



DIRECTOR'S SERIES

Bach's *St. Matthew Passion*

Devotion, Betrayal,
& Redemption

Saturday, September 21, 2024

St. Mark's Capitol Hill

301 A Street SE
Washington, DC

Sunday, September 22, 2024

St. Paul's Lutheran Church

4900 Connecticut Avenue NW
Washington, DC

WASHINGTON BACH CONSORT

Dana Marsh, Artistic Director

PROGRAM

Matthäus-Passion, BWV 244
Johann Sebastian Bach (1685–1750)

PART I

[Preparation]

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

Intermission

PART II

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

[The division of the passion narrative here into a preparatory section and six so-called *actus* (acts) was a feature of Luther Bibles of Bach's time.]

Aaron Sheehan, *Evangelist*
Jonathan Woody, *Christus*

Dana Marsh, *Conductor and Artistic Director*

Dedicated to Senator John D. Rockefeller IV for over 30 years of Board service and dedication to the Washington Bach Consort.

Tamera Luzzatto & Alphonse Fair, *underwriters*

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



MUSICIANS

Chorus I

Soprano

Clara Rottsolk, *soloist*
Sara MacKimmie, *Ancilla I*

Alto

Kristen Dubenion-Smith, *soloist*
Sylvia Leith

Tenor

Jacob Perry Jr., *soloist*
Oliver Mercer

Bass

Enrico Lagasca, *soloist, Pontifex, Pontifex I*
Mark Duer, *Pilate*

Chorus II

Soprano

Margot Rood, *soloist, Uxor Pilati*
Laura Choi Stuart, *Ancilla II*

Alto

Rhianna Cockrell, *soloist*
Julie Bosworth, *Testis I*

Tenor

James Reese, *soloist*
Matthew Smith, *Testis II*

Bass

Edmund Milly, *soloist, Judas, Pontifex II*
Ross Tamaccio, *Peter*

Soprano in ripieno

Shirley Bai
Giulia Balint
Hayden Cathcart
Layla Eisenberg
Heidi Hager
Ava Yi

National Children's Chorus
Dr. Allan Laiño,
Principal Conductor

Orchestra I

Violin I

Andrew Fouts, *concertmaster*
Natalie Rose Kress

Violin II

Freya Creech
Leslie Nero

Viola

Risa Browder

Violoncello

John Moran

Viola da Gamba

Sarah Cunningham

Violone

Jessica Powell Eig

Flute & Recorder

Kathie Stewart
David Ross

Oboe, Oboe d'amore & Oboe da caccia

David Dickey
Sarah Schilling

Organ

Adam Pearl

Orchestra II

Violin I

Tatiana Chulochnikova, *concertmaster*
Gersh Chervinsky

Violin II

Marlisa del Cid Woods
Jude Ziliak

Viola

Scott McCormick

Violoncello

Wade Davis

Violone

Patricia Ann Neely

Flute

Kathryn Roth
Leighann Daihl Ragusa

Oboe & Oboe d'amore

Fatma Daglar
Sarah Weiner

Organ

Paula Maust

TEXT & TRANSLATION

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 merkte, 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 & TRANSLATION (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 & TRANSLATION (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 brachs 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 & TRANSLATION (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 hingehere 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 & TRANSLATION (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 & TRANSLATION (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, ists 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 küsstete 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 & TRANSLATION (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.

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?

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. Caiphaz Haus

Die aber Jesum gegriffen hatten, fñhreten ihn zu dem Hohenpriester Kaiphaz, 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 Gfahz,
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 stund 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,

III. Caiaphaz's palace

But those who had seized Jesus led him to the high priest Caiaphaz, 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 & TRANSLATION (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.

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.

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.**

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.**

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

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 & TRANSLATION (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 & TRANSLATION (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 Juden 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 & TRANSLATION (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 schrieen 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 & TRANSLATION (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 Dornenkron,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret,
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 gleichet,
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 & TRANSLATION (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 warfen 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 Juden 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 & TRANSLATION (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 höreten, 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 scheide nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du denn herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiße 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 aufviel 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 & TRANSLATION (continued)

Jesum, da sie sahen das Erdbeben und was da geschah, erschrakten 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 drücktet 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 & TRANSLATION (continued)

wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befiehl, 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!
[Your 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.

