

Johann Sebastian Bach (1685-1750)
Johannes-Passion BWV 245

Complete recording of the first version
of the St. John Passion from 1724,
performed according to the traditions of the time

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Maulbronn Chamber Choir
Ensemble il capriccio (on period instruments)
Jürgen Budday ~ Conductor

Concerts at the church of the German UNESCO World Heritage Site
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This live recording is part of a cycle of oratorios, masses and other grand works, performed in the basilica of Maulbronn Abbey under the direction of Jürgen Budday. The series combines authentically performed oratorios and masses with the optimal acoustics and atmosphere of this unique monastic church. This ideal location demands the transparency of playing and the interpretive unveiling of the rhetoric intimations of the composition, which is especially aided by the historically informed performance. The music is exclusively performed on reconstructed historical instruments, tuned in the pitch, which was customary during the composer's lifetime (this performance is tuned in a⁴ = 415 Hz).



The **Passio Secundum Johannem** (also known as St John Passion) is the earliest of the known Passion cantatas of J. S. Bach, among which only the St John Passion and St Matthew Passion can be said to have largely preserved their authentic character. A St Mark Passion exists only by libretto. The premiere of the first edition as presented here took place on Good Friday, 7th of April 1724, during the vespers in the church of St Nikolai in Leipzig, shortly after Bach's 39th birthday. In the following years Bach kept changing the work for subsequent staging, so his latest version dates perhaps up to 1749. As major textual basis Bach chose the passion narrative of the Gospel of John as translated by Martin Luther. It was supplemented by smaller passages of the Gospel of Matthew and some free insertions of contemplating character whose provenance remains unclear. The narrative is framed by chorals largely consisting of lyrics from well-known protestant hymns from the 16th and 17th century. The work is organized in two parts: the first tells about the betrayal of Jesus, his capture and Peter's Denial, the second part deals with the examination, trial, crucifixion and his burial. After the death of Bach in 1750, his complete works disappeared little by little from public perception and fell into oblivion, thus also his Passion cantatas. It was to the director of the Sing-Akademie zu Berlin (one of the world's oldest mixed choral ensembles), Carl Friedrich Zelter, and 20-year-old Felix Mendelssohn Bartholdy to bring the St Matthew Passion to performance again after a hundred years, on the 11th of March 1829; thereby initiating a broad movement of a return to Bach's oeuvre, for example a processing of the St John Passion by Robert Schumann in 1851, who described it as "*much more venturesome, powerful, and poetic than the one after St Matthew [...] thoroughly genius, and with great artistry*". Today, St John Passion ranks among the central works of European musical history.



Publishing **Authentic Classical Concerts** entails for us capturing and recording for posterity outstanding performances and concerts. The performers, audience, opus and room enter into an intimate dialogue that in its form and expression, its atmosphere, is unique and unrepeatable. It is our aim, the philosophy of our house, to enable the listener to acutely experience every facet of this symbiosis, the intensity of the performance, so we record the concerts in **direct 2-Track Stereo digital HD**. The results are unparalleled interpretations of musical and literary works, simply - audiophile snapshots of permanent value. Flourishing culture, enthraling the audience and last but not least also you the listener, are the values we endeavour to document in our editions and our series.

The **concerts at the UNESCO World Heritage Maulbronn Monastery** supply the ideal conditions for our aspirations. It is, above all, the atmosphere of the romantic, candle-lit arches, the magic of the monastery in its unadulterated sublime presence and tranquillity that impresses itself upon the performers and audience of these concerts. Renowned soloists and ensembles from the international arena repeatedly welcome the opportunity to appear here - enjoying the unparalleled acoustic and architectural beauty of this World Heritage Site, providing exquisite performances of secular and sacred music, documented by us in our **Maulbronn Monastery Edition**.

Andreas Otto Grimminger & Josef-Stefan Kindler
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CD I

CD I

Erster Teil

Part One

1. ~ Nr. 1: Chor 7:50

Herr, unser Herrscher, dessen Ruhm
in allen Landen herrlich ist.
Zeig uns durch deine Passion,
daß du, der wahre Gottessohn,
zu aller Zeit,
auch in der größten Niedrigkeit,
verherrlicht worden bist.

2. ~ Nr. 2: Rezitativ & Chor 2:30

2a. Rezitativ

Evangelist

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wußte den Ort auch; denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

Jesus

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

2b. Chor

Jesum von Nazareth.

2c. Rezitativ

Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bin's.

Evangelist

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

Jesus

Wen suchet ihr?

Evangelist

Sie aber sprachen:

2d. Chor

Jesum von Nazareth.

2e. Rezitativ

Evangelist

Jesus antwortete:

Jesus

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

3. ~ Nr. 3: Choral 0:50

O große Lieb, o Lieb ohn alle Maße,
die dich gebracht auf diese Marterstraße,
ich lebte mit der Welt in Lust und Freuden,
und du mußt leiden.

1. ~ No. 1: Chorus 7:50

Lord, our ruler, Whose fame
In every land is glorious!
Show us, through Your passion,
That You, the true Son of God,
Through all time,
Even in the greatest humiliation,
Have become transfigured!

2. ~ No. 2: Recitative & Chorus 2:30

2a. Recitative

Evangelist

Jesus went with His disciples over the brook Cedron, where there was a garden, into which Jesus entered with His disciples. Judas, however, who betrayed Him, also knew the place, for Jesus often met there with His disciples. Now Judas, having gathered a band of servants of the high priests and Pharisees, came there with torches, lamps, and weapons. Now Jesus, knowing all that would happen to Him, went out and said to them:

Jesus

Whom do you seek?

Evangelist

They answered Him:

2b. Chorus

Jesum of Nazareth.

2c. Recitative

Evangelist

Jesus said to them:

Jesus

I am He.

Evangelist

Judas, however, who betrayed Him, stood also with them. Now when Jesus said to them: I am He, they drew back and fell to the ground. Then He asked them again:

Jesus

Whom do you seek?

Evangelist

They said, however:

2d. Chorus

Jesum of Nazareth.

2e. Recitative

Evangelist

Jesus answered:

Jesus

I have told you, that I am He, if you seek Me, then let these go!

3. ~ No. 3: Chorale 0:50

O great love, o love beyond measure,
that brought You to this path of martyrdom!
I lived with the world in delight and joy,
and You had to suffer.

4. ~ Nr. 4: Rezitativ 1:11

Evangelist

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

Jesus

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

5. ~ Nr. 5: Choral 0:51

Dein Will gescheh, Herr Gott, zugleich
auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
gehorsam sein in Lieb und Leid;
wehr und steur allem Fleisch und Blut,
das wider deinen Willen tut!

