

**DIRECTOR'S SERIES**  
**ST. MATTHEW PASSION**  
THE PINNACLE OF PASSION

Saturday, May 21, 2022

**St. Mark's Episcopal Church**

4900 Connecticut Ave NW  
Washington, DC

Sunday, May 22, 2022

**St. Paul's Lutheran Church**

4900 Connecticut Ave NW  
Washington, DC

**WASHINGTON BACH CONSORT**

*Dana Marsh, Artistic Director*





# ST. MATTHEW PASSION

THE PINNACLE OF PASSION

Dana Marsh, *Conductor and Artistic Director*

*St. Matthew Passion*, BWV 244

Johann Sebastian Bach (1685–1750)

Poetic texts by Christian Friedrich Henrici (1700–1764)

Part I

[Preparation]

- I. The old paschal lamb
- II. Mount of Olives

## **INTERMISSION**

Part II

- III. Caiphas's palace
- IV. Christ led before Pilate
- V. Christ's suffering on the cross
- VI. Christ buried

Rufus Müller, *Evangelist*  
Jonathon Adams, *Christus*

**The Honorable & Mrs. John D. Rockefeller IV and  
Heinz und Liselotte Nehring Stiftung**, underwriters

# Musicians

## Chorus I

### Soprano

Elijah McCormack, *soloist*  
Margot Rood, *Uxor Pilati*

### Alto

Reginald Mobley, *soloist*  
Sarah Davis Issaelkhoury

### Tenor

Matthew Hill, *soloist*  
Matthew Smith

### Bass

Mischa Bouvier, *soloist, Judas, Pontifex I*  
Edmund Milly, *Pilatus, Pontifex II*

## Chorus II

### Soprano

Katelyn Aungst, *soloist, Ancilla I*  
Laura Choi Stuart, *Ancilla II*

### Alto

Kristen Dubenion-Smith, *soloist*  
P. Lucy McVeigh, *Testis I*

### Tenor

Jacob Perry, Jr., *soloist, Testis II*  
Jason Rylander

### Bass

David Rugger, *soloist, Pontifex*  
Jason Widney, *Petrus*

### Soprano in ripieno\*

Zoe Herrmann  
Violet Horvath  
Katherine Jordan  
AnnaSophia Nicely  
Annalise Ross  
Beatrix Weber

\*Washington National  
Cathedral Choristers  
Michael McCarthy,  
*Canon for Music*  
George Fergus,  
*Associate Director  
of Music and Chorister  
Program Director*

## Orchestra I

### Violin

Andrew Fouts, *concertmaster*  
Gail Hernández Rosa  
Carmen Johnson Pájaro  
Gersh Chervinsky

### Viola

Risa Browder

### Violoncello & Viola da Gamba

John Moran

### Violone

Jessica Powell Eig

### Flute & Recorder

Colin St-Martin  
Kathie Stewart

### Oboe, Oboe d'amore & Oboe da caccia

Geoffrey Burgess  
Margaret Owens

### Organ

Leon Schelhase

## Orchestra II

### Violin

Tatiana Chulochnikova, *concertmaster*  
Leslie Nero  
Chiara Fasani Stauffer  
Caroline Levy

### Viola

Scott McCormick

### Violoncello

Wade Davis

### Violone

Patricia Ann Neely

### Flute

Kathryn Roth  
Alaina Diehl

### Oboe & Oboe d'amore

Fatma Daglar  
Sarah Schilling

### Organ

Paula Maust

# Text & Translations

## PART I

### [Vorbereitung]

ARIA/CHORAL  
(DIE TOCHTER ZION UND DIE GLÄUBIGEN)  
Kommt, ihr Töchter, helft mir klagen,

Sehet—Wen?—den Bräutigam,  
Seht ihn—Wie?—als wie ein Lamm!  
**O Lamm Gottes, unschuldig  
Am Stamm des Kreuzes geschlachtet,**

Sehet—Was?—seht die Geduld,  
**Allzeit erfunden geduldig,  
Wiewohl du warest verachtet.**  
Seht—Wohin?—auf unsre Schuld;  
**All Sünd hast du getragen,  
Sonst müßten wir verzagen.**  
Sehet ihn aus Lieb und Huld  
Holz zum Kreuze selber tragen!  
**Erbarm dich unser, o Jesu!**

*Da Jesus diese Rede vollendet hatte, sprach er zu seinen Jüngern: Ihr wisset, daß nach zweien Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, daß er gekreuziget werde.*

CHORAL  
**Herzliebster Jesu, was hast du verbrochen,  
Daß man ein solch scharf Urteil hat gesprochen?  
Was ist die Schuld, in was für Missetaten  
Bist du geraten?**

*Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in dem Palast des Hohenpriesters, der da hieß Kaiphas, und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber: Ja nicht auf das Fest, auf daß nicht ein Aufruhr werde im Volk. Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goß es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen: Wozu dienet dieser Unrat? Dieses Wasser hätte mögen teuer verkauft und den Armen gegeben werden. Da das Jesus merket, sprach er zu ihnen: Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir ge-*

### [Preparation]

ARIA/CHORALE  
(DAUGHTER ZION AND BELIEVERS)  
Come, you Daughters [of Zion / of Jerusalem], help me lament;  
Behold—Whom?—the Bridegroom  
Behold him—How? As a lamb!  
**O Lamb of God,  
Slaughtered—guiltless—on the beam of the cross,**  
Behold— What? Behold his patience;  
**Always found patient,  
Though you were despised.**  
Look—Whereupon? Upon our guilt;  
**You have borne all sin;  
Otherwise, we would have to lose heart.**  
Behold him, out of love and favor [toward us],  
Bearing the wood of the cross himself!  
**Have mercy on us, o Jesus!**

When Jesus had completed this address, he declared to his disciples: You know that after two days [it] will be Passover, and the Son of Man will be given over, so that he may be crucified.

CHORALE  
Beloved Jesus, what have you committed,  
That such a severe judgment is declared [upon you]?  
Where is the guilt; for what sort of misdeeds  
Have you ended up in this situation?

*Then the chief priests and scribal scholars and the elders among the [Judean] people gathered in the palace of the high priest who was called Caiaphas, and held council on how by trickery they might seize and kill Jesus. But they declared: Indeed, not during the Festival, lest there be an uproar among the people. Now when Jesus was at Bethany, in the house of Simon the leper, a woman who had a glass jar with precious [perfumed] water approached him and poured it upon his head, as he sat at table. When his disciples saw that, they became angry and declared: What purpose does this nonsense serve? This [type of] water might have been sold for a great sum and given to the poor. When Jesus noticed that, he declared to them:*

## Text and Translations (continued)

*tan. Ihr habet allezeit Arme bei euch, mich aber habt ihr nicht allezeit. Daß sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, daß man mich begraben wird. Wahrlich, ich sage euch: Wo dies Evangelium gepredigt wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.*

### RECITATIV

Du lieber Heiland du,  
Wenn deine Jünger töricht streiten,  
Daß dieses fromme Weib  
Mit Salben deinen Leib  
Zum Grabe will bereiten,  
So lasse mir inzwischen zu,  
Von meiner Augen Tränenflüssen  
Ein Wasser auf dein Haupt zu gießen!

### ARIA

Buß und Reu  
Knirscht das Sündenherz entzwei,  
Daß die Tropfen meiner Zähren  
Angenehme Spezerei,  
Treuer Jesu, dir gebären.

*Da ging hin der Zwölfen einer mit Namen Judas Ischarioth zu den Hohenpriestern und sprach: Was wollt ihr mir geben? Ich will ihn euch verraten. Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, daß er ihn verriete.*

### ARIA

Blute nur, du liebes Herz!  
Ach! ein Kind, das du erzogen,  
Das an deiner Brust gesogen,  
Droht den Pfleger zu ermorden,  
Denn es ist zur Schlange worden.

## I. Alte Osterlamm

*Aber am ersten Tage der süßen Brot traten die Jünger zu Jesu und sprachen zu ihm: Wo willst du, daß wir dir bereiten, das Osterlamm zu essen? Er sprach: Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern. Und die Jünger taten,*

*Why do you trouble the woman? She has done a good deed to me. The poor you will always have with you; but me you will not always have. The reason why she has poured this [precious] water on my body is that I am going to be buried. Truly, I say to you: wherever this good news [about the suffering Christ] is preached in the entire world, what she has done will also be said, in memorial to her.*

### RECITATIVE

You dear Savior, you:  
If your disciples foolishly quarrel  
About this upright woman's desire to prepare  
Your body with salve  
For the grave,  
Then in the meantime give me leave to pour  
From the rivers of tears in my eyes  
A [stream of perfumed] water upon your head!

### ARIA

Penitence and remorse  
Grinds my sinful heart into pieces,  
Such that my teardrops bring forth  
[Sacrificial / anointing] spices pleasing  
To you, faithful Jesus.

*Then one of the Twelve [disciples of Jesus], named Judas Iscariot, went forth to the chief priests and declared: What will you give me? I will betray him to you. And they offered him thirty pieces of silver. And from then on he sought an opportunity where he might betray him.*

### ARIA

Bleed away, you dear heart!  
Oh! A child that you have reared,  
Who has suckled at your breast,  
Threatens to murder its caretaker,  
For it [the child] has become a serpent.

## I. The old paschal lamb

*But on the first day [of the Festival] of Unleavened Bread the disciples approached Jesus and declared to him: Where will you have us prepare the Passover lamb for you to eat? He declared: Go forth into the city to a certain one and declare to him: "The master would have it be said to you, 'My time is at hand; I will keep the Pass-*

## Text and Translations (continued)

*wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er: Wahrlich, ich sage euch: Einer unter euch wird mich verraten. Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm: Herr, bin ichs?*

### CHORAL

**Ich bins, ich sollte büßen,  
An Händen und an Füßen  
Gebunden in der Höll.  
Die Geißeln und die Banden  
Und was du ausgestanden,  
Das hat verdient meine Seel.**

*Er antwortete und sprach: Der mit der Hand mit mir in die Schüssel tauchet, der wird mich verraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet; doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird! Es wäre ihm besser, daß derselbige Mensch noch nie geboren wäre. Da antwortete Judas, der ihn verriet, und sprach: Bin ichs, Rabbi? Er sprach zu ihm: Du sagests. Da sie aber aßen, nahm Jesus das Brot, dankete und brach und gabs den Jüngern und sprach: Nehmet, esset, das ist mein Leib. Und er nahm den Kelch und dankete, gab ihnen den und sprach: Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, da ichs neu trinken werde mit euch in meines Vaters Reich.*

### RECITATIV

Wiewohl mein Herz in Tränen schwimmt,  
Daß Jesus von mir Abschied nimmt,  
So macht mich doch sein Testament erfreut:  
Sein Fleisch und Blut, o Kostbarkeit,  
Vermacht er mir in meine Hände.  
Wie er es auf der Welt mit denen Seinen  
Nicht böse können meinen,  
So liebt er sie bis an das Ende.