Poetic texts by Christian Friedrich Henrici
(1700–1764)

Translated by Michael Marissen

PROGRAM NOTES *by Daniel R. Melamed*

Listening to scripture in J.S. Bach's Passions

The two surviving compositions by Johann Sebastian Bach make great demands on the listener in their length and complexity. One useful point of entry, especially for those who do not have much experience with early eighteenth-century music, is the settings' use of the Bible. Both by quotation and allusion, Bach's *St. Matthew Passion* BWV 244 draws heavily on listeners' familiarity with scripture. Even modern listeners who are not as biblically immersed as typical Lutherans were in Bach's time can orient their listening around a passion's scriptural text.

The organization of Bach's passion texts derives from the liturgical function of the musical passion setting. In Leipzig, where Bach worked from 1723 until his death in 1750 and where he composed all his known passion music, that function was the presentation of a gospel narration of Jesus' crucifixion according to one of the four Evangelists. A large-scale musical passion was heard at the vespers service on Good Friday in the city's two most prominent churches, alternating each year with the chanting of the narrative in a much simpler musical form.

The liturgical requirement of literal gospel text was the organizing principle of Bach's settings. A listener to one of Bach's passions hears the familiar words of John or Matthew's narrative (or Mark's, in a work we know Bach composed but that is now lost). A tenor singer presents the words of the Evangelist in a simply accompanied kind of music that loosely imitates speech. Interlocutors whose first-person words are quoted—Jesus, Peter, Pilate, a young woman, and so on—are sung by others in a similar way. The words of groups (disciples, soldiers, passers-by) are sung by an ensemble of voices.

The bulk of the Evangelist's narrative is delivered in a relatively neutral way, with an emphasis more on declamation than expressivity. The musical type used for this narrative, accompanied by low string instruments and a keyboard, owes something to liturgical chant but was principally borrowed from contemporary opera. There it was known as recitative and was used to present speeches and dialogue. Both operatic recitative and the settings of scriptural prose in the passions are usually neutral in affect—that is, in human emotion—and flexible in their metrical organization, more reportorial than evocative. (The words of groups are sung in more regular and metered music, usually with the participation of instruments; Bach's settings of these texts often present the words in a more emotionally charged way.)

The relatively neutral tone of the Evangelist's narrative in Bach's passions occasionally gives way to something more expressive. For example, in the *St. John Passion* Peter's denial of Jesus is marked by the Evangelist's plaintive description of Peter's crying, and the description of his scourging is also presented in an expressive way. Both of these passages inflect the narrative with a great deal more emotion than in typical passages for the Evangelist. (The first of these, Peter's weeping, was not even part of John's narrative—Bach and his librettist added this detail from Mark's gospel, presumably to allow precisely this moment of expression.)

The Evangelist's narrative in the *St. Matthew Passion* is somewhat more restrained in this respect. But the very first passage sung by the Evangelist concludes with an expressive gesture as it relates Jesus's prophesy that he would be crucified—*"dass er gekreuziget werde"*—signaling events and musical settings to come. The moment of Peter's denial and weeping receives a shorter treatment than version inserted in the *St. John Passion*, but one that stands out for its musical extremes: It includes the highest note in the Evangelist's entire narrative, and a melodically and harmonically expressive extended setting of the word *"weinete"* ("wept").

Characteristically for the *St. Matthew Passion*, the emotional weight of this moment is concentrated in the lamenting alto aria, *"Erbarme dich,"* that follows. The report of the scourging of Jesus, also presented expressively by the Evangelist in the *St. John Passion*, by contrast is very plainly related in the *St. Matthew Passion*. But this moment is followed by a graphic and deeply expressive recitative, *"Erbarme es, Gott"* and a moving aria, *"Können Tränen meiner Wangen nichts erlangen,"* both for alto, in which a long-short-long-short rhythmic figure evokes whipping. Both of these pieces (and *"Erbarme dich"*) are expressed from the point of view of a witness or believer; in this way the *St. Matthew Passion* encourages a particular sort of reaction to the scriptural narrative.