6. ~ Nr. 6: Rezitativ 0:47

Evangelist

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

7. ~ Nr. 7: Arie 4:44

Altus

Von den Stricken meiner Sünden
mich zu entbinden,
wird mein Heil gebunden.
Mich von allen Lasterbeulen
völlig zu heilen,
läßt er sich verwunden.

8. ~ Nr. 8: Rezitativ 0:12

Evangelist

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

9. ~ Nr. 9: Arie 3:50

Sopran

Ich folge dir gleichfalls mit freudigen Schritten
und lasse dich nicht,
mein Leben, mein Licht.
Befördre den Lauf
und höre nicht auf,
selbst an mir zu ziehen,
zu schieben, zu bitten.

10. ~ Nr. 10: Rezitativ 3:14

Evangelist

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

Magd

Bist du nicht dieses Menschen Jünger einer?

Evangelist

Er sprach:

Petrus

Ich bin's nicht.

Evangelist

Es stunden aber die Knechte und Diener und hatten ein Kohlfeuer gemacht (denn es war kalt) und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich. Aber der Hohepriester fragte Jesum

4. ~ No. 4: Recitative 1:11

Evangelist

So that the word might be fulfilled, which He spoke: "I have lost none that You have given to me." Then Simon Peter, who had a sword, drew it out and struck at the servant of the high priest and cut off his right ear; and the servant's name was Malchus. Then Jesus said to Peter:

Jesus

Put your sword in its sheath! Shall I not drink the cup, which My Father has given to Me?

5. ~ No. 5: Chorale 0:51

Your will be done, Lord God, likewise
on earth as in heaven.
Grant us patience in time of sorrow,
to be obedient in love and suffering;
check and guide all flesh and blood
that acts contrary to Your will!

6. ~ No. 6: Recitative 0:47

Evangelist

The band, however, and the captain and the servants of the Jews took Jesus and bound Him and led Him first to Annas, who was the father-in-law of Caiaphas, the high priest that year. It was Caiaphas, however, who counselled the Jews, that it would be good for one man to be destroyed for the people.

7. ~ No. 7: Aria 4:44

Altus

To untie me
from the knots of my sins,
my Savior is bound.
To completely heal me
of all blasphemous sores,
He allows Himself to be wounded.

8. ~ No. 8: Recitative 0:12

Evangelist

Simon Peter however followed after Jesus with another disciple.

9. ~ No. 9: Aria 3:50

Soprano

I follow You likewise with happy steps
and do not leave You,
my Life, my Light.
Pursue your journey,
and don't stop,
continue to draw me on,
to push me, to urge me.

10. ~ No. 10: Recitative 3:14

Evangelist

This same disciple was known to the high priest and went inside with Jesus in the high priest's palace. Peter however stood outside at the door. Then the other disciple, who was known to the high priest, went outside and spoke with the girl guarding the door and brought Peter inside. Then the maid, the doorkeeper, said to Peter:

Maid

Aren't you one of this man's disciples?

Evangelist

He said:

Peter

I am not.

Evangelist

However the soldiers and servants stood around and they had made a coal fire (for it was cold) and warmed themselves. Peter however stood with them and warmed himself. But the high priest

um seine Jünger und um seine Lehre. Jesus antwortete ihm:

Jesus

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

Evangelist

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

Diener

Solltest du dem Hohenpriester also antworten?

Evangelist

Jesus aber antwortete:

Jesus

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

11. ~ Nr. 11: Choral 1:44

Wer hat dich so geschlagen,
mein Heil, und dich mit Plagen
so übel zugericht'?
Du bist ja nicht ein Sünder
wie wir und unsre Kinder,
von Missetaten weißt du nicht.
Ich, ich und meine Sünden,
die sich wie Körnlein finden
des Sandes an dem Meer,
die haben dir erreget
das Elend, das dich schläget,
und das betrübte Marterheer.

12. ~ Nr. 12: Rezitativ & Chor 2:38

12a. Rezitativ

Evangelist

Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmete sich, da sprachen sie zu ihm:

12b. Chor

Bist du nicht seiner Jünger einer?

12c. Rezitativ

Evangelist

Er leugnete aber und sprach:

Petrus

Ich bin's nicht.

Evangelist

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

Diener

Sahe ich dich nicht im Garten bei ihm?

Evangelist

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

13. ~ Nr. 13: Arie 2:32

Tenor

Ach, mein Sinn,
wo willst du endlich hin,
wo soll ich mich erquicken,
bleib ich hier,
oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
und im Herzen

questioned Jesus about His disciples and about His teachings. Jesus answered him:

Jesus

I have freely and openly spoken before the world. I have taught all the time in the synagogue and in the temple, where all Jews gather, and I have said nothing in secret. Why do you ask me about this? Ask those about it, who have heard what I said to them! Behold, these same people know what I have said.

Evangelist

As He was saying this, however, one of the servants who stood by gave Jesus a blow on his cheek and said:

Servant

Is this how You answer the high priest?

Evangelist

Jesus however answered:

Jesus

If I have spoken ill, then make it known that it is ill spoken; however if I spoke rightly, why do you strike Me?

11. ~ No. 11: Chorale 1:44

Who has struck you thus,
my Savior, and with torments
so evilly used You?
You are not at all a sinner
like us and our children,
You know nothing of transgressions.
I, I and my sins,
that can be found like the grains
of sand by the sea,
these have brought You
this misery that assails You,
and this tormenting martyrdom.

12. ~ No. 12: Recitative & Chorus 2:38

12a. Recitative

Evangelist

And Hannas send Him bound to the high priest Caiaphas. Simon Peter stood and warmed himself, when they said to him:

12b. Chorus

Aren't you one of His disciples?

12c. Recitative

Evangelist

He denied it however and said:

Peter

I am not.

Evangelist

One of the high priest's servants, a friend of the man whose ear Peter had cut off, said:

Servant

Didn't I see you in the garden with Him?

Evangelist

Then Peter denied it again, and just then the cock crew. Then Peter recalled Jesus' words and went out and wept bitterly.

13. ~ No. 13: Aria 2:32

Tenor

Alas, my conscience,
where will you flee at last,
where shall I find refreshment?
Should I stay here,
or do I desire
mountain and hill at my back?
In all the world there is no counsel,
and in my heart

stehn die Schmerzen
meiner Missetat,
weil der Knecht den Herrn verleugnet hat.

14. ~ Nr. 14: Choral 1:09

Petrus, der nicht denkt zurück,
seinen Gott verneinet,
der doch auf ein ernsten Blick
bitterlichen weinet.
Jesu, blicke mich auch an,
wenn ich nicht will büßen,
wenn ich Böses hab getan,
rühre mein Gewissen.