### ARIA

Ich will dir mein Herze schenken,

*over at your house with my disciples.” And the disciples did as Jesus had commanded them, and prepared the Passover lamb. And in the evening he sat at table with the Twelve. And as they ate, he declared: Truly, I say to you: one among you will betray me. And they were very distressed, and started, each and every one among them, to say to him: Lord, am I the one?*

### CHORALE

**I am the one; I should atone:  
On hands and knees,  
Bound, in hell.  
The scourges and the bonds  
And what you have endured—  
My soul has merited that.**

*He answered, declaring: He who dips his hand in the bowl with me will betray me. The Son of Man is going forth [to die], in truth, as it is written of him; yet, woe to the man by whom the Son of Man is betrayed! It would be better for this same man if he had never even been born. Then Judas (who betrayed him) answered, declaring: Am I the one, rabbi? He declared to him: You say so. But as they ate, Jesus took the bread, offered thanks and broke it and gave it to the disciples and declared: Take, eat; this is my body. And he took the cup and offered thanks, gave it to them and declared: Drink from it, all of you; this is my blood of the new covenant, which is shed for many for the forgiveness of sins. I say to you: from now on I shall drink no more from this fruit of the grapevine, until the day when I will drink it new with you in my Father’s kingdom.*

### RECITATIVE

Though my heart swims in tears  
Because Jesus takes leave of me,  
Still his covenant makes me glad:  
His flesh and blood — o riches —  
He bequeaths to me, into my hands.  
Just as in the world he  
Is unable to treat his own badly,  
So does he love them, until the end.

### ARIA

I will bestow my heart to you;

## Text and Translations (continued)

Senke dich, mein Heil, hinein!  
Ich will mich in dir versenken;  
Ist dir gleich die Welt zu klein,  
Ei so sollst du mir allein  
Mehr als Welt und Himmel sein.

Submerge, my salvation, into it!  
I will immerse myself within you;  
If to you the world just seems too small,  
Ah then to me shall you alone  
Be more than world and heaven.

### II. Ölberg

*Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Da sprach Jesus zu ihnen:*

*In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es steht geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam.*

CHORAL

**Erkenne mich, mein Hüter,  
Mein Hirte, nimm mich an!  
Von dir, Quell aller Güter,  
Ist mir viel Guts getan.  
Dein Mund hat mich gelabet  
Mit Milch und süßer Kost,  
Dein Geist hat mich begabet  
Mit mancher Himmelslust.**

*Petrus aber antwortete und sprach zu ihm: Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern. Jesus sprach zu ihm: Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen. Petrus sprach zu ihm: Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen. Desgleichen sagten auch alle Jünger.*

CHORAL

**Ich will hier bei dir stehen;  
Verachte mich doch nicht!  
Von dir will ich nicht gehen,  
Wenn dir dein Herze bricht.  
Wenn dein Herz wird erblassen  
Im letzten Todesstoß,  
Alsdenn will ich dich fassen  
In meinen Arm und Schoß.**

*Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern: Setzet euch hie, bis daß ich dort hingehe und bete. Und nahm zu sich Petrum und die zween Söhne Zebedäi und fing an zu trauern und*

### II. Mount of Olives

*And when they had declared the song of praise, they went out to the Mount of Olives. Then Jesus declared to them: This very night you will all be offended at me. For it is written, "I shall strike the shepherd, and the sheep of the flock will scatter." But when I am resurrected, I will go forth before you to Galilee.*

CHORALE

**Recognize me, my guardian,  
My shepherd; accept me!  
From you, source of all goodness,  
Much good has come to me.  
Your mouth has refreshed me  
With milk and sweet fare;  
Your spirit has endowed me  
With many a heavenly delight.**

*But Peter answered, declaring to him: Even were they all to be offended at you, still then I will never be offended. Jesus declared to him: Truly, I say to you: this very night, before the cock crows, you will disavow me three times. Peter declared to him: And should I have to die with you, then I will not disavow you. Similar things said all of the disciples.*

CHORALE

**I will stand here beside you;  
Please do not despise me!  
From you I will not go,  
When your heart breaks.  
When your heart turns pale  
In the final deathblow,  
Well then, I will grab you up  
Into my arms and bosom.**

*Then Jesus came with them to a plot of land, which was called Gethsemane, and declared to his disciples: Sit here, until I go over there and pray. And [he] took with him Peter and the two sons of Zebedee and began to*



## Text and Translations (continued)

zu zagen. *Da sprach Jesus zu ihnen: Meine Seele ist be-  
trübt bis an den Tod, bleibt hie und wachet mit mir!*

[RECITATIV] (ZION UND DIE GLÄUBIGEN)

O Schmerz!

Hier zittert das gequälte Herz;

Wie sinkt es hin, wie bleicht sein Angesicht!

**Was ist die Ursach aller solcher Plagen?**

Der Richter führt ihn vor Gericht.

Da ist kein Trost, kein Helfer nicht.

**Ach! meine Sünden haben dich geschlagen;**

Er leidet alle Höllenqualen,

Er soll vor fremden Raub bezahlen.

**Ich, ach Herr Jesu, habe dies verschuldet**

**Was du erduldet.**

Ach könnte meine Liebe dir,

Mein Heil, dein Zittern und dein Zagen

Vermindern oder helfen tragen,

Wie gerne blieb ich hier!

ARIA À DUETTO

Ich will bei meinem Jesu wachen,

So schlafen unsre Sünden ein.

Meinen Tod

Büßet seine Seelennot;

Sein Trauren machet mich voll Freuden.

Drum muß uns sein verdienstlich Leiden

Recht bitter und doch süße sein.

*Und ging hin ein wenig, fiel nieder auf sein Angesicht  
und betete und sprach: Mein Vater, ists möglich, so gehe  
dieser Kelch von mir; doch nicht wie ich will, sondern wie  
du willst.*

RECITATIV

Der Heiland fällt vor seinem Vater nieder;

Dadurch erhebt er mich und alle

Von unserm Falle

Hinauf zu Gottes Gnade wieder.

Er ist bereit,

Den Kelch, des Todes Bitterkeit

Zu trinken,

In welchen Sünden dieser Welt

Gegossen sind und häßlich stinken,

Weil es dem lieben Gott gefällt.

*mourn and despair. Then Jesus declared to them: My soul  
is distressed to the point of death; remain here and stay  
awake with me!*

[RECITATIVE] (ZION AND BELIEVERS)

O agony!

Here the afflicted heart trembles;

How it sinks to the ground, how his face turns  
pale!

**What is the cause of all such torments?**

The judge leads him into judgment.

There is no comfort, no helper, none.

**Oh! My sins have struck you;**

He suffers all hell's afflictions;

He is expected to pay for others' plundering.

**I, oh Lord Jesus, am to blame for this [torment]**

**That you are enduring.**

Oh if only my love for you, my Salvation, were able

To alleviate or help you to bear

Your trembling and your despair,

How happily would I remain here!

DUET ARIA

I will stay awake beside my Jesus,

So our sins may sleep their last sleep.

For my death [out of a life of sin]

The anguish of his soul atones;

His mourning makes me joyful.

That is why to us his meritorious suffering must be

Downright bitter, and yet sweet.

*And [Jesus] went forward a little, fell down on his face  
and prayed, declaring: My Father, if it is possible, then  
make this cup pass from me; yet, not as I will, but rather  
as you will.*

RECITATIVE

The Savior falls down before his Father;

Thereby he lifts me and everyone

From our fall

Up to God's grace again.

He is prepared to drink

The cup, of death's bitterness —

Into which [the] sins of this world

Are poured, stinking repulsively —

Since this pleases our dear God.

## Text and Translations (continued)

### ARIA

Gerne will ich mich bequemen,  
Kreuz und Becher anzunehmen,  
Trink ich doch dem Heiland nach.  
Denn sein Mund,  
Der mit Milch und Honig fließet,  
Hat den Grund  
Und des Leidens herbe Schmach  
Durch den ersten Trunk versüßet.

*Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen: Könnet ihr denn nicht eine Stunde mit mir wachen? Wachtet und betet, daß ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach. Zum andernmal ging er hin, betete und sprach: Mein Vater, ist's nicht möglich, daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille.*

### CHORAL

**Was mein Gott will, das gscheh allzeit,  
Sein Will, der ist der beste,  
Zu helfen den' er ist bereit,  
Die an ihn gläuben feste.  
Er hilft aus Not, der fromme Gott,  
Und züchtiget mit Maßen.  
Wer Gott vertraut, fest auf ihn baut,  
Den will er nicht verlassen.**

*Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlags. Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen: Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, daß des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät. Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schwerten und mit Stangen von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: Welchen ich küssen werde, der ists, den greifet! Und als bald trat er zu Jesu und sprach: Gegrüßet seist du, Rabbi! Und küssete ihn. Jesus aber sprach zu ihm: Mein Freund, warum bist du kommen? Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.*

### ARIA

Happily will I reconcile myself  
To accepting [the] cross and cup;  
After all, I drink following the example of the Savior.  
For his mouth,  
Which flows with milk and honey,  
Has sweetened the cause—  
And the bitter humiliation—of suffering  
By the first draught.

*And he came to his disciples and found them asleep and declared to them: Were you unable, then, to stay awake with me for one hour? Stay awake and pray, lest you fall into temptation! The spirit is willing, but the flesh is weak. For a second time he went forward and prayed, declaring: My Father, if it is not possible for this cup to pass from me unless I drink it, then your will be done.*

### CHORALE

**What my God wills, that always be done;  
His will, it is [for] the best;  
He is prepared to save those  
Who believe in Him steadfastly.  
He saves [them] from anguish, this upright God,  
And chastises in [just] measure.  
Whoever trusts in God, and builds upon Him  
steadfastly,  
Him He will not abandon.**

*And he came and found them asleep again, and their eyes were heavy with sleep. And he left them and went forward once more and prayed for the third time, speaking the same words. Then he came to his disciples and declared to them: Oh! now you will sleep and rest? Behold, the hour is at hand when the Son of Man is given over into the hands of sinners. Get up, let us be going; behold, there he is, the one who betrays me. And while he was still speaking, behold Judas, one of the Twelve, came, and with him a great band with swords and with clubs, from the chief priests and the elders of the [Judean] people. And the betrayer had given them a sign, saying: "Whom I shall kiss, he is the one — seize him!" And immediately he approached Jesus and declared: Greetings to you, rabbi! And [he] kissed him. But Jesus declared to him: My friend, why have you come? Then they [the chief priests and elders] stepped forth and laid their hands on Jesus and seized him.*

## Text and Translations (continued)

### ARIA (ZION UND DIE GLÄUBIGEN)

So ist mein Jesus nun gefangen.  
Laßt ihn, haltet, bindet nicht!  
Mond und Licht  
Ist vor Schmerzen untergangen,  
Weil mein Jesus ist gefangen.  
Laßt ihn, haltet, bindet nicht!  
Sie führen ihn, er ist gebunden.

Sind Blitze, sind Donner in Wolken verschwunden?  
Eröffne den feurigen Abgrund, o Hölle,  
Zertrümmre, verderbe, verschlinge, zerschelle  
Mit plötzlicher Wut  
Den falschen Verräter, das mörderische Blut!

*Und siehe, einer aus denen, die mit Jesu waren, rekkete die Hand aus, und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm: Stekke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinst du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen. Zu der Stund sprach Jesus zu den Scharen: Ihr seid ausgegangen als zu einem Mörder, mit Schwerten und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten. Da verließen ihn alle Jünger und flohen.*

### CHORAL

O Mensch, beweine dein Sünde groß,  
Darum Christus seins Vaters Schoß

Äußert und kam auf Erden;  
Von einer Jungfrau rein und zart  
Für uns er hie geboren ward,  
Er wollt der Mittler werden.

