

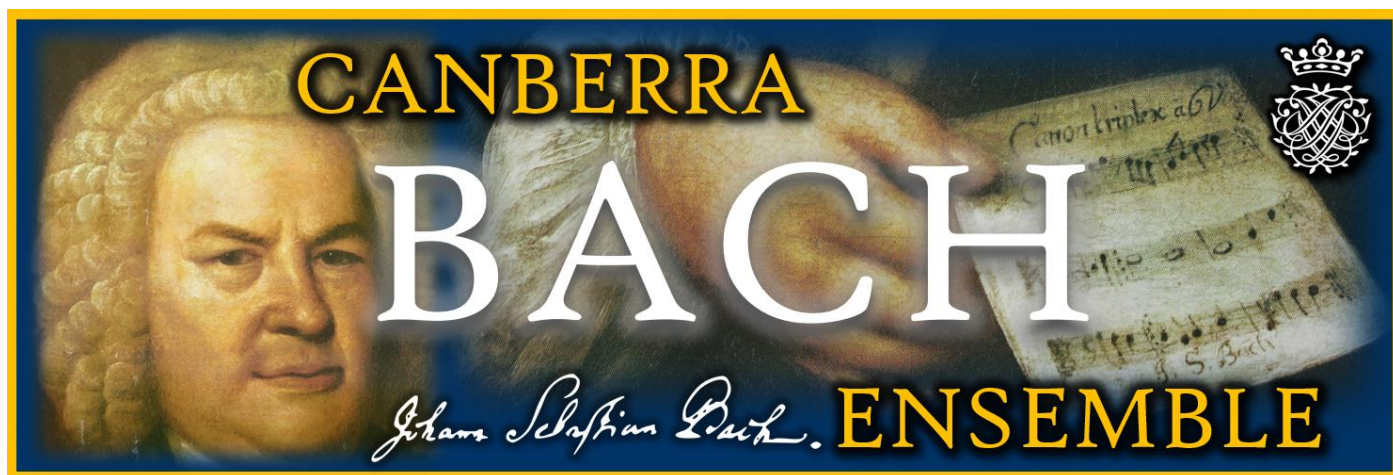


St John Passion BWV 245

St Christopher's Cathedral, Manuka

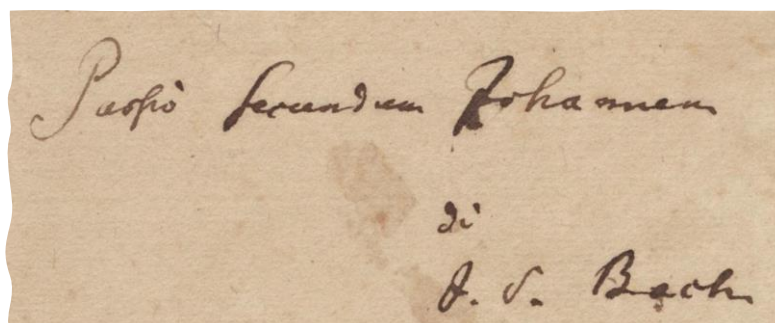
Saturday 16 March 2024, 7.45pm

Sunday 17 March 2024, 2.00pm



1724-2024 300 years of Bach's *St John Passion*

The *St John Passion* BWV 245 is, like Handel's *Messiah* HWV 56, one of the staple works of the oratorio repertoire for many choirs and choral society type groups around the world. As a shorter work with smaller musical forces than its beloved counterpart, the *St Matthew Passion* BWV 244, it is understandable that the *St John Passion* along with the *Magnificat* BWV 243, which we performed in 2019, are usually the first of the larger scale Bach choral works that musical groups attempt to tackle.



Title written in the hand of J.S. Bach's son
Carl Philipp Emanuel Bach (1714-1788).
(Cover page of the autograph manuscript Mus.ms. Bach P 28.)