Zweiter Teil

15. ~ Nr. 15: Choral 1:01

Christus, der uns selig macht,
kein Böses hat begangen,
der ward für uns in der Nacht
als ein Dieb gefangen,
geführt für gottlose Leut
und fälschlich verklaget,
verlacht, verhöhnt und verspeit,
wie denn die Schrift saget.

16. ~ Nr. 16: Rezitativ & Chor 4:38

16a. Rezitativ

Evangelist

Da führten sie Jesum von Kaipha vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach:

Pilatus

Was bringet ihr für Klage wider diesen Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

16b. Chor

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.

16c. Rezitativ

Evangelist

Da sprach Pilatus zu ihnen:

Pilatus

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

Evangelist

Da sprachen die Jüden zu ihm:

16d. Chor

Wir dürfen niemand töten.

16e. Rezitativ

Evangelist

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

Pilatus

Bist du der Jüden König?

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Pilatus antwortete:

Pilatus

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

remains the pain
of my misdeed,
since the servant has denied the Lord.

14. ~ No. 14: Chorale 1:09

Peter, who did not recollect,
denied his God,
who yet after a serious glance
wept bitterly.
Jesus, look upon me also,
when I will not repent;
when I have done evil,
stir my conscience!

Part Two

15. ~ No. 15: Chorale 1:01

Christ, who makes us blessed,
committed no evil deed,
for us He was taken in the night
like a thief,
led before godless people
and falsely accused,
scorned, shamed, and spat upon,
as the Scripture says.

16. ~ No. 16: Recitative & Chorus 4:38

16a. Recitative

Evangelist

Then they led Jesus before Caiaphas in front of the judgment hall, and it was early. And they did not go into the judgment hall, so that they would not become unclean; rather that they could partake of Passover. Then Pilate came outside to them and said:

Pilate

What charge do you bring against this Man?

Evangelist

They answered and said to him:

16b. Chorus

If this man were not an evil-doer, we wouldn't have turned Him over to you.

16c. Recitative

Evangelist

Then Pilate said to them:

Pilate

Then take Him away and judge Him after your law!

Evangelist

Then the Jews said to him:

16d. Chorus

We may not put anyone to death.

16e. Recitative

Evangelist

So that the word of Jesus might be fulfilled, which He spoke, where He indicated what death He would die. Then Pilate went back into the judgment hall and called Jesus and said to Him:

Pilate

Are You the King of the Jews?

Evangelist

Jesus answered:

Jesus

Do you say this of yourself, or have others said this of Me?

Evangelist

Pilate answered:

Pilate

Am I a Jew? Your people and the high priests have delivered You to me; what have You done?

Evangelist

Jesus antwortete:

Jesus

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

17. ~ Nr. 17: Choral 1:26

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

18. ~ Nr. 18: Rezitativ & Chor 2:19

18a. Rezitativ

Evangelist

Da sprach Pilatus zu ihm:

Pilatus

So bist du dennoch ein König?

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

Evangelist

Und da er das gesaget, ging er wieder hinaus zu den Jüden und spricht zu ihnen:

Pilatus

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

Evangelist

Da schrieen sie wieder allesamt und sprachen:

18b. Chor

Nicht diesen, sondern Barrabam!

18c. Rezitativ

Evangelist

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

19. ~ Nr. 19: Arioso 2:25

Bass

Betrachte, meine Seel, mit ängstlichem Vergnügen,
mit bitterer Lust und halb beklemmtem Herzen,
dein höchstes Gut in Jesu Schmerzen,
wie dir aus Dornen, so ihn stechen,
die Himmelsschlüsselblumen blühen,
du kannst viel süße Frucht
von seiner Wermut brechen;
drum sieh ohn Unterlaß auf ihn.

20. ~ Nr. 20: Arie 7:40

Tenor

Erwäge, wie sein blutgefärbter Rücken
in allen Stücken dem Himmel gleiche geht.
Daran, nachdem die Wasserwogen

Evangelist

Jesus answered:

Jesus

My Kingdom is not of this world; if my Kingdom were of this world, my servants would fight over this, so that I would not be handed over to the Jews; now however my Kingdom is not from here.

17. ~ No. 17: Chorale 1:26

Ah great King, great for all times,
how can I sufficiently proclaim this love?
No human's heart, however, can conceive
of a fit offering to You.
I cannot grasp with my mind,
how to imitate Your mercy.
How can I then repay Your deeds of love
with my actions?

18. ~ No. 18: Recitative & Chorus 2:19

18a. Recitative

Evangelist

Then Pilate said to Him:

Pilate

Then You are a King?

Evangelist

Jesus answered:

Jesus

You say I am a King. I was born for this, and came into the world, that I might bear witness to the Truth. Whoever is of the truth hears My voice.

Evangelist

Pilate said to Him:

Pilate

What is truth?

Evangelist

And when he had said this, he went out again to the Jews and said to them:

Pilate

I find no fault in Him. However, you have a custom, that I release someone to you; do you wish now, that I release the King of the Jews to you?

Evangelist

Then they all cried out together and said:

18b. Chorus

Not this one, but Barrabas!

18c. Recitative

Evangelist

Barrabas however was a murderer. Then Pilate took Jesus and scourged Him.

19. ~ No. 19: Arioso 2:25

Bass

Contemplate, my soul, with anxious pleasure,
with bitter joy and half-constricted heart,
your highest Good in Jesus' suffering,
how for you, out of the thorns that pierce Him,
the tiny 'keys of Heaven' bloom!
You can pluck much sweet fruit
from his wormwood;
therefore gaze without pause upon Him!

20. ~ No. 20: Aria 7:40

Tenor

Consider, how His blood-stained back
in every aspect is like Heaven,
in which, after the watery deluge

von unsrer Sündflut sich verzogen,
der allerschönste Regenbogen
als Gottes Gnadenzeichen steht.

21. ~ Nr. 21: Rezitativ & Chor 6:00

21a. Rezitativ

Evangelist

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

21b. Chor

Sei begrüßet, lieber Jüdenkönig!

21c. Rezitativ

Evangelist

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

Pilatus

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

Evangelist

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

Pilatus

Sehet, welch ein Mensch!

Evangelist

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

21d. Chor

Kreuzige, kreuzige!

21e. Rezitativ

Evangelist

Pilatus sprach zu ihnen:

Pilatus

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

Evangelist

Die Jüden antworteten ihm:

21f. Chor

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

21g. Rezitativ

Evangelist

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

Pilatus

Von wannen bist du?

Evangelist

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

Pilatus

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

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Von dem an trachtete Pilatus, wie er ihn losließe.

22. ~ Nr. 22: Choral 0:48

Durch dein Gefängnis, Gottes Sohn,
muß uns die Freiheit kommen,
dein Kerker ist der Gnadenthron,
die Freistatt aller Frommen;

was released upon our flood of sins,
the most beautiful rainbow
as God's sign of grace was placed!