In both of Bach's passion settings, the most emotionally heightened moment comes just after Jesus' death on the cross, when an earthquake and the tearing of the Temple veil are described in striking musical language. This episode is part of

Matthew's gospel but not John's; once again, Bach and his librettist added it to the text of their St. John Passion (first from Mark's gospel and then later from Matthew's). In the *St. Matthew Passion*, the Evangelist's rapidly rising and falling melodic line—not typical of his delivery—is supported by sweeping runs and nervous trembling in the supporting bass instruments. Expressive gestures associated with arias briefly infect the Evangelist's usually neutral delivery.

Bach's passions also set additional texts, beyond the gospel narrative, and scripture plays a role in those as well. At all Lutheran services in Bach's time, the presentation of scripture went together with its explication. The weekly reading of Epistle and Gospel and their explication in a sermon was often enhanced by the performance of a musical work of a kind now called a "cantata." A cantata sometimes presented words of the Gospels, but principally expanded on scriptural and interpretive themes in additional texts. Something similar was part of a musical passion setting of the kind Bach composed. In the interest of encouraging the reflection on the crucifixion story urged by Martin Luther, the gospel text is enhanced with poetry that introduces and concludes the narrative, and that interrupts it at significant moments for reflection and commentary. These texts and their musical settings were meant to guide the listener both theologically and emotionally through scripture.

The interpolated poetry was of two kinds. The first consisted of newly written verse that marked significant moments in the story and encouraged reflection on them. These insertions also accomplished a principal goal of almost all early eighteenth-century music: moving the affections of the listener. The poems did this by invoking various affective states—sadness, remorse, joy, defiance, rage, and so on, and the musical settings followed suit, presenting conventional gestures and styles associated with those affects. The poems are mostly set for solo voices, except for the opening and closing poetic numbers, which call for all the voices and instruments but are otherwise constructed the same way as the solo pieces. This kind of composition—an affective setting for voice(s) and instruments of a short lyric poem—was called an "aria," precisely the same kind of piece that made up most of contemporary opera. There it serves a parallel function, representing an opportunity for a character to express emotion in a pause in the drama.

In the passions, these poetic moments of reflection and affect are often closely tied to scripture—and to particular Lutheran interpretations of it. For example, in the *St. Matthew Passion* the Evangelist narrates Jesus's sharing of bread and wine, instituting the sacrament of communion. The recitative ("*Wiewohl mein Herz in Tränen schwimmt*") and the aria ("*Ich will dir mein Herze schenken*") that follow take up the language of Jesus's address. The recitative refers explicitly to Jesus's flesh and blood, and to the new covenant they represent. The aria goes further, offering the believer's heart to Jesus but (almost more importantly) inviting Jesus to dwell in their own heart. This draws on the central Lutheran belief in Jesus's so-called second advent—his indwelling in the believer's heart. Communion was the mechanism by which Jesus was said to enter the faithful heart, so this aria text both echoes and expands on words of scripture. Their setting as expressive movements adds a compelling layer of affect meant to draw in the believing listener.

Passion settings include another kind of interpolation as well: individual stanzas of hymns (chorales) carefully chosen to be relevant to the moment of interpolation. Like the free poetry set as arias, they highlight moments, phrases, and words of the scriptural narrative. For example, in the *St. Matthew Passion* the disciples ask (in a chorus) "*Herr, bin ich's?*" ("Lord, is it I?"). A reply comes in the form of a hymn stanza that begins "*Ich bin's, ich sollte büssen*" ("It is I; I should atone"). As in most of the recitative and aria poems, the first-person language of the hymn stanza was meant to draw the believing listener into the gospel story, here claiming human responsibility for the events of the passion.