Den Toten er das Leben gab  
Und legt darbei all Krankheit ab,  
Bis sich die Zeit herdrange,  
Daß er für uns geopfert würd,  
Trüg unsrer Sünden schwere Bürd  
Wohl an dem Kreuze lange.

### ARIA (ZION AND BELIEVERS)

Thus is my Jesus now captive.  
Leave him, stop, do not bind him!  
The moon and [its] light—anticipating death—  
Has descended in agony,  
Since my Jesus is captive.  
Leave him, stop, do not bind him!  
They lead him away; he is bound.

Are lightning and thunder vanished in clouds?  
Open up the fiery bottomless pit, o hell;  
Smash, ruin, swallow up, break to pieces  
With sudden fury  
That false betrayer, that murderous blood!

*And behold, one of those who were with Jesus, put his hand out [upon his sword], and struck the high priest's servant, cutting off one of his ears. Then Jesus declared to him: Put your sword in its place; for whoever takes up the sword, he shall perish by the sword. Or do you think that I could not request of my Father that he might send me more than twelve legions of angels? But how then would scripture be fulfilled? So it must go. At that hour Jesus declared to the bands [of chief priests, and elders]: You have gone out with swords and with clubs to ensnare me, as though to a murderer; yet daily in the Temple I have sat with you teaching, and you did not seize me. But all of this has taken place, that the scriptures of the prophets would be fulfilled. Then all the disciples abandoned him and fled.*

### CHORALE

O humankind, bewail your great sin,  
The cause of Christ's issuing from his Father's  
bosom

And coming upon the earth.  
Of a virgin pure and tender  
He was born here, for us—  
He wanted to become the mediator [between  
God and humankind].

The dead he gave life,  
And banished all illness besides,  
Until the time pressed on  
That he would be sacrificed for us,  
Bearing the heavy burden of our sin  
Long indeed upon the cross.

## Text and Translations (continued)

### PART II

#### ARIA (DIE GLÄUBIGEN UND ZION)

Ach, nun ist mein Jesus hin!  
Wo ist denn dein Freund hingegangen, O du  
    Schönste unter den Weibern?  
Ist es möglich, kann ich schauen?  
Wo hat sich dein Freund hingewandt?  
Ach! mein Lamm in Tigerklauen,  
Ach! wo ist mein Jesus hin?  
So wollen wir mit dir ihn suchen.  
Ach! was soll ich der Seele sagen,  
Wenn sie mich wird ängstlich fragen?  
Ach! wo ist mein Jesus hin?

#### III. Caiphas Haus

*Die aber Jesum gegriffen hatten, führten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammelt hatten. Petrus aber folgte ihm nach von ferne bis in den Palast des Hohenpriesters und ging hinein und setzte sich bei die Knechte, auf daß er sähe, wo es hinaus wollte. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis wider Jesum, auf daß sie ihn töteten, und funden keines.*

#### CHORAL

**Mir hat die Welt trüglich gericht'  
Mit Lügen und mit falschem Gdicht,  
Viel Netz und heimlich Strikke.  
Herr, nimm mein wahr in dieser Gfahr,  
Bhüt mich für falschen Tücken!**

*Und wiewohl viel falsche Zeugen herzutraten, funden sie doch keins. Zuletzt traten herzu zween falsche Zeugen und sprachen: Er hat gesagt: Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen. Und der Hohepriester stand auf und sprach zu ihm: Antwortest du nichts zu dem, das diese wider dich zeugen? Aber Jesus schwieg stille.*

#### RECITATIV

Mein Jesus schweigt  
Zu falschen Lügen stille,  
Um uns damit zu zeigen,  
Daß sein Erbarmens voller Wille  
Vor uns zum Leiden sei geneigt,

#### ARIA (BELIEVERS AND ZION)

Oh, now my Jesus is gone!  
Where then is your beloved gone, O you most  
    beautiful among women?  
Is it possible, can I [bear to] watch [this happen]?  
Where has your beloved turned to?  
Oh! My lamb in tiger-claws,  
Oh! Where is my Jesus gone?  
Hence we will seek him with you.  
Oh! What should I say to my soul  
When it anxiously questions me?  
Oh! Where is my Jesus gone?

#### III. Caiphas's palace

*But those who had seized Jesus led him to the high priest Caiaphas, where the scribal scholars and elders had gathered. But Peter followed him from a distance, up to the palace of the high priest, and went in and sat with the servants, so that he might see where this would end up. But the chief priests and elders and the entire council sought false testimony against Jesus, so that they might kill him; and [they] found none.*

#### CHORALE

**For me the world has deceitfully prepared,  
With lies and a false tale,  
Many nets and secret snares.  
Lord, attend to me in this danger;  
Guard me in the face of false malice!**

*And although many false testifiers stepped forward, still they found none [of the sort of testimony that could be made to stick]. At last, two false testifiers stepped forward and declared: He has said: "I am able to break down the Temple of God and build the same in three days." And the high priest stood up and declared to him: Do you answer nothing to what these ones are testifying against you? But Jesus remained silent.*

#### RECITATIVE

My Jesus remains silent  
At false lies,  
In order, by that, to show us  
That his merciful will  
Is inclined to suffer for us,

## Text and Translations (continued)

Und daß wir in dergleichen Pein  
Ihm sollen ähnlich sein  
Und in Verfolgung stille schweigen.

ARIA  
Geduld!  
Wenn mich falsche Zungen stechen.  
Leid ich wider meine Schuld  
Schimpf und Spott,  
Ei, so mag der liebe Gott  
Meines Herzens Unschuld rächen.

*Und der Hohepriester antwortete und sprach zu ihm: Ich beschwöre dich bei dem lebendigen Gott, daß du uns sagest, ob du seiest Christus, der Sohn Gottes? Jesus sprach zu ihm: Du sagests. Doch sage ich euch: Von nun an wirds geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels. Da zerriß der Hohepriester seine Kleider und sprach: Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehört. Was dünket euch? Sie antworteten und sprachen: Er ist des Todes schuldig! Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen: Weissage uns, Christe, wer ists, der dich schlug?*

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.**

*Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach: Und du warest auch mit dem Jesu aus Galiläa. Er leugnete aber vor ihnen allen und sprach: Ich weiß nicht, was du sagest. Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren: Dieser war auch mit dem Jesu von Nazareth. Und er leugnete abermal und schwur dazu: Ich kenne des Menschen nicht. Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro: Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich. Da hub er an, sich zu verfluchen und zu schwören: Ich kenne des Menschen nicht. Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm*

And that we in similar pain  
Should be like him  
And remain silent in persecution.

ARIA  
Patience!  
When false tongues stab me.  
Should I suffer, against my blame[worthiness],  
Disgrace and derision,  
Ah, then may our dear God avenge  
My heart's innocence.

*And the high priest answered, declaring to him: I adjure you by the living God that you say to us whether you are the Christ, the Son of God? Jesus declared to him: You say so. Yet, I say to you: From now on it will take place that you will behold the Son of Man sitting at the right [hand] of the Power and coming on the clouds of heaven. Then the high priest rent his clothing and declared: He has blasphemed God; what further need do we have of testimony? Behold, now you have heard his blasphemy of God. What does it seem to you? They answered, declaring: He is deserving of death! Then they [the chief priests] spewed forth in his face and struck him with fists. But some struck him in the face and declared: Prophecy for us, Christ: who is the one that struck you?*

CHORALE  
**Who has struck you so,  
My Salvation, and with torments  
Handled you so roughly?**  
**Indeed, you are not a sinner,  
Like we and our children;  
You know nothing of misdeeds.**

*But Peter sat outside, in the [courtyard of the] palace; and a maid approached him and declared: And you too were with that Jesus from Galilee. But he denied it before them all, declaring: I do not know what you are saying. But when he went out to the door, another [maid] saw him and declared to those who were [standing] there: This one too was with that Jesus of Nazareth. And he denied it once more, taking an oath to it: I do not know of the man. And after a little while, those who were standing there stepped forth and declared to Peter: Truly, you are also one of them; for your way of speaking betrays you. Then he started to curse at himself and to take an oath: I do not know of the man. And immediately the*

## Text and Translations (continued)

*sagte: Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen. Und ging heraus und weinete bitterlich.*

### ARIA

Erbarme dich,  
Mein Gott, um meiner Zähren willen!  
Schau hier,  
Herz und Auge weint vor dir  
Bitterlich.

### CHORAL

**Bin ich gleich von dir gewichen,  
Stell ich mich doch wieder ein;  
Hat uns doch dein Sohn verglichen**

**Durch sein Angst und Todespein.  
Ich verleugne nicht die Schuld;  
Aber deine Gnad und Huld  
Ist viel größer als die Sünde,  
Die ich stets in mir befinde.**

## IV. Christus vor Pilatum geführt

*Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesum, daß sie ihn töteten. Und bunden ihn, führten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, daß er verdammt war zum Tode, gereuete es ihn, und brachte herwieder die dreißig Silberlinge den Hohenpriestern und Ältesten und sprach: Ich habe übel getan, daß ich unschuldig Blut verraten habe. Sie sprachen: Was gehet uns das an? Da siehe du zu! Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen: Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld.*

### ARIA

Gebt mir meinen Jesum wieder!  
Seht, das Geld, den Mörderlohn,  
Wirft euch der verlorne Sohn  
Zu den Füßen nieder!

*cock crowed. Then Peter remembered the words of Jesus, when he said to him: "Before the cock has crowed, you will disavow me three times." And [Peter] went out and wept bitterly.*

### ARIA

Have mercy,  
My God, for the sake of my tears!  
Look here—  
Heart and eyes weep before you  
Bitterly.

### CHORALE

**If I am quick to turn away from You,  
I do, nevertheless, show up again;  
For us Your Son has certainly balanced the  
scales  
By his fear and death pains.  
I do not disavow the guilt;  
But Your grace and favor  
Is much greater than the sin  
That I always find within myself.**

## IV. Christ led before Pilate

*When morning arrived, however, all the chief priests and the elders of the [Judean] people held a council about Jesus, that they might kill him. And [they] bound him, led him forth and gave him over to the [Roman] governor, Pontius Pilate. When Judas, who had betrayed him, saw this, that he had been condemned to death, it made him remorseful, and [he] brought back the thirty pieces of silver to the chief priests and elders, declaring: I have done evil in having betrayed innocent blood. They declared: What has that got to do with us? You see to it, then! And he threw the pieces of silver into the Temple, got himself away from there, and went forth and hanged himself. But the chief priests took the pieces of silver and declared: It is not proper that we lay them in the treasury of [the Temple of] God, for it is blood money.*

### ARIA

Give me back my Jesus!  
Behold, the lost son throws down the money,  
The wages for murder,  
To your feet!