21. ~ No. 21: Recitative & Chorus 6:00

21a. Recitative

Evangelist

And the soldiers wove a crown of thorns and set it upon His head, and laid a purple mantle on Him, and said:

21.b Chorus

Hail to You, dear King of the Jews!

21c. Recitative

Evangelist

And gave Him blows on the cheek. Then Pilate went back outside and spoke to them:

Pilate

Behold, I bring Him out to you, so that you recognize, that I find no fault in Him.

Evangelist

Then Jesus went out and wore a crown of thorns and a purple mantle. And Pilate said to them:

Pilate

Behold, what a Man!

Evangelist

When the high priests and servants saw Him, they screamed and said:

21d. Chorus

Crucify, crucify!

21e. Recitative

Evangelist

Pilate said to them:

Pilate

You take Him away and crucify Him; for I find no fault in Him!

Evangelist

The Jews answered him:

21f. Chorus

We have a law, and according to that law He should die; for He has made Himself into God's Son.

21g. Recitative

Evangelist

When Pilate heard this, he became more afraid and went back inside to the judgment hall and said to Jesus:

Pilate

Where do You come from?

Evangelist

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

Pilate

You don't speak to me? Don't You know that I have the power to crucify You, and the power to release You?

Evangelist

Jesus answered:

Jesus

You would have no power over Me, if it were not given to you from above; therefore, he who has delivered Me to you has the greater sin.

Evangelist

From then on Pilate considered how he might release Him.

22. ~ No. 22: Chorale 0:48

Through Your prison, Son of God,
must freedom come to us;
Your cell is the throne of grace,
the sanctuary of all the righteous;

denn gingst du nicht die Knechtschaft ein,
müßt unsre Knechtschaft ewig sein.

23. ~ Nr. 23: Rezitativ & Chor 4:31

23a. Rezitativ

Evangelist

Die Jüden aber schrieen und sprachen:

23b. Chor

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

23c. Rezitativ

Evangelist

Da Pilatus das Wort hörete, führete er Jesum heraus, und satzte sich
auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf
Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die
sechste Stunde, und er spricht zu den Jüden:

Pilatus

Sehet, das ist euer König!

Evangelist

Sie schrieen aber:

23d. Chor

Weg, weg mit dem, kreuzige ihn!

23e. Rezitativ

Evangelist

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

23f. Chor

Wir haben keinen König denn den Kaiser.

23g. Rezitativ

Evangelist

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

24. ~ Nr. 24: Arie (Bass) & Chor 4:19

Eilt, ihr angefochten Seelen,
geht aus euren Marterhöhlen,
eilt - *Wohin?* - nach Golgatha.

Nehmet an des Glaubens Flügel,
flieht - *Wohin?* - zum Kreuzeshügel,
eure Wohlfahrt blüht allda.

25. ~ Nr. 25: Rezitativ & Chor 2:07

25a. Rezitativ

Evangelist

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden
Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine
Überschrift und satzte sie auf das Kreuz, und war geschrieben:
„Jesus von Nazareth, der Jüden König“. Diese Überschrift lasen
viele Jüden; denn die Stätte war nahe bei der Stadt, da Jesus
gekreuziget ist. Und es war geschrieben auf ebräische, griechische
und lateinische Sprache. Da sprachen die Hohenpriester der Jüden
zu Pilato:

25b. Chor

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

25c. Rezitativ

Evangelist

Pilatus antwortet:

Pilatus

Was ich geschrieben habe, das habe ich geschrieben.

for if you had not undergone servitude,
our slavery would have been eternal.

23. ~ No. 23: Recitative & Chorus 4:31

23a. Recitative

Evangelist

The Jews, however, screamed and said:

23b. Chorus

If you let this man go, you are not a friend of Caesar;
for whoever makes himself a king is against Caesar.

23c. Recitative

Evangelist

When Pilate heard this, he brought Jesus outside and sat upon the
judgment seat, at the place that is called High Pavement, in Hebrew
however: Gabbatha. But it was the Sabbath-day at Passover at the
sixth hour, and he said to the Jews:

Pilate

Behold, this is your King!

Evangelist

But they shrieked:

23d. Chorus

Away, away with Him, crucify Him!

23e. Recitative

Evangelist

Pilate said to them:

Pilate

Shall I crucify your King?

Evangelist

The high priests answered:

23f. Chorus

We have no King but Caesar.

23g. Recitative

Evangelist

Then he delivered Him to be crucified. They took Jesus and led
him away. And He carried His Cross, and went up to the place that
is called the Place of the Skull, which is called in Hebrew:
Golgatha.

24. ~ No. 24: Aria (Bass) & Chorus 4:19

Hurry, you tempted souls,
come out of your caves of torment,
hurry - *where?* - to Golgatha!

Take up the wings of faith,
fly - *where?* - to the Hill of the Cross,
Your salvation blooms there!

25. ~ No. 25: Recitative & Chorus 2:07

25a. Recitative

Evangelist

There they crucified Him, and two others with Him on either side,
Jesus however in the middle. Pilate however wrote a signpost and
set it upon the Cross, and there was written on it: "Jesus of
Nazareth, the King of the Jews". This signpost was read by many
Jews, for the place where Jesus was crucified was near the city.
And it was written in the Hebrew, Greek and Latin languages. Then
the high priests of the Jews said to Pilate:

25b. Chorus

Do not write: The King of the Jews, rather that He said: I am the
King of the Jews.

25c. Recitative

Evangelist

Pilate answered:

Pilate

What I have written, I have written.

26. ~ Nr. 26: Choral 1:01

In meines Herzens Grunde
dein Nam und Kreuz allein
funkelt all Zeit und Stunde;
drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
zu Trost in meiner Not,
wie du, Herr Christ, so milde
dich hast geblut' zu Tod.

CD II

1. ~ Nr. 27: Rezitativ & Chor 3:47

27a. Rezitativ

Evangelist

Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegesknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

27b. Chor

Lasset uns den nicht zerteilen, sondern darum losen, wes er sein soll.

27c. Rezitativ

Evangelist

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

Jesus

Weib, siehe, das ist dein Sohn.

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter.

2. ~ Nr. 28: Choral 1:09

Er nahm alles wohl in acht
in der letzten Stunde,
seine Mutter noch bedacht,
setzt ihr ein Vormunde.
o Mensch mache Richtigkeit,
Gott und Menschen liebe,
stirb darauf ohn alles Leid,
und dich nicht betrübe.

3. ~ Nr. 29: Rezitativ 1:40

Evangelist

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

Jesus

Mich dürstet.

Evangelist

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

Jesus

Es ist vollbracht.