A contemporary listener to a Bach passion would have drawn on a knowledge of the Bible and of Lutheran interpretations of it in experiencing Bach's passion settings. Both the narrative and interpolated commentary took that familiarity as a starting point for a sophisticated presentation not only of the crucifixion story, but also for a theological and affective glossing of it. Modern listeners can make this their starting point as well in understanding Bach's response to the text.

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.

MEET THE ARTISTS



Dr. Dana T. Marsh is the Artistic Director of the Washington Bach Consort. His musical training began as a boy chorister at St. Thomas Choir School in New York and at Salisbury Cathedral in England. He earned his undergraduate degree in organ performance from the Eastman School of Music, with later master's and doctoral degrees in historical musicology from the University of Oxford.

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

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

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



Internationally recognized as a leading interpreter of baroque repertoire, Grammy Award-winning tenor **Aaron Sheehan** is equally at home on the concert platform and the opera stage, from medieval monody to twentieth-century Masterworks.

Aaron made his professional operatic debut with the Boston Early Music Festival in the 2005 world premiere staging of Mattheson's *Boris Gudenow*, winning praise from *Opera News* for his “sinuous and supple” voice, and went on to further roles with BEMF in Lully's *Psyché*, Charpentier's *Actéon*, Monteverdi's *Orfeo*, *Il ritorno d'Ulisse in patria*, and *L'incoronazione di Poppea*, Steffani's *Orlando*, Desmarest's *Circé*, and Handel's *Acis and Galatea*.

He appears on over 35 recordings, including Handel's *Acis & Galatea* with the Boston Early Music Festival, Rameau's *Le Temple de la Gloire* & Handel's *Saul* with Philharmonia Baroque, and Monteverdi's *Il ritorno d'Ulisse in Patria* with Boston Baroque. He sang the title role in BEMF's

recording of Charpentier's *La Descente d'Orphée aux Enfers*, which won Best Opera Recording at the 2015 Grammy Awards. His worldwide operatic and concert appearances include venues as diverse as the Royal Opera at Versailles, Tanglewood Festival, New Zealand Festival of the Arts, Lincoln Center, Concertgebouw, Kennedy Center, Théâtre des Champs-Élysées, Gran Teatro Nacional del Perú, Beethoven Festival Warsaw, Boston Symphony Hall, Musikfestspiele Postdam's Sanssouci, Halle Handel Festival, Leipzig BachFest, and the early music festivals of Boston, San Francisco, and Vancouver.

Recent performances include Handel's *Messiah* with Seattle Symphony, Bach's *St. Matthew Passion* with the Armenian Philharmonic, *Winterreise* in recital at the Smithsonian Museum, Bach's *B Minor Mass* with American Bach Soloists, solo performances with Handel & Haydn Society and Boston Baroque, and the first Bach *St. Matthew Passion* in Peru with the National Symphony Orchestra of Peru. Aaron received his bachelor's degree in vocal performance from Luther College and a master's degree in historical vocal performance from Indiana University. He currently serves on the voice faculty of Boston University. aaronsheehantenor.com

MEET THE ARTISTS

Jonathan Woody is a versatile and dynamic musician who maintains an active schedule as a performer and composer in New York and across North America. Cited by *The Washington Post* for singing “with resonance and clarity,” he is in demand as a bass-baritone soloist, appearing regularly with historically informed orchestras, including the Washington Bach Consort, as well as the Boston Early Music Festival, Apollo’s Fire, Pacific MusicWorks, Bach Collegium San Diego, Trinity Baroque Orchestra, and New York Baroque Incorporated. In the 2021–2022 season, he was Artistic Advisor for the Portland Baroque Orchestra, curating a program of 17th-century German music for voices and orchestra. An accomplished chamber musician, Jonathan often performs as a member of the Grammy-nominated Choir of Trinity Wall Street. He has also recently performed in collaboration with Kaleidoscope Ensemble, *Les Délices*, Seraphic Fire, Byron Schenkman and Friends, and TENET Vocal Artists. As a sought-after new music proponent, Jonathan has participated in premiere performances of several leading composers’ works, including Ted Hearne’s *The Source* (2014), Ellen Reid’s *prism* (2019 Pulitzer Prize-winner), Missy Mazzoli’s *Breaking the Waves* (NYC premiere, 2018), and Du Yun’s *Angel’s Bone* (2017 Pulitzer Prize-winner). In recent seasons, Jonathan Woody has appeared at the Staunton Music, Portland Bach, Carmel Bach, and Oregon Bach festivals, the American Bach Soloists Academy, and at the Aldeburgh Festival at Snape Maltings. He has also been seen on the operatic stages of Opera Lafayette, American Opera Projects, and Beth Morrison Projects. athloneartists.com/artists/jonathan-woody