When the Canberra Bach Ensemble began back in 1999, I did not want to jump straight into the big famous Bach works immediately, rather to take a longer, more scenic journey with our ensemble via numerous cantatas first, before eventually arriving at the bigger repertoire. Having gained some insights through performances of over 40 cantatas thus far, and with many more on the way, it seems wonderfully appropriate in our 25th year that we are able to coincide our first performance of Bach's *St John Passion* in 2024 exactly 300 years after Bach's own premier performance of the same work, which took place in Leipzig's St Nicolas' Church on Good Friday, 7 April, in 1724.

We are particularly pleased to have some of the special historical string instruments of the kind that Bach used in his first performance of the *St John Passion* BWV 245.1 (see notes below). We are delighted to have Stephen Freeman and Odette Bruinzeel bring their expertise to the solo viola d'amore and to have Shaun Ng join us on both the viola da gamba and lute (but not at the same time!). I am especially grateful for their practical advice to integrate these instruments into this weekend's performances.

It is also a great privilege to welcome Christopher Watson and Sitiveni Talei to join our regular troupe of local solo singers Greta Claringbould, Maartje Sevenster and Andrew Fysh, led by our Evangelist, Richard Butler.

We are also delighted to have Aaron Reichelt back with us here in Canberra after his four-year posting to Vienna recently concluded. It makes life so much easier when we have at least one baroque oboist resident in the city! Many thanks once again to our Concertmaster Bianca Porcheddu for her firm and steady leadership of the orchestra.

Leipzig Bach Festival, June 2024

The 2024 Leipzig Bach Festival is fast approaching and will focus on these two significant Bach-Luther anniversaries. The Canberra Bach Ensemble will be taking part, performing three cantatas, *Es ist das Heil uns kommen her* BWV 9, *Was willst du dich betrüben* BWV 107 and *Wo Gott der Herr nicht bei uns hält* BWV 178. The concert date is set for Saturday, 8 June at 5.00pm, in the Peterskirche in Leipzig.



The “BACH – We are FAMILY” theme also continues for the 2024 Leipzig Bach Festival. The concept is to bring together many of the dedicated Bach Ensembles from all corners of the world to meet at the epicentre of the Bach world. The Canberra Bach Ensemble is the only Australian group to be involved, and we’ll be joined by approximately twenty other Bach ensembles from around the world, performing Bach’s entire 1724-25 Chorale Cantata cycle. <https://www.bachfestleipzig.de/en/bachfest>

Although there have been several Australian music groups and many individual musicians who have performed in Leipzig in various capacities, we have just recently learned that the Canberra Bach Ensemble is indeed the first Australian group to officially be invited to take part in the Leipzig Bach Festival itself.

Leipzig at Last!

Before we head off to Leipzig in June, the Canberra Bach Ensemble will perform its three assigned cantatas, BWV 9, 107 and 178 in Canberra on the weekend of **11-12 May, 2024** at St Christopher’s Cathedral, Manuka. Ticket sales will be announced soon.

Australian Cultural Fund

Once again, we have set up an Australian Cultural Fund (ACF) campaign which takes us through to the EOFY 2024. I would like to thank some of our generous supporters who have already stepped forward early in the campaign to assist with the considerable costs of our excursion to Leipzig in the coming months. We must continue to strengthen this support. Please consider making a tax deductible donation to the Canberra Bach Ensemble’s campaign.

<https://artists.australianculturalfund.org.au/s/project/a2EMn0000066CHwMAM/leipzig-at-last>

If you require further information, please feel free to contact us at realbach@tpg.com.au.



Andrew Koll, Director
Canberra Bach Ensemble
www.canberrabachensemble.com

Bach's *St John Passion* BWV 245

Bach's first Christmas in Leipzig at the end of 1723 followed by his first Easter a few months later in 1724 saw the creation of his largest and most ambitious liturgical sacred works to date; the *Magnificat* BWV 243 and the *St John Passion* BWV 245. Both works underwent significant revisions over the following 25-year period.