4. ~ Nr. 30: Arie 5:20

Altus

Es ist vollbracht,

26. ~ No. 26: Chorale 1:01

In the bottom of my heart
Your name and Cross alone
sparkles at all times and hours,
for which I can be joyful.
Shine forth for me in that image
as comfort in my need,
how You, Lord Christ, so gently
bled to death!

CD II

1. ~ No. 27: Recitative & Chorus 3:47

27a. Recitative

Evangelist

The soldiers however, that had crucified Jesus, took His clothing and made four parts, one part for each soldier, the same also with His robe. The robe, however, had no seam, being woven from top to bottom. Then they said to each other:

27b. Chorus

Let's not divide this, rather let's toss for it, to see whose it will be.

27c. Recitative

Evangelist

So that the Scripture might be fulfilled, which says: "They have divided my clothing among themselves and have cast lots over my robe." These things the soldiers did. However there stood by Jesus' Cross His mother and His mother's sister, Mary, the wife of Cleophas, and Mary Magdalene. Now when Jesus saw His mother and the disciple standing near, whom He loved, He said to His mother:

Jesus

Woman, behold, this is your son!

Evangelist

Afterwards He said to the disciple:

Jesus

Behold, this is your mother!

2. ~ No. 28: Chorale 1:09

He took good care of everything
in the last hour,
still thinking of His mother,
He provided a guardian for her.
O mankind, do justice,
love God and humanity,
die without any sorrow,
and do not be troubled!

3. ~ No. 29: Recitative 1:40

Evangelist

And from that hour the disciple took her to himself. Afterwards, when Jesus knew that everything was already accomplished, so that the Scripture might be fulfilled, He said:

Jesus

I thirst!

Evangelist

There was a vessel full of vinegar. They filled a sponge with vinegar and placed it on a hyssop, and held it directly to His mouth. Now when Jesus had taken the vinegar, He said:

Jesus

It is finished!

4. ~ No. 30: Aria 5:20

Altus

It is finished!

o Trost vor die gekränkten Seelen,
die Trauernacht läßt nun die letzte Stunde zählen,
der Held aus Juda siegt mit Macht
und schließt den Kampf.
es ist vollbracht.

5. ~ Nr.: 31: Rezitativ 0:36

Evangelist

Und neiget das Haupt und verschied.

6. ~ Nr. 32: Arie (Bass) & Chor 4:59

Mein teurer Heiland, laß dich fragen,
- *Jesu, der du warest tot* -
da du nunmehr ans Kreuz geschlagen
und selbst gesagt, es ist vollbracht,
- *lebest nun ohn Ende* -
bin ich vom Sterben frei gemacht,
- *in der letzten Todesnot* -
kann ich durch deine Pein und Sterben
das Himmelreich ererben.
- *nirgend mich hinwende* -
Ist aller Welt Erlösung da?
- *als zu dir, der mich versüht, o du lieber Herre* -
Du kannst vor Schmerzen zwar nichts sagen;
doch neigest du das Haupt
und sprichst stillschweigend: ja.
- *gib mir nur; was du verdient, mehr ich nicht begehre* -

7. ~ Nr. 33: Rezitativ 0:32

Evangelist

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.

8. ~ Nr. 34: Arioso 0:58

Tenor

Mein Herz, in dem die ganze Welt
bei Jesu Leiden gleichfalls leidet,
die Sonne sich in Trauer kleidet,
der Vorhang reißt, der Fels zerfällt,
die Erde bebt, die Gräber spalten,
weil sie den Schöpfer sehn erkalten,
was willst du deines Ortes tun?

9. ~ Nr. 35: Arie 6:55

Sopran

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

10. ~ Nr. 36: Rezitativ 2:08

Evangelist

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

O comfort for the ailing soul!
The night of sorrow now measures out its last hour.
The hero out of Judah conquers with might
and concludes the battle.
It is finished!

5. ~ No. 31: Recitative 0:36

Evangelist

And bowed His head and departed.

6. ~ No. 32: Aria (Bass) & Chorus 4:59

My precious Savior, let me ask,
- *Jesus, You, who were dead* -
now that you have been nailed to the Cross
and have said yourself: It is finished,
- *live now unendingly* -
Am I made free from death?
- *in the last pangs of death* -
Can I, through your pain and death
inherit the kingdom of heaven?
- *I will turn nowhere else* -
Has the redemption of the whole world arrived?
- *but to You, who has absolved me, O beloved Lord!* -
You cannot say a single thing out of pain;
yet you bow Your head
and say silently: yes.
- *Only give me what You earned, more I do not desire!* -

7. ~ No. 33: Recitative 0:32

Evangelist

And behold, the curtain in the temple was torn in two pieces from
top to bottom. And the earth shook, and the cliffs were rent, and the
graves opened up, and many bodies of saints arose.

8. ~ No. 34: Arioso 0:58

Tenor

My heart - while the entire world
with Jesus' suffering likewise suffers;
the sun drapes itself in mourning,
the curtain is rent, the crag crumbles,
the earth trembles, the graves split open,
since they behold the Creator growing cold;
how shall you react from your depths?

9. ~ No. 35: Aria 6:55

Soprano

Dissolve, my heart, in floods of tears
to honor the Highest!
Tell the world and heaven the anguish:
Your Jesus is dead!

10. ~ No. 36: Recitative 2:08

Evangelist

The Jews however, since it was the Sabbath day, so that the corpses
would not remain on their crosses over the Sabbath (for this
particular Sabbath day was very great), asked Pilate for their bones
to be broken and that they be taken away. So the soldiers came and
broke the bones of the first and the other one, who had been
crucified with Him. But when they came to Jesus, and they saw
that He was already dead, they did not break His bones; instead one
of the soldiers opened His side with a spear, and immediately blood
and water came out. And he that saw this, bore witness to it, and
his testimony is true, and this same knows that he speaks the truth
so that you believe. For all this has happened in order that the
Scripture might be fulfilled: "You shall break none of His bones."
And in addition another Scripture says: "They will behold what
they have pierced."

11. ~ Nr. 37: Choral 0:59

O hilf, Christe, Gottes Sohn,
durch dein bitter Leiden,
daß wir dir stets untertan
all Untugend meiden,
deinen Tod und sein Ursach
fruchtbarlich bedenken,
dafür, wiewohl arm und schwach,
dir Dankopfer schenken.

12. ~ Nr. 38: Rezitativ 1:58

Evangelist

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

13. ~ Nr. 39: Chor 6:30

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

14. ~ Nr. 40: Choral 2:34

Ach Herr, laß dein lieb Engelein
am letzten End die Seele mein
in Abrahams Schoß tragen,
den Leib in sein'm Schlafkämmerlein
gar sanft, ohn einge Qual und Pein,
ruhn bis am jüngsten Tage.
Alsdenn vom Tod erwecke mich,
daß meine Augen sehen dich
in aller Freud, o Gottes Sohn,
mein Heiland und Genadenthron,
Herr Jesu Christ, erhöre mich, erhöre mich,
ich will dich preisen ewiglich.