## Text and Translations (continued)

*Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Daher ist derselbige Akker genennet der Blutakker bis auf den heutigen Tag. Da ist erfüllet, das gesagt ist durch den Propheten Jeremias, da er spricht: Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat. Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach: Bist du der Jüden König? Jesus aber sprach zu ihm: Du sagests. Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm: Hörest du nicht, wie hart sie dich verklagen? Und er antwortete ihm nicht auf ein Wort, also, daß sich auch der Landpfleger sehr wunderte.*

### CHORAL

**Befiehl du deine Wege  
Und was dein Herze kränkt  
Der allertreusten Pflege  
Des, der den Himmel lenkt.  
Der Wolken, Luft und Winden  
Gibt Wege, Lauf und Bahn,  
Der wird auch Wege finden,  
Da dein Fuß gehen kann.**

*Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hieß Barrabas. Und da sie versammelt waren, sprach Pilatus zu ihnen: Welchen wollet ihr, daß ich euch losgebe? Barrabam oder Jesum, von dem gesaget wird, er sei Christus? Denn er wußte wohl, daß sie ihn aus Neid überantwortet hatten. Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen: Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen! Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabas bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen: Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben? Sie sprachen: Barrabam! Pilatus sprach zu ihnen: Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus? Sie sprachen alle: Laß ihn kreuzigen!*

*But they held a council and bought a potter's field with them for the burial of pilgrims. That is why this same field has been called the Field of Blood to this day. Thus is fulfilled what is said by the prophet Jeremiah, when he declares: "They have taken thirty pieces of silver, with which the Sold One was paid for, whom they bought from the children of Israel, and have given them for a potter's field, as the Lord has commanded me." But Jesus stood before the governor; and the governor questioned him, declaring: Are you the King of the Jews? But Jesus declared to him: You say so. And when he was accused by the chief priests and elders, he answered nothing. Then Pilate declared to him: Do you not hear how harshly they accuse you? And he answered him not to a word, such that even the governor was very surprised.*

### CHORALE

**Command your ways  
And whatever weighs down your heart  
To the most faithful caretaking  
Of the One who guides heaven.  
He who provides ways, course, and path for  
the clouds, air, and winds—  
He will also find [path]ways  
For your feet to go.**

*But during the Festival the governor was accustomed to releasing a prisoner to the [Judean] people, whom ever they wished. But at that time he had a prisoner, one notable above others, who was called Barrabas. And when they were gathered, Pilate declared to them: Whom do you wish that I release to you? Barrabas or Jesus, of whom it is said, "he is the Christ"? For he was well aware that they had given him over out of envy. And when he was sitting upon the judgment seat, his wife sent word to him: Have nothing to do with this righteous one; I have suffered much today in a [divinely revealed] dream because of him! But the chief priests and the elders convinced the [Judean] people that they should ask for Barrabas and destroy Jesus. Now then the governor answered, declaring to them: Of these two, whom do you wish that I should release to you? They declared: Barrabas! Pilate declared to them: What, then, should I do with Jesus, of whom it is said, "he is the Christ"? They all declared: Have him crucified!*

## Text and Translations (continued)

### CHORAL

**Wie wunderbarlich ist doch diese Strafe!  
Der gute Hirte leidet für die Schafe,  
Die Schuld bezahlt der Herre, der Gerechte,  
Für seine Knechte.**

*Der Landpfleger sagte: Was hat er denn Übels getan?*

### RECITATIV

Er hat uns allen wohlgetan,  
Den Blinden gab er das Gesicht,  
Die Lahmen macht' er gehend,  
Er sagt' uns seines Vaters Wort,  
Er trieb die Teufel fort,  
Betrübte hat er aufgerichtet',  
Er nahm die Sünder auf und an.  
Sonst hat mein Jesus nichts getan.

### ARIA

Aus Liebe,  
Aus Liebe will mein Heiland sterben,  
Von einer Sünde weiß er nichts,  
Daß das ewige Verderben  
Und die Strafe des Gerichts  
Nicht auf meiner Seele bliebe.

*Sie schriean aber noch mehr und sprachen: Laß ihn kreuzigen! Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel großer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach: Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu! Da antwortete das ganze Volk und sprach: Sein Blut komme über uns und unsre Kinder. Da gab er ihnen Barrabam los; aber Jesum ließ er geißeln und überantwortete ihn, daß er gekreuziget würde.*

### RECITATIV

Erbarm es Gott!  
Hier steht der Heiland angebunden.  
O Geißelung, o Schläg, o Wunden!  
Ihr Henker, haltet ein!  
Erweicht euch  
Der Seelen Schmerz,  
Der Anblick solches Jammers nicht?  
Ach ja! ihr habt ein Herz,  
Das muß der Martersäule gleich

### CHORALE

**How full of wonder is this punishment!  
The good shepherd suffers for the sheep;  
The Lord, the righteous one, pays for the guilt  
Of his servants.**

*The governor said: "What evil thing has he done, then?"*

### RECITATIVE

He has done good to us all:  
The blind he gave sight;  
The lame he made able to go about;  
He imparted to us his Father's word;  
He cast demons away;  
The distressed he has helped to their feet;  
He received and accepted sinners.  
Other than that, my Jesus has done nothing.

### ARIA

Out of love,  
Out of love my Savior wishes to die—  
Of one sin he knows nothing—  
So that eternal ruin  
And the punishment of the [Day of] Judgment  
Would not remain upon my soul.

*But they shouted out still more, declaring: Have him crucified! But when Pilate saw that he could do nothing—rather, that a very great commotion was developing—he took water and washed his hands before the people and declared: I am innocent of the blood of this righteous one—you see to it! Then the entire [Judean] people answered, declaring: His blood come over us and our children. Then he released Barrabas to them; but Jesus he had scourged, and gave him over [to the Roman soldiers], so that that he would be crucified.*

### RECITATIVE

God, have mercy!  
Here stands the Savior, bound.  
O scourging, o blows, o wounds!  
You executioners, halt!  
Does not  
The soul's agony,  
The sight of such misery soften you?  
Oh indeed! You [Roman soldiers] have a heart  
That must be like the torture column,



## Text and Translations (continued)

Und noch viel härter sein.  
Erbarmt euch, haltet ein!

ARIA

Können Tränen meiner Wangen  
Nichts erlangen,  
O, so nehmt mein Herz hinein!  
Aber laßt es bei den Fluten,  
Wenn die Wunden milde bluten,  
Auch die Opferschale sein!

*Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus und sammelten über ihn die ganze Schar und zogen ihn aus und legeten ihm einen Purpurmantel an und flochten eine dornene Krone und setzten sie auf sein Haupt und ein Rohr in seine rechte Hand und beugeten die Knie vor ihm und spotteten ihn und sprachen: Gegrüßet seist du, Jüdenkönig! Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.*

CHORAL

**O Haupt voll Blut und Wunden,  
Voll Schmerz und voller Hohn,  
O Haupt, zu Spott gebunden  
Mit einer Dornenkrone,  
O Haupt, sonst schön gezieret  
Mit höchster Ehr und Zier,  
Jetzt aber hoch schimpferet,  
Gegrüßet seist du mir!**

**Du edles Angesichte,  
Dafür sonst schrickt und scheut**

**Das große Weltgewichte,  
Wie bist du so bespeit;  
Wie bist du so erbleichet!  
Wer hat dein Augenlicht,  
Dem sonst kein Licht nicht gleicht,  
So schändlich zugericht'?**

### V. Leiden Christi am Kreuz

*Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus und zogen ihm seine Kleider an und führten ihn hin, daß sie ihn kreuzigten. Und indem sie hinausgin-*

And a great deal harsher still.  
Have mercy; halt!

ARIA

If my cheeks' tears cannot  
Obtain anything,  
O, then take in my heart!  
But let it also be, at the streaming—  
When the wounds [of Jesus] abundantly bleed—  
The sacrificial chalice [of the sacrament of  
Communion]!

*Then the governor's soldiers took Jesus with them into the hall of judgment, and the entire band [of Pilate's Roman soldiers] gathered about him, and undressed him and laid on him a purple cloak, and braided a crown of thorns and placed it upon his head; and [the soldiers] placed a reed in his right hand and kneeled before him, deriding him and declaring: Greetings to you, King of the Jews! And [the soldiers] spewed on him, and took the reed and struck his head with it.*

CHORALE

**O head full of blood and wounds,  
Full of agony and full of scorn;  
O head, bound in derision  
With a crown of thorns;  
O head — at other times adorned beautifully  
With highest honor and decoration,  
But now highly disgraced:  
My greetings to you!**

**You noble face—  
Before which, at other times, stands frightened  
and daunted**

**The great weight of the world—  
How you are bespattered;  
How you are gone pale!  
Who has blemished your eye's gleam—  
To which, at other times, no gleam is equal—  
So badly?**

### V. Christ's suffering on the cross

*And when they [the Roman soldiers] had ridiculed him, they undressed him of the cloak and dressed him in his [own] clothing, and led him forth, that they [themselves]*

## Text and Translations (continued)

*gen, funden sie einen Menschen von Kyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.*

### RECITATIV

Ja freilich will in uns das Fleisch und Blut  
Zum Kreuz gezwungen sein;  
Je mehr es unsrer Seele gut,  
Je herber geht es ein.

### ARIA

Komm, süßes Kreuz, so will ich sagen,  
Mein Jesu, gib es immer her!  
Wird mir mein Leiden einst zu schwer,  
So hilfst du mir es selber tragen.

*Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da ers schmekete, wollte ers nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und wurfen das Los darum, auf daß erfüllet würde, das gesagt ist durch den Propheten: Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen. Und sie saßen allda und hüteten sein. Und oben zu seinen Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: Dies ist Jesus, der Jüden König. Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen: Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz! Desgleichen auch die Hohenpriester spotteten sein samt den Schriftgelehrten und Ältesten und sprachen: Andern hat er geholfen und kann sich selber nicht helfen. Ist er der König Israel, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüstets ihn; denn er hat gesagt: Ich bin Gottes Sohn. Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.*

### [RECITATIV] (ZION)

Ach Golgatha, unselges Golgatha!  
Der Herr der Herrlichkeit muß schimpflich hier  
verderben,

*might crucify him. And as they were going out, they found a man from Cyrene named Simon; this one they compelled to bear his cross for him.*

### RECITATIVE

Yes surely, the flesh and blood in us wishes  
To be compelled to the cross;  
The more good it [the cross] does our soul,  
The more bitterly it is received.

### ARIA

"Come, sweet cross," I wish to say, then;  
My Jesus, just hand it over!  
If my suffering ever becomes too heavy to me,  
Then you will help me to bear it alone.

*And when they [the Roman soldiers] came to the place named Golgotha, which is in German "Schädelstätt" [in English, "Skull-Place"], they gave him vinegar mixed with gall to drink; and when he tasted it, he did not wish to drink it. But having crucified him, they [the Roman soldiers] parted his clothes and cast lots for them, so that what is said by the [psalms-writing] prophet would be fulfilled: "They have parted my clothing among themselves, and about my garment they have cast lots." And they sat there keeping guard over him. And above his head they [the soldiers] tacked up, written, the reason for his death, namely: "This is Jesus, the King of the Jews." And then two murderers were crucified with him, one on the right and one on the left. But those passing by blasphemed him, shaking their heads and declaring: You, who would destroy the Temple of God and build it in three days: save yourself! If you are God's Son, then get down from the cross! Similarly also the chief priests, along with the scribal scholars and elders, derided him, declaring: Others he [supposedly] has saved, and himself he cannot save. If he is the King of Israel, then he should get off the cross now and then we will believe him. He has trusted God—who may redeem him now, should He desire him—for he has said: "I am God's Son." Similarly also the murderers who were crucified with him reviled him.*

### [RECITATIVE] (ZION)

Oh Golgotha, hapless Golgotha!  
Here the Lord of glory must disgracefully be  
ruined;

## Text and Translations (continued)

Der Segen und das Heil der Welt  
Wird als ein Fluch ans Kreuz gestellt.  
Der Schöpfer Himmels und der Erden  
Soll Erd und Luft entzogen werden.  
Die Unschuld muß hier schuldig sterben,  
Das gehet meiner Seele nah;  
Ach Golgotha, unselges Golgotha!