A brilliant and accomplished concert artist, “resplendent” soprano **Clara Rottsoik** has appeared as a soloist with orchestras including American Bach Soloists, Santa Fe Pro Musica, Pacific MusicWorks, the American Classical Orchestra, St. Thomas 5th Avenue, Richmond Symphony, Bach Collegium San Diego, Virginia Symphony, New Mexico Philharmonic, Pacific Symphony, Atlanta Baroque Orchestra, Trinity Wall Street, and Seattle Baroque Orchestra, under the direction of conductors including Stephen Stubbs, David Danzmayr, Paul Goodwin, Jeffrey Thomas, John Scott, Daniel Hyde, Joshua Rifkin, Bruno Weil, Julian Wachner, David Effron, John Sinclair, Chia-Hsuan Lin, Timothy Nelson, and Andrew Megill.



With “sophisticated mastery of the nuances of the libretto: with perfect diction and expressive delivery” (*Cleveland Classical*), she performs chamber and recital repertoire with *Les Délices*, ARTEK, *Les Canards Chantants*, Folger Consort, *Piffaro*, Byron Schenkman & Friends, Colorado Bach Ensemble, and as soloist at festivals including Carmel Bach, Berkeley Early Music, Montréal Baroque, Spoleto USA, Indianapolis Early Music, Philadelphia Bach, Whidbey Island Music, and Boston Early Music Fringe.

Her solo recordings can be found on Chandos, MSR Classics, and independent labels. She is currently based in Philadelphia and teaches voice at Swarthmore, Haverford, and Bryn Mawr colleges.

Margot Rood, hailed for her “sterling, gleaming tone and magnificent control” by *The Washington Post*, performs a wide range of repertoire. Last season’s concert performances included return appearances with the Washington Bach Consort, as well as Blue Heron, Handel and Haydn Society, and Seraphic Fire. Recent solo appearances include those with Toronto’s Tafelmusik Baroque Orchestra (*Messiah*), Edinburgh’s Dunedin Consort (*St. Matthew Passion*), Cleveland Orchestra (*Stravinsky Threni*), Boston Symphony (*Benjamin Dream of the Song*), Rhode Island Philharmonic (*Messiah*), Philharmonia Baroque (BWV 61 & 140), New Jersey Symphony (*Messiah*), and Charlotte Symphony Orchestra (*Mozart Requiem*). Margot’s recent operatic performances include title roles in the world premiere of Rameau’s *Io* and the modern premiere of Pierre de La Gardé’s *Léandre et Héro* with Opera Lafayette. She has recorded repertoire from the medieval era to the 21st century with Coro, Albany Records, Blue Heron, BMOP Sound, Toccata Classics, and Sono Luminus. Notable are Blue Heron’s *Ockeghem Songs Vols. 1 & 2* and world premiere recording of Cipriano de Rore’s 5-voice madrigals. Margot recorded the role of *La Paix* in Charpentier’s *Les Arts Florissants* with the Boston Early Music Festival (CPO), and the role of Emily Webb on Monadnock Music’s recording of Ned Rorem’s *Our Town* (New World Records). Her solo recording of art songs by composer Heather Gilligan, *Living in Light*, is available from Albany Records. margotrood.com



MEET THE ARTISTS *(continued)*



Recognized for her “velvety legato and embracing warmth of sound” (*Washington Classical Review*) and “lyric-mezzo of uncommon beauty” (*The Washington Post*) **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.

