ community. He is a member of the Kaleidoscope Vocal Ensemble, which is dedicated to diversity and social justice. Opera roles include Collatinus in Britten's *Rape of Lucretia* and Lorenzo in Bellini's *I Capuleti e i Montecchi*. His need to take risks onstage has led him to forward-looking directors such as Thaddeus Strassberger, RB Schlather, and Kevin Newbury.

A graduate of New York's Mannes School of Music, Enrico lives in New York City with his domestic partner of several years.



Elijah McCormack, male soprano, performs concert and opera across the United States, garnering praise for his “radiant soprano” and “expressive sophistication” (*Dallas Morning News*). He has performed several times as a soloist with the Washington Bach Consort, singing major works such as Bach's *Christmas Oratorio* and *St. Matthew Passion*, as well as other programs. As both a soloist and ensemble member, he has performed Bach's *St. John Passion*, Theile's *St. Matthew Passion*, Handel's *Messiah*, and other choral repertoire from medieval to contemporary with organizations such as the Dallas Bach Society, American Bach Soloists, Ensemble Altera, and The Crossing.

On the opera stage, he most recently appeared in Haymarket Opera's *L'incoronazione di Poppea* (Amore/Valletto). Other opera credits include Bell* Cohen in the world premiere of *NIGHTTOWN* with Lowell House Opera, and Miles in *The Turn of the Screw* with IlluminArts Miami. He was featured as Erato in Handel's *Terpsichore* in the American Bach Soloists Academy, and appeared as a young artist at the Boston Early Music Festival. The current season sees his debuts with The Crossing, Seraphic Fire, and Ars Lyrica Houston. He was named a finalist in the Grand Rapids Symphony's Keller Distinguished Bach Musician Award, and a semifinalist in the Poeme Harmonique Corneille Baroque competition, and has twice received an encouragement award in the Metropolitan Opera Laffont Competition.

McCormack received his Master's degree in Historical Performance at Indiana University, where he studied with Steven Rickards and sang the roles in *Giulio Cesare* (Tolomeo) and *Hansel and Gretel* (Dewman). He received his Bachelor's degree in studio art at Skidmore College.

MEET THE ARTISTS



Noted for his ‘shimmering voice’ (BachTrack), GRAMMY-nominated American countertenor **Reginald Mobley** is globally renowned for his interpretation of baroque, classical and modern repertoire, and leads a prolific career on both sides of the Atlantic.

An advocate for diversity in music and its programming, Reginald became the first ever Programming Consultant for the Handel & Haydn Society following several years of leading H&H in its community engaging Every Voice concerts. He holds the position of Visiting Artist for Diversity Outreach with the Baroque ensemble Apollo’s Fire, and is also leading a research project in the UK funded by the AHRC to uncover music by composers from diverse backgrounds.

His American concert schedule includes solos recitals (New York at the Miller Theatre, Chicago (Collaborative Arts Institute)), concerts with orchestras performing Handel’s Messiah with, this year, the Pittsburgh Symphony, Philadelphia and Minnesota orchestras and Carmina Burana with the Chicago Symphony Orchestra as well as regular appearances with the most prestigious baroque ensembles: Philharmonia Baroque Orchestra, Early Music Vancouver, Collegium San Diego, Seraphic Fire, to name but a few. Recent and future highlights include his debut with the Boston Symphony Orchestra at Tanglewood Festival (Andris Nelson), with the Philadelphia Orchestra, and with Orchestre Métropolitain de Montreal, conducted by Masaaki Suzuki.

In Europe, Reginald has been invited to perform with Orchester Wiener Akademie, Balthasar Neumann Chor & Ensemble, Freiburger Barockorchester, I Barocchisti, Bach Society in Stuttgart, Holland Baroque Orchestra, Dutch Bach Society, Monteverdi Choir and English baroque soloists, as well as the City of Birmingham Orchestra and the Budapest Festival Orchestra for a series of performances as Ottone in *L’incoronazione di Poppea*. He has also engaged in a few projects together with the Academy of Ancient Music in Cambridge, singing the role of Disinganno in *Il trionfo del Tempo e del Disinganno* and devising a new programme, *Sons of England*, supported by UKAHRC, which reflects his research under their umbrella, which will be touring in April 2024. Reginald gave a Purcell, Handel and Sancho programme for his solo debut recital in Paris, which he repeated as part of the Bayreuth baroque opera festival in September 2023.

His first solo album with ALPHA Classics was released to great acclaim in June 2023 to coincide with a major series of concerts with pianist Baptiste Trotignon in Paris, York and Liverpool as well as part of both the Aix-en-Provence and BBC PROMS festivals. In addition, Reginald features on several albums with the Monteverdi Choir, Agave Baroque and Stuttgart Bach Society.



Tenor, **Jacob Perry**, has been praised for his “gorgeous and stylish” (ClevelandClassical.com) interpretations of Renaissance and Baroque repertoire. He has been engaged as a soloist with Apollo’s Fire, Choralis, the City Choir of Washington, Handel Choir of Baltimore, Les Délices, Portland Baroque Orchestra, Tempesta di Mare, Washington Bach Consort, and Washington National Cathedral. Jacob was the tenor participant in the Virginia Best Adam’s Masterclass at the 2022 Carmel Bach Festival.

Deeply immersed in vocal chamber music, Jacob enjoys active membership in Les Canards Chantants, a soloist-ensemble based in Philadelphia, as well as engagements with ensembles such as ARTEK, Cathedra, Seraphic Fire, TENET Vocal Artists, and Yale Choral Artists. Since 2013, Jacob has served as a cantor and member of the choir of the Basilica of the National Shrine of the Immaculate Conception.

As Co-Artistic Director of Bridge, a genre-defying vocal ensemble based in Washington, he draws on his instincts for theatricality and story-telling, as the group explores the connections between early masterpieces and ground-breaking new works.

Career highlights include multiple tours performing in Roman Basilicas with the choir of the National Shrine, headlining the inaugural festival of Western Early Music at the Beijing Central Conservatory of Music with Les Canards Chantants, a commercial recording as the tenor soloists in Handel’s *Israel in Egypt* with Apollo’s Fire, and “English Orpheus”—a tour de force exploration of love songs and poems from the Elizabethan, Restoration, and early 18th-century periods he performed with Tempesta di Mare.

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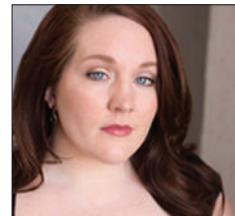
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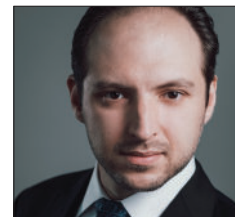
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bass-baritone



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