### ARIA À DUETTO (ZION UND DIE GLÄUBIGEN)

Sehet, Jesus hat die Hand,  
Uns zu fassen, ausgespannt,  
Kommt! — Wohin? — in Jesu Armen  
Sucht Erlösung, nehmt Erbarmen,  
Suchet! — Wo? — in Jesu Armen.  
Lebet, sterbet, ruhet hier,  
Ihr verlassnen Küchlein ihr,  
Bleibet — Wo? — in Jesu Armen.

*Und von der sechsten Stunde an war eine Finsternis über das ganze Land bis zu der neunten Stunde. Und um die neunte Stunde schrie Jesus laut und sprach: Eli, Eli, lama asabthani? Das ist: Mein Gott, mein Gott, warum hast du mich verlassen? Etliche aber, die da stunden, da sie das hörten, sprachen sie: Der rufet dem Elias! Und bald lief einer unter ihnen, nahm einen Schwamm und füllte ihn mit Essig und stekete ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen: Halt! laß sehen, ob Elias komme und ihm helfe? Aber Jesus schrie abermal laut, und verschied.*

### CHORAL

**Wenn ich einmal soll scheiden,  
So scheid nicht von mir,  
Wenn ich den Tod soll leiden,  
So tritt du denn herfür!  
Wenn mir am allerbängsten  
Wird um das Herze sein,  
So reiß mich aus den Ängsten  
Kraft deiner Angst und Pein!**

*Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen, die da schliefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten*

The blessing and the Salvation of the world  
Is set up on the cross as [if] a curse.  
The creator of heaven and earth  
Shall be withdrawn from earth and air.  
Here innocence must die guilty;  
This disturbs my soul;  
Oh Golgotha, hapless Golgotha!

### ARIA À DUETTO (ZION AND BELIEVERS)

Behold, Jesus has stretched out his hand  
To grab us up;  
Come!—wherein?—in Jesus' arms  
Seek redemption, take mercy;  
Seek!—where?—in Jesus' arms.  
Live, die, rest here,  
You abandoned chicks, you;  
Remain—where?—in Jesus' arms.

*And from the sixth hour on, there was a darkness over the entire land, until the ninth hour. And at the ninth hour, Jesus shouted out loudly, declaring: Eli, Eli, lama asabthani? That is: "My God, my God, why have you abandoned me?" But some who were standing there, when they heard that, they declared: He is calling to Elijah! And promptly one among them ran and took a sponge and filled it with vinegar, and put it upon a reed, and slaked him. But the others declared: Wait! let us see: might Elijah come and save him? But Jesus again shouted out loudly, and expired.*

### CHORALE

**When once I should depart,  
Then do not depart from me;  
When I should suffer death,  
Then do make your appearance!  
When in my heart I feel the most afraid,  
Then tear me out of my fears  
By virtue of your fear and pain!**

*And behold, 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 [Messiah-expecting] saints who were "sleeping" there [in the graves] arose and went out of the graves after his resurrection and came into the holy city and appeared to many. But when the captain and those who were with*

## Text and Translations (continued)

*Jesum, da sie sahen das Erdbeben und was da geschah, erschrecken sie sehr und sprachen: Wahrlich, dieser ist Gottes Sohn gewesen. Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa und hatten ihm gedienet, unter welchen war Maria Magdalena, und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi.*

### VI. Christus begraben

*Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.*

#### RECITATIV

Am Abend, da es kühle war,  
Ward Adams Fallen offenbar;  
Am Abend drückt ihn der Heiland nieder.  
Am Abend kam die Taube wieder  
Und trug ein Ölblatt in dem Munde.  
O schöne Zeit! O Abendstunde!  
Der Friedensschluß ist nun mit Gott gemacht,  
Denn Jesus hat sein Kreuz vollbracht.

Sein Leichnam kömmt zur Ruh,  
Ach! liebe Seele, bitte du,  
Geh, lasse dir den toten Jesum schenken,  
O heilsames, o köstlichs Angedenken!

#### ARIA

Mache dich, mein Herze, rein,  
Ich will Jesum selbst begraben.  
Denn er soll nunmehr in mir  
Für und für  
Seine süße Ruhe haben.  
Welt, geh aus, laß Jesum ein!

*Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen, und wälzete einen großen Stein vor die Tür des Grabes und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die satzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen: Herr,*

*him safeguarding Jesus saw the earthquake and what was taking place there, they were exceedingly frightened and declared: Truly, this one was God's Son. And there were many women looking on, from afar, who had followed [Jesus] from Galilee and served him, among whom was Mary Magdalene, and Mary (the mother of James and Joses), and the mother of the children of Zebedee.*

### VI. Christ buried

*But in the evening, there came a rich man from Arimathea, called Joseph, who was also a disciple of Jesus; he went to Pilate and asked him for Jesus' corpse. Then Pilate commanded that it should be given to him.*

#### RECITATIVE

In the evening, when it was cool,  
[The reality of] Adam's Fall became obvious;  
In the evening the Savior overwhelmed him.  
In the evening the dove came back,  
Bearing an olive leaf in its mouth.  
O beautiful time! O evening hour!  
The peace-treaty is now made with God,  
For Jesus has accomplished his [Godly aims in  
dying on the] cross.  
His corpse comes to rest;  
Oh! Dear soul, ask for the favor:  
Go, let the deceased Jesus be bestowed to you;  
O wholesome, o precious [body, a blessed]  
memory!

#### ARIA

Make yourself pure, my heart;  
I wish to bury Jesus [inside my heart] myself.  
For within me shall he now,  
Ever and ever,  
Have his sweet rest.  
World, get out [of my heart]; let Jesus in!

*And Joseph took the body and wrapped it in a clean linen shawl and laid it in his own new grave, which he had had hewn in a rock; and [he] rolled a great stone before the door of the grave, and went away. But Mary Magdalene was there and the other Mary, sitting over against the grave. When the next day arrived, the one that followed after the day of preparation [for the sabbath], the chief priests and Pharisees all came together to Pilate, declar-*

## Text and Translations (continued)

wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn und sagen zu dem Volk: Er ist auferstanden von den Toten, und werde der letzte Betrug ärger denn der erste! Pilatus sprach zu ihnen: Da habt ihr die Hüter; gehet hin und verwahrets, wie ihrs wisset! Sie gingen hin und verwahreten das Grab mit Hütern und versiegelten den Stein.

[RECITATIV] (ZION UND DIE GLÄUBIGEN)

Nun ist der Herr zur Ruh gebracht.

Mein Jesu, gute Nacht!

Die Müh ist aus, die unsre Sünden ihm gemacht.

Mein Jesu, gute Nacht!

O selige Gebeine,

Seht, wie ich euch mit Buß und Reu beweine,

Daß euch mein Fall in solche Not gebracht!

Mein Jesu, gute Nacht!

Habt lebenslang

Vor euer Leiden tausend Dank,

Daß ihr mein Seelenheil so wert geacht'

Mein Jesu, gute Nacht!

ARIA TUTTI

Wir setzen uns mit Tränen nieder

Und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh! Ruhet sanfte, ruhet wohl!

Ruht, ihr ausgesognen Glieder!

Euer Grab und Leichenstein

Soll dem ängstlichen Gewissen

Ein bequemes Ruhekissen

Und der Seelen Ruhstatt sein.

Höchst vergnügt schlummern da die Augen ein.

ing: Lord [Pilate], we have borne in mind that when he was still living this deceiver declared: "I will be resurrected again after three days." Command therefore that the grave be secured until the third day, lest his disciples come and steal him and say to the [Judean] people: "He is resurrected from the dead," and [then] the final sham may be worse than the first! Pilate declared to them: In such a case, you [may] have the guards; go forth and make it [as] secure as you know how! They [the chief priests and Pharisees] went forth and secured the grave with [Roman] guards and [they] sealed the stone.

[RECITATIVE] (ZION AND BELIEVERS)

Now the Lord is laid to rest.

My Jesus, good night!

The toil is over that our sins [have] caused him.

My Jesus, good night!

O blessed bones [of Jesus],

Behold, how I bewail you with penitence and remorse—

[To think] that my fall [into sin, too, has] brought you to such anguish!

My Jesus, good night!

[You bones, please] have lifelong [from me]

A thousand thanks for your suffering,

For having valued the salvation of my soul so highly.

My Jesus, good night!

ARIA TUTTI

With tears we sit down

And call to you in the grave:

"Rest softly, softly rest!"

Rest, you completely worn-out members!

Your grave and tombstone

Shall be to our anxious conscience

A comfortable resting cushion

And the soul's resting place.

There our eyes fall into slumber with highest pleasure.

Translated by Michael Marissen

# Translations and the Modern Passion Listener

Daniel R. Melamed

The transfer of the *St. Matthew Passion* out of the Good Friday liturgy into the concert hall (first in 1829 in Berlin under Felix Mendelssohn) was just the start of its adaptation to the modern world. One familiar element today was not part of the work's original presentation in 1727: Many English-speaking listeners today choose to follow a performance from a printed translation. The result in some ways resembles the experience of a listener in the 18th century but in some respects has the potential to change the focus of our listening.

The relatively well-to-do segment of Leipzig society that attended services in the St. Thomas and St. Nicholas Churches could purchase printed librettos of the vocal-instrumental works performed there. A few printed texts of weekly cantatas survive, and we suspect that passion librettos were also available, as they were in other German cities. Until just a few years ago nobody had ever seen such a document from Bach's Leipzig. We did have reprinted librettos for the *St. Matthew Passion*, BWV 244, and the *St. Mark Passion*, BWV 247, that appeared in retrospective anthologies of poetry by the works' librettist Christian Friedrich Henrici ("Picander"). These are literary presentations, not liturgical documents, but there is a good chance that they looked very much like the original librettos that are not known to survive.

The anthologized text of the *St. Mark Passion* offers the complete gospel narrative along with the chorale stanzas and new poems the librettist interpolated. Though Bach's musical setting of this libretto unfortunately does not survive, the text shows that, compared to the *St. Matthew* and *St. John Passions*, this work contained fewer arias based on new poetry (only six, plus the opening and closing choral arias, with no orchestrally-accompanied recitatives), and proportionally more chorale stanzas. The emphasis in this libretto was on the placement and significance of a smaller number of interpolations, most of them chorales, rather than

on poetic elaboration. The discovery a few years ago of an original libretto for the *St. Mark Passion* from 1744, which looks exactly like the reprint, confirmed that Leipzig listeners saw the text in this layout, with the complete gospel narrative along with the interpolated commentaries.

The libretto of the *St. Matthew Passion* is constructed somewhat differently. Of course it, too, is built around a gospel narrative, but also contains numerous short lyric poems meant to be set as solo arias. Many of those are paired with longer poems in blank verse intended to be set as orchestrally-accompanied solo recitatives, for example the *accompagnato* "Er hat uns allen wohl getan" that precedes the aria "Aus Liebe will mein Heiland sterben." Some of the new poems are cast as dialogues between two allegorical figures, Daughter Zion and a Believing Soul, whereas others are in anonymous voices. Overall the new poetic movements are more numerous, weightier and more complex, and play a much larger role in the libretto than in the *St. Mark Passion*, where chorales dominate. Bach's *St. John Passion*, BWV 245, falls somewhere in between, with a closer balance of chorales and new poetry.