As concert soloist, she has earned recognition for her performances of the works of Bach and Handel. Highlights from recent seasons include Handel’s *Israel in Egypt* and Vivaldi’s *Gloria* with the Washington National Cathedral Baroque Orchestra, Bach’s *St. John Passion* with The Dryden Ensemble, and Bach’s *Christmas Oratorio* and *St. Matthew Passion* with the Washington Bach Consort. Kristen is a past American Bach Soloists Academy participant and Virginia Best Adams Fellow at the Carmel Bach Festival. The 2022–2023 season highlights included Bach’s *Christmas Oratorio* with the Washington Bach Consort, as well as BWV 170 with Chatham

Baroque, *Venus and Adonis* with Bach Collegium San Diego, Monteverdi *Vespers* with both Apollo’s Fire and the Washington National Cathedral Baroque Orchestra, Handel’s *Messiah* with *Ensemble Altera*, and an international tour of Handel’s *Solomon* with The Clarion Choir and The English Concert. In fall 2016, she was the first woman to be offered a position in the Choir of Men and Boys/Girls at the Washington National Cathedral, having served as cantor since 2010. There, she has sung for liturgies, commemorations, and events of national importance. Ms. Dubenion-Smith has made recordings with The Folger Consort, Apollo’s Fire, *Cathedra*, and *Via Veritae* and was an ensemble singer on the Grammy-winning album, *The Prison*, by Ethel Smyth, with The Experiential Orchestra. Kristen earned degrees from Alma College (BM) and the Peabody Conservatory of Music (MM). kristendubenionsmith.com



Rhianna Cockrell, mezzo-soprano, has captivated audiences with her interpretations of and passion for Renaissance and baroque works. Her singing has been hailed as “luscious” (*Washington Classical Review*) and “beautifully controlled ... breath-taking ... otherworldly” (*Early Music America*). As a frequent and award-winning interpreter of J.S. Bach’s music, Rhianna’s performances have been described as “unforced” and “resolute” (*Oregon ArtsWatch*). In addition to Bach’s *St. Matthew Passion* with the Washington Bach Consort, her 2024–2025 season sees her solo debut with Atlanta Symphony Orchestra in J.S. Bach’s *Magnificat* and Handel’s *Messiah*. She also joins the Baltimore *Basilica Schola Cantorum* and Three Notch’d Road Baroque Ensemble as the alto soloist in Bach’s *St. John Passion*. Other season highlights include performances with the Folger Consort, *Ensemble Altera*, The Thirteen, and True Concord Voices & Orchestra.

Recent solo features include an album release as alto soloist in Bach’s *B Minor Mass* with Cantata Collective, alto soloist in Bach’s *St. John Passion* with True Concord Voices & Orchestra, Bach’s *B Minor Mass* with The Thirteen, and Bach’s *Wir danken dir, Gott, wir danken dir* BWV 29 with the Oregon Bach Festival. Previously, she has performed as alto soloist in Handel’s *Messiah* with South Dakota Symphony Orchestra, Bach’s *Christmas Oratorio* with Kentucky Bach Choir, Vivaldi’s *Gloria* and Bach’s *Magnificat* with The Thirteen, as well as Bach’s *Jesus nahm zu sich die Zwölfe* with the Oregon Bach Festival, under the baton of Jos van Veldhoven. rhiannacockrell.com



Jacob Perry, tenor, is lauded for his stylish interpretations of early music. As a soloist, he lends his graceful sense of phrasing and luminous tone to engagements with American Classical Orchestra, Apollo’s Fire, Bach Collegium San Diego, Philharmonia Baroque, Portland Baroque Orchestra, Tafelmusik Baroque Orchestra, Tempesta di Mare, the Washington National Cathedral, and the Washington Bach Consort. Jacob joined the Carmel Bach Festival in 2022 as tenor participant in the Virginia Adams Best Masterclass.