11. ~ No. 37: Chorale 0:59

O help, Christ, Son of God,
through Your bitter Passion,
that we, being always obedient to You,
might shun all vice,
Your death and its cause
consider fruitfully,
so that, although poor and weak,
we might offer you thanksgiving!

12. ~ No. 38: Recitative 1:58

Evangelist

Afterwards Joseph from Arimathia, who was one of Jesus' disciples (though secretly out of fear of the Jews), asked Pilate whether he might take away Jesus' body. And Pilate permitted it. Therefore he came and took the body of Jesus away. But Nicodemus also came, who previously had come to Jesus in the night, and brought myrrh and aloe with him in hundred-weights. Then they took the body of Jesus and wrapped it in linen cloths with spices, as is the Jewish custom of burial. However, there was a garden near the place where He was crucified, and in this garden a new grave, in which no one had ever been laid. In that same grave they laid Jesus, according to the Sabbath wishes of the Jews, since the grave was nearby.

13. ~ No. 39: Chorus 6:30

Rest well, you blessed limbs,
now I will no longer mourn you,
rest well and bring me also to peace!
The grave that is allotted to you
and encloses no further suffering,
opens heaven for me and closes off Hell.

14. ~ No. 40: Chorale 2:34

Ah, Lord, let Your dear little angel,
at my final end, take my soul
to Abraham's bosom.
Let my body, in its little sleeping chamber,
absolutely softly, without any anguish or pain,
rest until the last day!
At that day wake me from death,
so that my eyes may see You
in all joy, o Son of God,
my Savior and Throne of grace!
Lord Jesus Christ, hear me,
I will praise You eternally!

The Performers

Daniel Johannsen ~ Tenor (Evangelist)

Born in 1978, the Austrian tenor is one of the most sought-after Evangelists and Bach interpreters of his generation. After completing his training as a church musician, he studied voice with Margit Klaushofer and Robert Holl in Vienna. He participated in master classes with Dietrich Fischer-Dieskau, Nicolai Gedda and Christa Ludwig and was a prizewinner at the Bach, Schumann, Mozart, Hilde Zadek and Wigmore Hall Competitions. Since his debut in 1998, appearances as a concert, lieder and opera singer have taken him to the major musical centres of Europe, North America, Japan and the Middle East, where he sings works from every period. In addition to regular concerts at the Vienna Musikverein and Konzerthaus, he appears at leading festivals (Styriarte Festival in Graz, Salzburg Festival, Carinthian Summer, Israel Festival, La Folle Journée, International Herrenchiemsee Festival, several international Bach festivals). He performs under such distinguished conductors as Sir Neville Marriner, Bertrand de Billy, Jordi Savall and Enoch zu Guttenberg with various ensembles, including Le Concert des Nations, the Vienna Philharmonic and the Gewandhausorchester Leipzig. Daniel Johannsen is also involved in several large-scale Bach cantata projects. The lyric tenor is engaged by such theatres as the Munich State Theater on Gärtnerplatz, the Leipzig Opera, the Vienna Volksoper, the Lucerne Theater, the Bonn Opera and the KunstFestSpiele Herrenhausen (Hannover), where he is heard in Mozart roles, Baroque, 20th-century and contemporary works as well as several operetta roles. Song recitals featuring the entire range of German repertoire, in addition to English and French compositions, are a central focus in the work of the singer, who collaborates with such pianists as Simon Bucher, David Lutz, Burkhard Kehring and Helmut Deutsch. Daniel Johannsen's recording of the ‚Dichterliebe‘ was released in spring of 2010, following his first solo CD, ‚Tenore & Traverso‘ with arias by J. S. Bach, which received the ORF Pasticcio Award. In addition, numerous other recordings, radio and television broadcasts document his creative output. During the 2014/15 season Daniel Johannsen appeared at the ‚Styriarte‘ (together with Nikolaus Harnoncourt) and at the Herrenchiemsee Festivals. He gave recitals at the Oxford Lied Festival as well as at the Schubertiade Israel (together with Graham Johnson) and followed invitations to Sächsische Staatskapelle Dresden, Bachakademie Stuttgart and Thomanerchor Leipzig. He repeatedly sang the title role in Benjamin Britten's ‚Albert Herring‘ at the Vienna Volksoper and made his debut singing the role of ‚Belmonte‘ in Mozart's ‚Die Entführung aus dem Serail‘ under Michael Hofstetter at Giessen Theater.

Tobias Berndt ~ Bass (Jesus's Words)

The native Berliner Tobias Berndt began his musical training with the Dresden Choir of the Church of the Holy Cross. He studied with Hermann Christian Polster in Leipzig and continued his training with Rudolf Piernay in Mannheim. During further studies and master's courses, he worked with Theo Adam, Wolfram Rieger, Norman Shetler, Irwin Gage, Axel Bauni, Julia Varady and Dietrich Fischer-Dieskau. Accredited with multiple scholarships and prizes, he was the 1st prize winner at the Brahms Contest in Pörschach 2008 and at the Cantilena Song Contest in Bayreuth 2009 and also won the Thomas Quasthoff initiated contest „Das Lied“. His comprehensive concert repertoire has ranged from Monteverdi's compositions through to works of the 20th Century as well as important pieces from Bach, Händel, Brahms and Mendelssohn. In addition to numerous operatic engagements, Tobias Berndt also focuses intensely on song singing and is a regular guest at festivals such as the Salzburg Festivals, the Prague Spring, the Leipzig Bach Festival, the Händel Festivals in Halle, the MDR Music Summer and the European Music Festival Stuttgart. His many concert appearances have taken him across Europe, to the USA, Chile, Japan and South Korea. Radio and CD recordings are testament to his artistic works.

Sophie Klußmann ~ Soprano

The German soprano Sophie Klußmann, a student of Thomas Quasthoff and Margreet Honig, has a warm, wide-ranging and dark-hued voice; though lyric in nature, it has dramatic potential and can assert itself without strain against a large orchestra. Rapidly building an international reputation as an operatic and concert performer in a diversity of styles and repertoire, Sophie has sung the major roles of her genres at the Halle Opera in Germany, was ‚Pamina‘ at Berlin's Seefestspiele and covered ‚Anna Netrebko‘ as ‚Donna Anna‘ at the Baden-Baden Opera Festival. The composers Christian Jost and Edward Rushton have written operatic roles for her and she took the female lead opposite John Malkovich in his theatre piece The Giacomo Variations. In concert, she has collaborated with conductors like Marek Janowski, Ingo Metzmacher, Helmuth Rilling, Michael Sanderling and Karl-Heinz Steffens in works by Beethoven, Brahms und Mahler, and with leading figures in the field of historically informed performance such as Marcus Creed, Václav Luks and Martin Haselböck. In the chamber and song repertoire, she has a particular passion for music from the late 19th and early 20th centuries.