We do not have an original printed libretto of the *St. Matthew Passion* but do have that anthologized reprint, and the presentation there reflects a different emphasis in the text and its musical setting compared to the *St. Mark Passion*. The print omits the gospel narrative, giving only the newly-written poems that Bach set as solo arias, duets, and framing ensemble arias for chorus. In this presentation of the text, brief cues introduce each piece of new poetry and point the reader to the moments in the passion narrative upon which it comments. For example, the aria "Erbarme dich" is labeled "When Peter cries." Nor are the chorales mentioned, not even by the first lines of the chosen stanzas, a common shorthand in 18th century librettos. The only exception is the verse of "O Lamm Gottes, unschuldig" that

## Translations and the Modern Passion Listener (continued)

is part of the design of the opening movement.

This partial presentation of the text, omitting the gospel and the chorales, focuses the attention of the reader and listener decisively on the new poetry and on two responses to it almost certainly intended by poet and composer: contemplation and emotional engagement. The contemplative element lies in the poet's aim of encouraging reflection on the meaning of the passion story for the contemporary believer; many of the new texts are in the first person (I, me, mine, we, us, ours) and can be read as drawing the listener into the narrative. In fact reflection on the passion narrative was at the head of Luther's guidance for the believer's encounter with the story. This is why so many poetic texts interpolated into passion settings begin with commands like "betrachte," "erwäge," or "besinne dich," words that all urge reflection, or (like the opening movement of the *St. Matthew Passion*) instructions to "come" and "see."

The emotional element starts with the expressive poetic language of the new texts but lies particularly in Bach's musical settings of them as accompanied recitatives and arias. These types were borrowings from 18th-century opera; they appeared at moments when the plot was interrupted for expressions of characters' emotional states, and sought to move the affections (that is, change the emotional state) of the listener. Some types were conventional, like the rage aria "Gebt mir meinen Jesum wieder" or the lament "Erbarme dich," designed to provoke particular responses.

On the other hand, most of Bach's musical setting of the gospel words, however vivid, is more concerned with the delivery of the story than with its interpretation and expression. (Some of the choral numbers that set the words of groups do go further; this has been a particular point of contention in modern debates about potentially problematic sentiments in passion settings, some of which are expressed in vehement and affective ways in choruses.) Like the narrative, the chorale stanzas were familiar, and most of

Bach's settings are musically neutral, aiming to present the established tunes and their words in a straightforward way. Overall, the settings of most of the gospel narrative and of the chorales probably did not strike contemporary listeners as particularly moving by their musical design, and these pieces were relatively generic from passion setting to passion setting.

The new poetic texts set as arias and recitatives, in contrast, were distinguishing features of particular passion settings. They encouraged the contemplation of the significance of the story to the modern believer, and used conventional musical tools to produce a personal and emotional responses. We cannot be certain how Bach and Picander's listeners approached the *St. Matthew Passion*, but the construction of the text and music strongly suggest that the recitative and aria settings of poetry were the focus of the listening experience. The narrative was infinitely familiar, as were most of the hymn stanzas; the poetry and its affective musical settings were new.

It is thus possible that the anthologized text of the *St. Matthew Passion* that offers just the new poetry of recitatives and arias represented not only a space-saving way to reprint the libretto but also an early 18th century mode of listening, one that focused on the theological and affective import of the moments at which the narrative broke off for commentary. That is, it points to a particular reflective way of experiencing the passion.

What about listeners today, translation in lap? Many listeners are unlikely to understand the sung German text, so an English-language version certainly helps bridge a gap. It should be said, though, that we do not know how well Bach's listeners would have made out the sung words of new poetry; the acoustics of Bach's churches combined with the complexity of the musical settings probably made a printed text helpful even to native speakers. In this regard, having a text in a present-day performance really is not so different from the eighteenth-century

## Translations and the Modern Passion Listener (continued)

experience of the work, at least for those who purchased a libretto. (Bach probably hoped they did buy one; in Germany, profits from the sale of church music texts typically went to the music director.) But a full translation could present a different view of the work because a complete text arguably emphasizes the narrative gospel text. One reason is the sheer amount of gospel prose compared to other texts. Another is that like in an opera performance with supertitles or a movie with subtitles, we are used to reading English words primarily as guides to plot and story, learning from them what is happening more than what is felt. A translation might lend itself better to following the narrative than to supporting the contemplative and reflective moments in the passion setting. So experiencing the *St. Matthew Passion* mediated through a full printed translation might throw the emphasis onto the narrative rather than onto the arias and accompanied recitatives. This is, of course, the opposite of what is suggested by the work's reprinted libretto.

There is also the problem of comprehension. The narrative is relatively straightforward factually. Of course its details have been the topic of millennia of interpretation, but the libretto's relation of the actions and words of the various characters is comparatively easy to understand. Many listeners, whatever their religious upbringing, will have an ear for scriptural prose that makes the gospel text more or less recognizable in its type, and for some the telling of the story itself is familiar.

The poetry, on the other hand, is stylistically alien, baroque in its language and metaphors, and obscure in its theology. How many modern readers, for example, will know what to make of the aria "Können Tränen meiner Wangen" and its hope that the speaker's heart will serve as the sacrificial vessel (*Opferschale*) to collect the blood streaming from Jesus's scourging wounds (if, that is, the speaker's tears do not suffice to salve them)? Even a translation does not really help bridge the gap of language and theology; most of the eighteenth-century significance of the poetic texts is probably lost on a modern reader-listener (in English or in

German), effectively emphasizing the much more graspable narrative by default and leading to a different way of listening.

There is no correct way to perform a musical work and no correct way to listen to it—we have learned this the hard way after any number of attempts to recreate "authentic" experiences. With or without a text to follow there are multiple ways to hear the *St. Matthew Passion*. At the least, a printed translation lets us hold up our experience of the work against that of a listener in the piece's own time—and to reflect on ways in which they those experiences were both similar and different.

### Daniel R. Melamed

Daniel R. Melamed is professor of musicology at the Indiana University Jacobs School of Music. His book *Hearing Bach's Passions* (Oxford University Press), now in an updated paperback edition, is designed for general readers and discusses Bach's passions today against the background of their presentations in the eighteenth century. His most recent book, *Listening to Bach: the Mass in B Minor and the Christmas Oratorio* (Oxford), also for general readers, takes up issues of listening and is illustrated with many recorded examples.



# Dana Marsh, Artistic Director



**Dana Marsh's** 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.

Acclaimed by the *Los Angeles Times* as “an energetic and persuasive conductor,” and by *The Washington Post* as “a superb choral conductor, energetic and precise,” Marsh has enjoyed fruitful collaborations with the Studio de musique ancienne de Montréal, Cappella Romana, Magnificat (UK), the Choir of St. Thomas Fifth Avenue, Musica Angelica Baroque Orchestra, Portland Baroque Orchestra, the Indianapolis Baroque Orchestra, and the London Mozart Players, among others. While living and studying in the UK, he founded the ensemble Musica Humana Oxford (2001–2008), which toured the US to critical praise “... pleasing to the ear and satisfying to the soul,” *LA Times*.

Recent and forthcoming guest-conducting engagements include two performances of Bach's *St. Matthew Passion* in New York, where Marsh directed the first-ever collaboration between the choirs of Saint Thomas Fifth Avenue and Trinity Wall Street, along with the Trinity Baroque and New York Baroque Incorporated orchestras. In June, he will direct the Choir of Trinity Cathedral Portland with the Portland Baroque Orchestra featuring works by Handel and Purcell, and in July he appears at the Lamèque International Baroque Music Festival in Canada, directing cantatas of Bach and Telemann.

Cited by *The New York Times* as “a powerful and expressive countertenor,” Marsh's Bach aria study was undertaken with Max Van Egmond in Amsterdam. He worked as a vocal soloist and consort singer in the U.S. and the U.K. (1992–2008), performing 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 completing his doctoral research at Oxford, Marsh sang regularly with the Choir of New College, performing in numerous collaborations with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra, recording fifteen 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. 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 Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum and Public Radio International.

# Meet the Artists



Born in amiskwaciwâskahikan (Edmonton, Canada), **Jonathon Adams** is an Indigenous (Cree-Métis) baritone. In concert, they have appeared as a soloist with Sigiswald Kuijken, Hans-Christoph Rademann, Helmut Rilling, Václav Luks, Ensemble BachPlus, Vox Luminis, il Gardellino, and B'Rock Orchestra at Opera-Ballet Flanders. In 2021 Jonathon was named the first ever artist-in-residence at Early Music Vancouver.

Future solo engagements include performances with Tafelmusik Baroque Orchestra under Masaaki Suzuki, the Ricercar Consort and Collegium Vocale Gent, Il Gardellino, Les Voix Humaines, Studio de musique ancienne de Montréal, Servir Antico, and the Portland Baroque Orchestra. 2022 will see the world premiere of Adams's performance piece *nipahimiw* with Susie Napper and Catalina Vicens at venues across Canada. Jonathon is a featured soloist in the acclaimed film *Messiah/Complex* produced by Against the Grain Theatre and the Toronto Symphony Orchestra.

During 2020 and 2021 Jonathon held a fellowship with the Netherlands Bach Society. Jonathon was a core member of Amsterdam Baroque Orchestra & Choir for many years, appearing regularly with this ensemble around the world. Recent career highlights include a solo debut at the Bruges Concertgebouw in Purcell's *Ode to St. Cecilia*, Bach cantatas at Snape Maltings Concert Hall, and concerts with Amsterdam Baroque in China, Japan, and at the Château de Versailles.

Jonathon is based in Canada and The Netherlands. They have attended the Royal Academy of Music (London), the Conservatorium van Amsterdam, and the Victoria Conservatory of Music, where they studied with Nancy Argenta. Jonathon also studied privately with Dame Emma Kirkby and Edith Wiens, at the Dutch National Opera Academy. Jonathon studied with Rosemary Joshua and Olivier Lallouette.

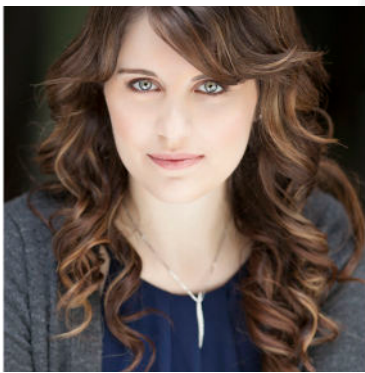


British-German tenor **Rufus Müller** was acclaimed by *The New York Times* following a performance in Carnegie Hall as "...easily the best tenor I have heard in a live *Messiah*." He is celebrated as the Evangelist in Bach's *Passions*, his unique dramatic interpretation of this role confirming his status as one of the world's most sought-after performers ("a sensational Evangelist," *The New York Times*). Rufus is also a leading recitalist, performing worldwide with pianist Maria João Pires, notably on tour in Spain, Germany, and Japan with Schubert's *Winterreise*. The pre-pandemic season included Bach *Passions* and Handel *Messiah* in New York, Charleston, Washington DC, Carmel Bach Festival, Royal Albert Hall (London), and Canterbury Cathedral; Bach's *Christmas Oratorio* in

Washington; Britten's Owen *Wingrave* in New York; Ottavio in Mozart's *Don Giovanni* in Tokyo; *Winterreise* with pianist Kayo Iwama in Bard's Fisher Center and in Boston; as well as recitals and masterclasses in Japan. For the Beethoven 250th anniversary year, Rufus's recording of Beethoven's Scottish folksong arrangements, *O Sweet Were the Hours*, was issued on Rubicon Classics. This season he will sing with Boston Baroque, perform concerts and masterclasses in Canada, and sing *Messiah* in New York. Rufus is also the featured singer in BBC Radio's series *Tales from the Stave*, discussing the original *Winterreise* manuscript in New York's Morgan Library.