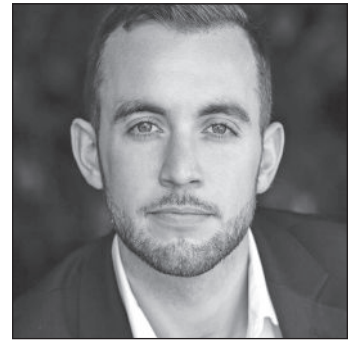
Deeply immersed in vocal chamber music, Jacob enjoys active membership in *Les Canards Chantants*, a soloist-ensemble based in Philadelphia, as well as engagements with ensembles such as the Art of Early Keyboard (ARTEK), Blue Heron, *Cathedra*, *Ensemble Altera*, The Leonids, New Consort, *Res Facta*, and TENET Vocal Artists. He has explored vocal works by contemporary composers through engagements with Yale Choral Artists, Third Practice,

hexaCollective, and Great Noise Ensemble.

Career highlights include his recent solo debut with the New York Philharmonic singing Handel’s *Israel in Egypt*, headlining the inaugural festival of Western Early Music at the Beijing Central Conservatory of Music with *Les Canards Chantants*, and “English Orpheus”—a *tour de force* exploration of love songs and poems from the Elizabethan, Restoration, and early 18th-century periods, performed with Tempesta di Mare. jacobperrytenor.com

MEET THE ARTISTS (continued)

James Reese's singing has been praised for its "intensity and sensitivity ... spirituality and eloquence." He is a frequently sought tenor soloist with leading orchestras and ensembles throughout North America, including the American Bach Soloists, Philharmonia Baroque Orchestra, TENET Vocal Artists, Bourbon Baroque Orchestra, Lyric Fest, and the Gamut Bach Ensemble. This season, James will collaborate with pianist Daniel Overly in a concert-length recital of art song at the Philadelphia Chamber Music Society. He also makes his debut not only with the Washington Bach Consort, but also with the Brooklyn Art Song Society, and New York's Musica Sacra. James is a noted interpreter of baroque music, giving performances both "splendid" (*San Francisco Chronicle*) and "captivating" (*Broad Street Review*). Following his Carnegie Hall solo debut in Bach's *B Minor Mass* with the New York Choral Society, the *New York Classical Review* noted "the high, easy tenor of James Reese ... floated beautifully on its own over the long, gentle lines of the *Benedictus*." An advocate for new music, James is a founding member of Philadelphia vocal sextet Variant 6 (*variantsix.com*). He sings frequently with leading choruses and vocal ensembles, including The Crossing, Seraphic Fire, the Santa Fe Desert Chorale, and Gallicantus. He is a graduate of Northwestern University's Bienen School of Music, where he studied with Kurt R. Hansen, Alan Darling, and Donald Nally. He holds a master's degree from Yale University's School of Music, where he studied with James Taylor at the Institute of Sacred Music. He lives in Philadelphia. jamesreesetenor.com



Filipino-American bass-baritone **Enrico Lagasca**'s nascent career already comprises 16 oratorios, 17 new-music works, seven opera roles, 13 song cycles and collections and 4 Grammy Award-nominated recordings. Concert repertoire is where he spends much of his time, but two hybrid presentations framed his 2022–2023 season: Tyshawn Sorey's *Monochromatic Light (afterlight)*, directed by Peter Sellers at the Park Avenue Armory, and the New York Philharmonic's premiere of Julia Wolfe's multi-media *unEarth*. Between those two world premieres, he sang Haydn's *Lord Nelson Mass* with Voices of, Handel's *Messiah* at Ann Arbor's University Musical Society and Carnegie Hall with *Musica Sacra*, Bach's *Christmas Oratorio* at Washington Bach Consort, and Mendelssohn's *Walpurgisnacht* with the St. Louis Symphony. As much as the great sacred works of Bach, Handel, Haydn, and Mozart remain in his bones, Enrico is increasingly inclined to seek out music by living composers such as Wolfe, Jonathon Dove, Caroline Shaw, and Reena Esmail. He has sung Sarah Kirkland Snider's *Mass for the Endangered*, Jake Heggie's *The Moon is a Mirror*, and Nico Muhly's *The Last Letter*. Joby Talbot's *Path of Miracles* figures repeatedly in his repertoire, along with Craig Johnson's *Considering Matthew Shepard*—the latter reflecting Enrico's particular interest in works that address the LGBTQ+ community. He is a member of the Kaleidoscope Vocal Ensemble, which is dedicated to diversity and social justice. Opera roles include Collatinus in Britten's *Rape of Lucretia* and Lorenzo in Bellini's *I Capuleti e I Montecchi*. A graduate of New York's Mannes School of Music, Enrico lives in New York City with his partner. enricolagasca.com