David Allsopp ~ Countertenor (Altus)

David Allsopp was a choral scholar at King's College, Cambridge, where he studied computer science, and subsequently a lay clerk in Westminster Cathedral Choir, before pursuing a freelance career. In addition to solo engagements, he continues to perform and record with both English and continental consort groups and is also a member of the early music ensemble Gallicantus. David's performances have included many of Handel's oratorio works and Bach's major choral works and cantatas in venues all over Europe. He has recorded Israel in Egypt, Joshua and Jephtha on K&K Verlangsanstalt Maulbronn Monastery Edition. While much of the countertenor's repertoire is baroque, David makes occasional forays into more modern repertoire with performances of Arvo Pärt's Passio, Orff's Carmina Burana and Bernstein's Chichester Psalms. His consort performances have encompassed a wide repertoire ranging from the fourteenth century right through to contemporary music, including many premières. Concerts this season include a tour with recording of Israel in Egypt with Le Concert Lorrain, Messiah performances and recording with the New Philharmonie Utrecht, Bach Magnificat and Cantata 36 with the Choir of King's College, Cambridge and Handel's Dixit Dominus with the Gabrieli Consort and Players.

Benjamin Hulett ~ Tenor

The British tenor studied Music as a choral scholar at New College, Oxford and Opera at the Guildhall School of Music and Drama in London. He was a soloist at the Hamburg State Opera from 2005 to 2009 and has achieved great success in lyric roles. He made his debuts at the Bayerische Staatsoper, Munich in Handel's Alcina, at Theater an der Wien in the world premiere of Johannes Kalitzke's ‚Die Besessenen‘, Baden-Baden Festspielhaus in Salome, returning for ‚Die Zauberflöte‘, Salzburger Festspiele in ‚Elektra‘, Buxton Opera Festival in Lortzing's ‚Der Wildschütz‘, Rossini's ‚La Pietra del Paragone‘ at Opera Rennes, for Grange Park Opera as Ferrando and has returned to Hamburg as ‚Tamino‘ and ‚Narraboth‘ (Salome). He made his debuts with Opera North as ‚Peter Quint‘ (The Turn of The Screw), Berliner Staatsoper as ‚Hippolyt‘ in Henze's ‚Phaedra‘, ‚Fenton‘ in ‚Falstaff‘ for Opera Holland Park, in Sir Jonathan Miller's ‚St Matthew Passion‘ at the National Theatre, ‚Die Frau Ohne Schatten‘ under Vladimir Jurowski in Amsterdam, the title role of J.C.Bach's ‚Lucio Silla‘ for Salzburg Mozartwochen under Bolton, ‚Tamino‘ (Die Zauberflöte) with the Berlin Philharmonic Orchestra

under Rattle and as „Madwoman“ (Curlew River) for Rome Opera under James Conlon. As a concert performer he has worked with conductors including Sir Roger Norrington, Sir John Eliot Gardiner, Sir Andrew Davis, Phillippe Herreweghe, Christopher Hogwood, Trevor Pinnock, Emmanuelle Haim, Markus Stenz, Ivor Bolton, Jeffrey Tate, Simone Young, Frans Brueggen, Jaap van Zweden and Fabio Biondi amongst others at the BBC Proms, Edinburgh Festival, Holland Festival, Musikfest Bremen and many other leading festivals and venues.

Josef Wagner ~ Bass

The musical training of the bass baritone Josef Wagner, born in Niederösterreich (Lower Austria), began in a boys choir, and with violin and piano lessons. After deciding for a career in voice, he studied at the University for Music and the Performing Arts in Vienna with Kurt Equiluz and Robert Holl. He has received important artistic incentives in master classes of Paul Esswood, Walter Berry and Christa Ludwig. His present teacher is Prof. Wicus Slabbert. After his stage debut as „Don Alfonso“ (Cosi fan tutte) and „Dulcamara“ (Elisir d'amore) he became a member of the ensemble of the Vienna Volksoper in 2002. There he expanded his repertoire considerably and sang a.o. „Figaro“ (Le Nozze di Figaro), „Papageno“ (Zauberflöte) and recently with sensational success the title role in the Achim Freyer production of „Don Giovanni“. He still feels closely connected to this house. In summer 2006, Josef Wagner gave his debut at the Salzburg Festival as „Don Cassandro“ (La Finta Semplice). Since then he has been working as a freelance singer, performing e.g. „Konrad Nchtigall“ (Die Meistersinger von Nürnberg) at Geneva Opera, „Guglielmo“ at Opera Ireland and „Papageno“ at Hyogo Performing Arts Center in Japan. Further engagements included appearances as „Herkules“ in Anton Schweitzer's „Alceste“ with Concerto Cologne under the baton of Michael Hofstetter; „Lord Sidney“ (Viaggio a Reims) at Israeli Opera, „Nick Shadow“ (The Rake's Progress) at Opera Nantes, „Frank“ (Fledermaus) at Geneva Opera, „Escamillo“ with Bavarian Radio Orchestra and in Tel Aviv, „Eduard“ („Neues vom Tage“ by Hindemith) and „Pantalone“ (Turandot by Busoni) at Dijon Opera, as well as „Leporello and Publio“ (La Clemenza di Tito) in Marseille. He is also regularly guest at Opera Vlaanderen where he sang „Don Alfonso“, Ercole/Giove in Cavalli's Giasone, „Assur“ (Semiramide) with Alberto Zedda conducting, „Fra Melitone“ (La Forza del destino) and the title role in „Don Giovanni“. At Deutsche Oper Berlin he participated in a concert version of „Le Vaisseau Fantôme“ (by Pierre-Louis Dietsch). With great success he sang „Jochanaan“ at Royal Opera Stockholm by Nina Stemme's side, „Papageno“ at the Festival Aix-en-Provence as well as „Golaud“ (Pelléas et Mélisande) at Deutsche Oper Berlin. Further projects include „Figaro“ with Canadian Opera Company Toronto, the „Ruler“ (The Miracle of Heliane) at Deutsche Oper Berlin, „Guglielmo“ at Marseille Opera. He will return to Volksoper Vienna with „The Tales of Hoffmann“ and in the title role of „Don Giovanni“, and to Opera Vlaanderen as „Papageno“. He will sing the role of the „Musiklehrer“ (Ariadne auf Naxos) at Opera Nancy and at the Festival of Aix-en-Provence and give his role debut as „Eugene Onegin“ in Helsinki. Josef Wagner is also greatly in demand as a concert singer, whose repertoire ranges from Baroque to contemporary pieces. He has performed under the conductors Ton Koopman, Dennis Russel Davies and Nikolaus Harnoncourt e.g. at Wiener Musikverein, Wiener Konzerthaus and the Festival of Ludwigsburg (Ludwigsburger Festspiele). He also often appears as a Lied singer, „Die Winterreise“ and „Die schöne Müllerin“ belonging to his favourite repertoire.