Rufus was a choral scholar at New College, Oxford. In 1985 he won first prize in the English Song Award in Brighton, and in 1999 was a prize winner in the Oratorio Society of New York Competition. He is Associate Professor of Music at Bard College.

## Meet the Artists (continued)



Hailed by *The Washington Post* for her “supple, haunting soprano,” **Katelyn G. Aungst** performs as a featured soloist and chorister with intelligence, “particular purity of tone” (*San Francisco Classical Voice*), and grace. Her choral and chamber experiences boast recording Dame Ethel Smyth’s *The Prison* with the Experiential Orchestra & Chorus (2021 Grammy Award for Best Classical Solo Vocal Album), and performances with Clarion Music Society, Oregon Bach Festival, Third Practice, the Basilica of the National Shrine of the Immaculate Conception, Ensemble Altera, and Three Notch’d Road. She has soloed with the American Bach Soloists (*St. Matthew Passion*), Washington Bach Consort (*St. John Passion*), the Nashville Symphony Orchestra (*Messiah*), the City Choir of Washington (*Solomon, Dona Nobis Pacem, Lord Nelson Mass*), the Washington Master Chorale (*Out of the Ashes of Holocaust* [premiere]), and the Peabody Symphony Orchestra (*Harmoniemesse, Great Mass in C Minor*).

Theatrical highlights include the titular role in Purcell’s *Fairy Queen* and Norina in *Don Pasquale*. Ms. Aungst spent six years teaching in the Montgomery County Public Schools and served as the Assistant Artistic Director of the Six Degree Singers, a community choir based in Silver Spring, MD, from 2013 to 2019. She currently serves on the artistic committee for Third Practice.



**Mischa Bouvier** is widely regarded as a singer of keen musicality and unique beauty of tone, and continues to garner critical acclaim for a diverse career that includes concerts, recitals, staged works, and recordings. Mischa made his Lincoln Center debut at Alice Tully Hall in a performance of Jocelyn Hagen’s *amass* with Musica Sacra under the direction of Kent Tritle, and his Carnegie Hall debut at Weill Recital Hall in recital with pianist Yegor Shevtsov. Other notable performances include *St. Matthew Passion* (arias) with Iván Fischer and the Orchestra of St. Luke’s at Stern Auditorium; Rodgers & Hammerstein’s *Carousel* (Jigger Craigin) with Keith Lockhart and the Boston Pops at Symphony Hall in Boston; Pärt’s *Passio* (Evangelisti) for the Collected Stories series at Zankel Hall, curated by David Lang; *St. Matthew Passion* (Jesus) at the Festival Casals de Puerto Rico, conducted by Helmuth Rilling; *St. John Passion* (Pilate and arias) with the Saint Thomas Choir of Men and Boys, under the direction of John Scott; *Messiah* with the Orquesta Sinfónica de Puerto Rico in San Juan, under the direction of Maximiano Valdés; Handel’s *La resurrezione* (Lucifer) with the Helicon Ensemble at Yale University and the Morgan Library & Museum; Fauré’s *Requiem* and Vaughan Williams’s *Five Mystical Songs* with the Princeton Glee Club; Gordon Getty’s *Plump Jack* (Bardolph and Chief Justice) at the Ángela Peralta Theater in Mazatlán, Mexico; Monteverdi’s *L’Orfeo* (Plutone) with Apollo’s Fire in Cleveland, Ann Arbor, and California; and the world premiere of *El Mesías* with Bach Collegium San Diego in Tijuana. Mischa grew up in Alabama and lives on Long Island, New York.



Recognized for her “velvety legato and embracing warmth of sound” (*Washington Classical Review*) and “lyric-mezzo of uncommon beauty” (*The Washington Post*), mezzo-soprano **Kristen Dubenion-Smith** enjoys an active performing career in oratorio and sacred vocal chamber music, specializing in music of the Medieval, Renaissance and Baroque eras.

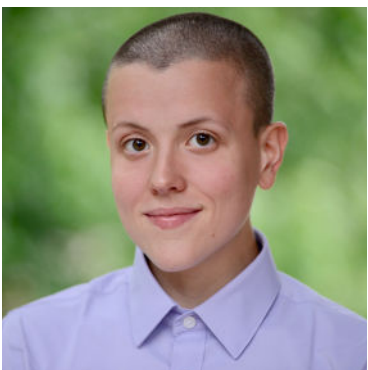
Ms. Dubenion-Smith performs works by Bach regularly with the Washington Bach Consort, the Washington National Cathedral Baroque Orchestra, the Clarion Choir, and the Dryden Ensemble. Originally from Michigan, Ms. Dubenion-Smith attended Alma College (Bachelor of Music) before moving to Maryland to complete her studies at the Peabody Conservatory of Music (Master of Music) in Baltimore.



Praised for “clarion high notes placed with unfailing precision,” (*Washington Classical Review*), tenor **Matthew Hill** is a versatile performer who excels in opera, oratorio, art song, and musical theatre. Highly regarded for his interpretations of Bach, Matthew’s Evangelist was praised by the *Washington Post* for “deliver[ing] the Gospel texts with agile conviction.” Matthew has appeared as a concert soloist with ensembles including the Baltimore Symphony Orchestra, Boston Pops, Washington National Cathedral, American Bach Soloists, Washington Bach Consort, and The Thirteen, in repertoire including Bach’s Mass in B Minor and *St. Matthew* and *St. John Passions*, Handel’s *Messiah* and *Israel in Egypt*, Mozart’s *Requiem*, Britten’s *Serenade for Tenor, Horn, and Strings*, and Stravinsky’s *Les Noces*.

Additionally, Matthew is a founding member of the Polyphonists and a member of the US Air Force Singing Sergeants.

Matthew’s stage credits include *Candide* (cover, *Candide*) with Washington National Opera, Older brother in *Dead Man Walking* (Washington National Opera), Jack in *Into the Woods* (Annapolis Opera), Marcellus in Ambroise Thomas’s *Hamlet* (Washington Concert Opera), Parpignol in *La Bohème* (Wolf Trap Opera), Tamino in *Die Zauberflöte* (Maryland Opera Studio and Siena Music Festival), Don Ottavio in *Don Giovanni* (Maryland Opera Studio), and Damon in *Acis and Galatea* (New Dominion Chorale). Matthew was awarded first place in the Bethlehem Bach Young American Singers Competition, first place at the National Association of Teachers of Singing Artist Awards, and was a prizewinner at the Metropolitan Opera National Council Middle Atlantic Regional Competition, Oratorio Society of New York Competition, the Lotte Lenya Competition, the National Society of Arts and Letters Dorothy Lincoln-Smith Voice Competition, Choralis Young Artist Competition, and the Vocal Arts DC Art Song Competition. Matthew holds degrees from the University of Maryland, College Park.



**Elijah McCormack**, male soprano, has performed both opera and concert works all over the country, garnering praise for his “radiant soprano” (*Dallas Morning News*) and “luminosity” (*Washington Post*). He has performed as a soloist and ensemble member in programs such as the Washington Bach Consort’s Christmas Oratorio, the American Bach Soloists’ *St. Matthew Passion* by Johann Theile, and twice in the Dallas Bach Society’s *St. John Passion*. On the opera stage, he most recently originated the gender-expansive role of Bell\* Cohen in the world premiere of *Nighttown* with Lowell House Opera, and previously sang Miles in *The Turn of the Screw* with IlluminArts Miami. He has also appeared as a young artist at the Boston Early Music Festival and the American Bach Soloists Academy. Elijah

received his master’s degree in historical performance at Indiana University in 2019, where he studied with Steven Rickards, performed as a soprano soloist in the Historical Performance Institute’s *St. John Passion*, and sang roles in *Giulio Cesare* (Tolomeo) and *Hänsel und Gretel* (Dewman). He graduated from Skidmore College in 2016 with a bachelor’s degree in studio art, having also studied voice with Sylvia Stoner-Hawkins, and made his operatic debut as Arsamenes in Handel’s *Serse*.



Noted for his “shimmering voice” (*BachTrack*), American countertenor **Reginald Mobley** is highly sought after for Baroque, Classical and modern repertoire. Reginald leads a very prolific career in the United States, where he resides. In March 2020, he became the first ever programming consultant for the Handel & Haydn Society following several years of leading H+H in his community engaging Every Voice concerts. He holds the position of Visiting Artist for Diversity Outreach with the Baroque ensemble Apollo’s Fire. Reginald is a regular guest with Cantata Collective, Musica Angelica, Agave Baroque, Charlotte Bach Akademie, Seraphic Fire, Quodlibet, Pacific Music Works, Bach Collegium San Diego, San Francisco Early Music Society, and Philharmonia Baroque Orchestra. Recent engagements

## Meet the Artists (continued)

have included concerts and recordings with organisations such as Opera Lafayette, Blue Heron, and Chatham Baroque.

In Europe, his career is expanding. In the UK, he has toured with the Monteverdi Choir and English Baroque Soloists, performed with the Royal Scottish National Orchestra, Academy of Ancient Music, and is due to make his debut with the City of Birmingham Symphony Orchestra in June 2022. He has been invited to perform with the OH! (Orkiestra Historycsna) in Poland and the Vienna Academy in Austria (Musikverein), he gave a recital with a program of spirituals at the Musée d'Orsay in Paris, and has toured with the Freiburger Barockorchester under Kristian Bezuidenhout, the Balthasar Neumann Chor & Ensemble, and the Bach Society in Stuttgart.

In autumn 2021, Reginald performed the role of Ottone in *L'incoronazione di Poppea* with the Budapest Festival Orchestra, *Stabat Mater* with Seraphic Fire, and ended the year performing Handel's *Messiah* with the Chicago Symphony Orchestra. In 2022 Reginald will make appearances at Los Angeles Walt Disney Hall and Carnegie Hall, and the following year will be touring Australia with Bach Akademie Australia.

His recordings have been received with great critical acclaim, most recently for his work on *A Lad's Love* with Brian Giebler on BRIDGE 9542 label, which has been nominated for a Grammy Award for Best Classical Solo Vocal Album; and *American Originals* with Agave Baroque, recorded with Acis Productions, which has also been nominated for a Grammy Award. He features on several albums with the Monteverdi Choir and Sir John Eliot Gardiner, including a recording of Bach's *St. Matthew Passion* and *Magnificat*. His own projects include *Peace In Our Time* on the VGo Recordings label with Agave Baroque, and he also looks forward to making his solo recording debut with Alpha Classics, entitled *Spirituals*, to be released in 2022.



**Jacob Perry, Jr.**, has been praised for his “gorgeous and stylish” (*Cleveland Classical*) interpretations of Renaissance and Baroque repertoire. He has been featured as a soloist with Apollo’s Fire, Choralis, the City Choir of Washington, Handel Choir of Baltimore, Portland Baroque Orchestra, Tempesta di Mare, and the Washington Bach Consort. 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, 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 in Washington, DC.

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.