Bass-baritone **Edmund Milly** is sought after for his "annunciatory power" (*New York Times*), "perfect diction" (*Los Angeles Times*), and distinctive "delicacy and personal warmth" (*Boston Classical Review*). This season brings his solo debuts with the Baltimore Symphony (in Stravinsky's *Renard*) and the Lancaster Symphony (in Handel's *Messiah*). Other recent solo engagements include Haydn's *Creation* with the Washington Bach Consort, Britten's *War Requiem* with the Yale Symphony, Mozart's *Mass in C Minor* at the Oregon Bach Festival, and world premieres by Benedict Sheehan and Luna Pearl Woolf.

Edmund attended the American Boychoir School, where he became steeped in the concert repertoire while singing under conductors such as Seiji Ozawa, Kurt Masur, Sir John Eliot Gardiner, and André Previn. He holds degrees from McGill University and the Yale Institute of Sacred Music, where he studied with James Taylor. In his Lincoln Center solo debut with Yale Schola Cantorum, led by Masaaki Suzuki, Edmund portrayed an "authoritative and confident" Jesus in Bach's *St. John Passion* (*Seen and Heard International*). He has since sung the role at Trinity Wall Street and the Oregon Bach Festival, and performed over 100 of Bach's cantatas. Edmund made his Bachfest Leipzig debut in 2024, and cherishes his work with many of the organizations committed to bringing Bach's music to life, including the Bach Choir of Bethlehem, Bach Akademie Charlotte, and Cantata Collective.

A veteran of the US Army Band "Pershing's Own," Edmund has been a soloist at the White House, the Pentagon, and the US Supreme Court. His recorded work includes solo credits on the BBC and CBC, and appearances on several Grammy-nominated albums. He often has the good fortune to sing with his wife, mezzo-soprano Sylvia Leith, notably in their work with the Polyphonists, a vocal quartet they co-founded. www.edmundmilly.com



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Sunday, March 23, 2025, at 4:00 p.m.
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Bach's Christmas Oratorio, Parts 1, 2, 3, 6

Sunday, December 15, 2024, at 3:00 p.m.
The Music Center at Strathmore

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Sunday, April 27, 2025, at 4:00 p.m.
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Friday, October 18, 2024 | Live! at 10th & G (DC) at 7:00 p.m.
Saturday, October 19, 2024 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

Vocal Polyphony: Heinrich Schütz & the German Motet

Friday, March 7, 2025 | Live! at 10th & G (DC) at 7:00 p.m.
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Bach's Cello Suites: Meet Wade Davis

Friday, April 4, 2025 | Live! at 10th & G (DC) at 7:00 p.m.
Saturday, April 5, 2025 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

A Song of Dedication: Baroque Splendor in Portuguese Jewish Amsterdam—350th Anniversary

Friday, May 2, 2025 | Live! at 10th & G (DC) at 7:00 p.m.
Saturday, May 3, 2025 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

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Capitol Cantata Series: Mondays at St. Mark's Capitol Hill (DC) at 12:10 p.m.

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Ich armer Mensch, BWV 55

Toccata, Adagio, and Fugue in C Major, BWV 564
Tuesday, October 1, 2024

Du wahrer Gott und Davids Sohn, BWV 23

Organ Preludes TBA
Tuesday, March 4, 2025

Ich habe Genug, BWV 82

Was Gott tut, das ist wohlgetan, Johann Pachelbel
November 4 & 5, 2024

Am Abend aber desselbigen Sabbats, BWV 42

O Mensch, beweine deine Sünde gross, BWV 622
Fugue in G Minor, BWV 578
March 31 & April 1, 2025

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