Ensemble Il Capriccio ~ Baroque Orchestra

Founded in 1999, it evolved into a personally, stylistically and musically very individual ensemble. Its members, meeting up from all over middle Europe for mutual working sessions are outstanding musicians of international ensembles and professional orchestras or teachers at a conservatory. All musicians of Il Capriccio have intensively occupied themselves since their studies with historically informed performance. The usage of original instruments only constitutes the sounding foundation for an extremely meaningful and vivid way of musical interacting on stage. Il Capriccio gives concerts in variable instrumentation from the size of a baroque orchestra to the classical string quartet consisting of the principals of the ensemble. The solo part for violin plays the art director Friedemann Wezel. Additionally, Il Capriccio cooperates with important artists such as Sergio Azzolini (bassoon) or Markus Brönnimann (flute). A further and exceptional obligation considering the educational support of young artists was accepted by the 2004 founding of the „Il Capriccio Strings Academy“.

Violin I: Friedemann Wezel (Concert Master), Semadar Schidlowsky, Nico Norz, Annette Schäfer, Judith Freise

Violin II: Dietlind Mayer, Christine Trinks, Katka Stursova, Zsuzsanna Hodaz

Viola: Hiltrud Hampe, David Dieterle, Benjamin Herre

Cello: Juris Teichmanis, Judith Wagner · **Double Bass:** Christian Undiz

Gamba: Adina Scheyhing · **Flute:** Stefanie Kessler, Christian Prader

Oboe: Ale Piquet, Magdalena Karosak · **Bassoon:** Frank Forst

Harpichord & Organ: Evelyn Laib · **Theorbo:** Toshinori Ozaki

Maulbronn Chamber Choir

The Maulbronn Chamber Choir (German: Maulbronner Kammerchor) was founded in 1983 and counts today as one of the renowned chamber choirs in Europe. Awards like the first places at the Baden-Württemberg Choir Competitions in 1989 and 1997, the second place at the German Choir Competition in 1990, the first prize at the German Choir Competition in 1998, the second place at the International Chamber Choir Competition in Marktoberdorf 2009 and the first place at the Malta Choir Competition show the extraordinary musical calibre of this ensemble. The Chamber Choir has managed to make quite a name for itself on the international scene, too. It was received enthusiastically by audiences and reviewers alike during its debut tour through the USA in 1983, with concerts in New York, Indianapolis and elsewhere. Its concert tours in many European countries, in Israel and Argentina as well as in South Africa and Namibia have also met with a similar response. Since 1997 the choir performs oratorios by George Frideric Handel each year. All these performances were documented on disc; because of that the Maulbronn Chamber Choir holds a leading position as an interpreter of this genre internationally.

Soprano: Caroline Albert, Kathrin Brumm, Claudia Fischer, Stefani Fischer, Teresa Frick, Hannah Glockner, Dorothea Gözl-Most, Ulrike Haaga-Bauer, Ilka Hüftle, Anna Kuppe, Susanne Laenger, Monika Martin, Veronika Miehllich, Birgit Petkau, Nicole Schuffert, Sabine Stöffler, Karin Unhold, Irene Vorreiter, Annette Weippert, Charlotte Zech

Alto: Katharina Bihlmaier, Rebekka Eberhardt, Erika Budday, Beata Fechau, Roswitha Fydrich-Steiner, Christiane Gözl, Jana Gözl, Kathrin Gözl, Wiltrud Gonzalez, Heilswint Hausmann, Corinna Klose, Marianne Kodweiß, Marianne Krämer, Margret Sanwald, Angelika Stössel, Bettina van der Ham, Anja von Vacano, Mirjam Wien

Tenor: Hartmut Meier, Tobias Bastian, Sebastian Fuierer, Maximilian Gerhardt, Andreas Gerteis, Paul Max, Konrad Mohl, Bernd Reichenecker, Felix Schulz, Jonathan Wahl

Bass: Simon Albrecht, Karl Bihlmaier, Jo Dohse, Bernhard Fräulín, Leonid Grau, Matthias Heieck, Hansjörg Lechler, Rolf Most, Peter Nagel, David Paulig, Frieder Weckermann, Daniel Weissert

Jürgen Budday ~ Conductor & Music Director

Prof. Jürgen Budday (born 1948) is conductor, director of church music, music teacher and artistic director of the concert series at the UNESCO World Heritage Site Maulbronn Abbey. He started teaching at the Evangelical Seminar in Maulbronn from 1979 till 2012. This also involved his taking over as artistic director of the Maulbronn Monastery Concerts and the cantor choir in 1979. He studied church music and musicology at the Academy of Music in Stuttgart from 1967 to 1974. In 1992, he was named Director of Studies, in 1995 came the appointment as Director of Church Music and in 1998 he was honored with the "Bundesverdienstkreuz" (German Cross of Merit) as well as the Bruno-Frey Prize from the State Academy in Ochsenhausen for his work in music education. In 1983 Jürgen Budday founded the Maulbronn Chamber Choir (Maulbronner Kammerchor) with whom he won numerous national and international awards. At the Prague International Choir Festival, for example, Jürgen Budday received an award as best director. Since 2002, he has also held the chair of the Choral Committee of the German Music Council and became director and jury chairman of the "German Choir Competition" (Deutscher Chorwettbewerb). In 2008, he received the silver Johannes-Brenz-Medal, the highest honoring of the Evangelical-Lutheran Church in Württemberg. Jürgen Budday was honored in 2011 with the honorary title "Professor". In May 2013 Prof. Jürgen Budday was awarded by the Association of German Concert Choirs with the "George-Frideric-Handel-Ring" - one of the highest honors for choir conductors in Germany. Thus Jürgen Budday followed Helmuth Rilling, who was honored with the ring from 2009 till 2013.

Jürgen Budday has started a cycle of Handel oratorios that is planned to span several years, which involves working with soloists like wie Emma Kirkby, Miriam Allan, Michael Chance, Nancy Argenta, Mark Le Brocq, Charles Humphries, Stephen Varcoe (to name but a few). The live recordings of these performances, that have received the highest praise from reviewers, has won him international recognition. Till these days 11 oratorios by G.F.Handel are documented on discs.

*"No conductor and no choir have so consistently recorded so many Handel oratorios
as Jürgen Budday and his Maulbronn Chamber Choir."*

(Dr. Karl Georg Berg, Handel Memoranda Halle 2008)