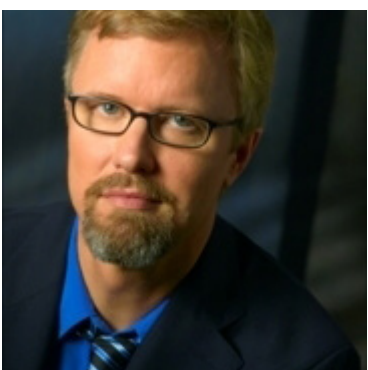
Career highlights include multiple tours performing in Roman Basilicas with the choir of the National Shrine, headlining the inaugural festival of Western Early Music at the Beijing Central Conservatory of Music with Les Canards Chantants, his Kennedy Center debut as a featured soloist in Monteverdi's *Vespro della Beata Vergine* with The Thirteen, and “English Orpheus”—a tour-de-force exploration of love songs and poems from the Elizabethan, Restoration, and early 18th-century periods that he performed with Tempesta di Mare.



With a voice praised for its “dark-hued splendor” (*San Francisco Gate*), baritone **David Rugger** enjoys a blossoming career in oratorio, early music, and ensemble singing. Equally at home as an ensemble musician and as a soloist, David’s repertoire encompasses music written from the Renaissance through to the present day, though he is especially regarded for his interpretation of J.S. Bach. Recent highlights include solo appearances with the Indianapolis Chamber Orchestra, Bach Society of St. Louis, Bach Society of Dayton, Bach Akademie Charlotte, Mountainside Baroque, Alchymy Viols, Indianapolis Baroque Orchestra, Bourbon Baroque, and several Bach cantata series. David has also performed as an ensemble musician with Vocal Arts Ensemble (Cincinnati), Seraphic Fire, and Conspirare.

A scholar as well as a performer, David earned his PhD in musicology from Indiana University. He has taught at Indiana University, University of Indianapolis, and Butler University. David’s interdisciplinary research centers on the intersection of voice, embodiment, and identity from the mid-19th century through to the present day. He is currently at work on two book projects. The first—which bears the self-explanatory title *Singing Bach: A Guide to Performance and Pedagogy*—aims to equip non-specialist singers and singing teachers with the tools they need to successfully learn and perform J.S. Bach’s vocal music in any setting. The other is a biography of Klaus Nomi, a description-defying countertenor, queer performance artist, and new wave pop star active in the late 1970s and early 1980s.

When he is not musicking, David enjoys hiking, camping, woodworking with hand tools, making tasty food, and spending as much time as possible with his spouse and fur babies (two labs and one cat who thinks he is a dog).



**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 (Wolf 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*.

The Washington Bach Consort is grateful to present this program at St. Mark’s Episcopal Church and St. Paul’s Lutheran Church, both of which sit on the ancestral lands of the Nacotchtank (or Anacostans) and neighbors the ancestral lands of the Piscataway peoples.

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Stephen W. & Patricia A. Worrel  
Mary Wyrsh  
Georgia Yuan  
Debra Zanewich  
Mr. & Mrs. Michael M. Zazanis

\*Contributed to the J. Reilly Lewis  
Legacy Fund  
† In memoriam



## 2022–2023 Season at a Glance

Dear Washington Bach Consort Family,

Thank you so much for closing out our 2021–2022 Season with us. We are excited to announce our official 45th season for 2022–2023. The Consort's **Director's Series** returns to **National Presbyterian Church** for three Sunday afternoon performances. Additionally, this season marks not one, but *two* performances at the grand Music Center at Strathmore. Before each Director's Series performance, take advantage of our insightful *Talking Bach* lecture series presented by the renowned Bach scholar, Dr. Michael Marissen. After the concert, join us for a complimentary reception and meet the artists in person.

Our **Chamber Series** performances will continue on Friday evenings at First United Congregational Church of Christ (Live! at 10th & G) in DC, and Saturday evenings at St. Paul's Episcopal Church in Alexandria, VA. We hope to resume our partnerships with local food and beverage companies, to feature delicious, free, local offerings after concerts.

### Subscribe today and you could save as much \$60—our best deal to date!

A subscription package consists of 3 or more concerts.

When you become a subscriber you enjoy the following benefits:

- 10% off single tickets
- Priority seating
- Free ticket exchanges
- Return unused tickets as a tax-deductible donation
- Drink discounts at our Bach Bar at the Chamber Concerts
- **Subscribe by June 30** to be invited to a **Season Kick-off Party** on **Thursday, September 8, 2022** featuring insights, musical illustrations, and refreshments. Guests will hear musical selections performed by Consort musicians, followed by a reception celebrating the start of the 45th season.

Fill out the attached subscription order form to reserve your package and bring it to the box office after the concert or purchase online at [www.bachconsort.org](http://www.bachconsort.org) beginning **Monday, May 23**. As an additional bonus, subscribers will be able to add on single tickets to attend our performances at Strathmore at the subscriber rate. All other single ticket buyers will need to purchase tickets directly through Strathmore's website or box office at the higher ticket price. **Single tickets go on sale August 1, 2022** and are subject to price increases, so add them on now at the lowest subscriber rate!

In the next few weeks, a full season brochure with more detailed information will be sent to you in the mail.

Thank you,



Marc Eisenberg  
Executive Director



## The Director's Series

### **World Premiere of A New Song**

*Mythologies Past and Present*

Sunday, September 18, 2022 at 4:00 p.m.

National Presbyterian Church

To begin our 45th season, we unveil a world premiere of *A New Song*, commissioned by the Washington Bach Consort from critically acclaimed composer Trevor Weston, followed by J.S. Bach's dramatic secular cantata, *Geschwinde, geschwinde, ihr wilbenden Winde*, BWV 201.

This performance is supported by generous gifts from the J. Reilly Lewis Legacy Fund, DC Commission on the Arts and Humanities, and the National Endowment for the Arts.

### **Orpheus Britannicus**

*Music of Henry Purcell*

Sunday, October 30, 2022 at 4:00 p.m.

National Presbyterian Church

Widely praised after his death as Britain's Orpheus, Henry Purcell's delivers English Baroque style at its most powerfully expressive and eloquent. In addition to his well-remembered *Hail, Bright Cecilia*, we present celebrated sacred works for the English Chapel Royal and grand anthems for occasions of state.

Sally Wells and Dorothy B. Wexler, underwriters

### **The Christmas Story**

*Bach's Christmas Oratorio*

Saturday, December 10, 2022 at 7:00 p.m.

Music Center at Strathmore

A cherished tradition of the Washington Bach Consort, the holiday season simply isn't complete without experiencing *Christmas Oratorio* live at Strathmore!

Mary Ann Gardner, Hope P. McGowan, and National Endowment for the Arts, underwriters

### **Messiah**

*The Greatest of Oratorios*

Sunday, March 19, 2023 at 4:00 p.m.

Music Center at Strathmore

*Messiah's* first London performance emerged during Lent, which is precisely when the Washington Bach Consort will perform this most popular of all oratorios.

Shannon & Jim Davis, Tamera Luzzatto, and Charles Reifel & Janie Kinney, underwriters

### **Mass in B Minor**

*The Foundation*

Sunday, April 30, 2023 at 4:00 p.m.

National Presbyterian Church

We close the season with our signature work, Bach's great Mass in B Minor.

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

## The Chamber Series

Fridays at Live! at 10th & G (DC) at 7:00 p.m.  
Saturdays at St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

### The Eloquent Viol

*Bach on the Viola da Gamba*  
Friday, October 14, 2022  
Saturday, October 15, 2022

Stephen C. Wright & Thomas Woodruff, underwriters

American viola da gamba virtuoso, **Joanna Blendulf**, plays a program drawing from Bach's sonatas written expressly for the instrument, — all too rarely heard today.

### A Musical Odyssey

*The Goldberg Variations*  
Friday, November 18, 2022  
Saturday, November 19, 2022

Richard & Beth Ayres, underwriters

Bach Winner of the American Bach Soloists' Goldberg Prize, harpsichordist **Leon Schelhase** performs the renowned *Goldberg Variations* with virtuosity to take us on a musical odyssey.

### Ciaccona

*Bach on the Solo Violin*  
Friday, March 3, 2023  
Saturday, March 4, 2023

Recipient of a prestigious 2020 Avery Fisher Career Grant—the only Baroque artist in the program's history—violinist **Rachell Ellen Wong** performs works for the unaccompanied solo violin, featuring the renowned Partita No. 2 in D Minor, BWV 1004, with its famous concluding *Ciaccona*.

### Vocal Polyphony

*Thomaskantors and the German Motet*  
Friday, March 31, 2023  
Saturday, April 1, 2023

Beginning with Johann Hermann Schein (1586–1630), who served as Kantor at the Thomaskirche in Leipzig for fifteen years, we include on our vocal polyphony series German motets by the foremost composers to hold the position before J.S. Bach.

## The Noontime Cantata Series

Mondays at St. Mark's Capitol Hill (DC) at 12:10 p.m.  
Tuesdays at Church of the Epiphany (DC) at 12:10 p.m.

The series is supported by generous gifts from the DC Commission on the Arts and Humanities and the National Endowment for the Arts.

**Jesu, der du meine Seele, BWV 78**  
October 3 & 4, 2022

**Ein feste Burg ist unser Gott, BWV 80**  
November 7 & 8, 2022

**Christum, wir sollen loben Schon, BWV 121**  
December 5 & 6, 2022

**Auf, schmetternden Tönen, BWV 207a**  
March 6 & 7, 2023

**Jesu, meine Freude, BWV 227**  
April 3 & 4, 2023

**Jauchzet Gott, in allen Landen, BWV 51**  
May 1 & 2, 2023

Featured organ solo preludes will be announced on our website on May 23.  
Robert Beizer, underwriter of the Noontime organ preludes | Paul M. Angell Family Foundation, underwriters  
Capitol Hill Community Foundation, underwriters of the Capitol Cantata concert on October 3, 2022

## Washington Bach Consort Mission

Founded in 1977 by Dr. J. Reilly Lewis, now led by Artistic Director, Dr. Dana Marsh, the Washington Bach Consort shares the transformative power of music, with the works of J.S. Bach and other Baroque composers at the core. Our professional artists inspire audiences with the highest levels of artistic excellence, enrich the cultural life through historically-informed performances, and provide educational programs in the Washington, DC, community and beyond.

### Board of Directors

Richard Ayres, *President*

Margarita Brose, *Vice President*

Donald Baker, *Secretary*

Charles Reifel, *Interim Treasurer*

Robert Beizer

Toni Codinas

Shannon Davis

Tamera Luzzatto

Robert L. McDowell

William B. Munier

John D. Rockefeller IV

Catherine Ann Stevens

Stephen C. Wright

### Staff

Marc Eisenberg, Executive Director

Tim Laughlin, Artistic Administrator

Janey Moskowitz, Director of External Affairs

Jessica Perez, Patron Services Associate

Taylor Tobak, Development Manager

A special thank you to our 2021–2022 season volunteers,  
including our volunteer coordinator, Oriana Casadei.

***Join the many patrons whose generous annual gifts support  
the artistic and educational programs of the Washington  
Bach Consort.***

Ticket revenue accounts for less than 25% of our annual operating budget, so we rely on donations from you to perform the music that you love at the quality you have come to expect, and to offer unique music education programs to young people throughout the city.

Visit our website by scanning the QR code  
or at [www.bachconsort.org/ways-to-donate](http://www.bachconsort.org/ways-to-donate) for more details.







Washington Bach Consort  
1310 G Street NW, Suite 740  
Washington, DC 20005  
contact@bachconsort.org  
202.429.2121 | bachconsort.org