The first version of the *Magnificat*, BWV 243.1, was first set in the key of Eb major and included additional interpolated choral and solo movements suited for the vespers for Christmas Day. Ten years later in 1733, Bach came back to the *Magnificat* and revised it, discarding the original Christmas interpolations, transposing the entire work down a semitone into the principal key of D major, and adding two transverse flutes - BWV 243.2 – a straightforward revision (and a story to tell for another time...).

The compositional history of the *St John Passion*, on the other hand, is far more complex and nuanced. The recently revised third version of Bach's works register (BWV³) now identifies five versions of the *St John Passion*, reflecting the changing nature of its content and performance circumstances over a 25-year period, and meaning that Bach did not bring the work to a final, definitive state.

After its premier performance on Good Friday, 7 April 1724 in Leipzig's St Nicolas' Church (BWV 245.1), the second performance of the *St John Passion* came soon after the first, in St Thomas' Church, the following year. In 1725 Bach made several significant alterations that substantially changed the musical nature and content of the *St John Passion*, removing and replacing several of its movements, including the opening chorus and closing chorale, and several of the internal arias (BWV 245.2). Bach took out the impressive opening chorus, "Herr, unser Herrscher" ("Lord, our ruler") and replaced it with his elaborate setting of Seybald Heyden's 1530 passion chorale "O Mensch beweine dein Sünde gross" ("O humankind, mourn your great sin"). This changed the tone of the whole work considerably and was done so to match the compositional approach that Bach had undertaken with the rest of his Chorale Cantata Cycle project that had preceded it from mid-1724. Bach's decision to move his stunning and elaborate setting of "O Mensch beweine dein Sünde gross" to the end of Part One of the *St Matthew Passion* BWV 244 may have prompted him to put the original "Herr, unser Herrscher" opening chorus back into the *St John Passion* when he revisited it for its third performance in the early 1730s (BWV 245.3).

In the late 1730s, Bach began a revision of the *St John Passion*, BWV 245.4, setting out to write a new fair copy autograph manuscript of the full score, presumably an attempt to make a definitive version of the work. However, for whatever reason, he abandoned this task, only completing the first twenty pages, the first 10 out of the 40 movements. For the final performance under Bach's direction in 1749 (BWV 245.5) one of his students, Johann Nathanael Bammler (1722-1784) completed a copy of the rest of the score for movements 11-40, attaching it to Bach's 1739 incomplete revision. It was copied – without revisions – from Bach's original 1724 composing score, which still existed at the time but has since been lost. There is, however, no evidence that any of the music of the 1739 incomplete revision (BWV 245.4) was ever transferred into the performance parts, and hence it was never performed under Bach's direction during his lifetime.

There are subtle but noticeable changes to the opening 10 movements in the 1739 incomplete revision (BWV 245.4) – a refining and finessing of the counterpoint and even correcting technical errors. Because these 20 pages are the most substantial surviving autograph primary source material in Bach's own hand, it has somewhat overshadowed the individual instrumental and vocal performance parts much of which was copied out by Bach's family members and students. Since the various component autograph performance materials from the four different performances have come down to us incomplete (according to Carus Verlag, most of the musicians didn't return their performance parts after the first performance and so it had

to be written out again the following year), it took some time before Bach's scholars were able to unpick and clearly identify the changes that occurred to the *St John Passion* over the 25 year period from 1724-1749.

For this weekend's 300th anniversary performances of the *St John Passion*, the Canberra Bach Ensemble will take the advice offered by Carus-Verlag to discount the 1739 incomplete revision (BWV 245.4) which is nearly always performed around the world as the 'traditional' version of the work. Instead, we will perform the 1749 version (BWV 245.5) as recommended, which is closer to the now lost 1724 version (BWV 245.1). With some suggested modifications to the instrumentation to individual movements that were known to have been part of the 1724 version, most notably the addition of two violas d'amore and a lute (and no use of the bassono grosso which was added later), we can get closer to what the first version of the *St John Passion* may have been like.

<https://blog.carus-verlag.com/en/working-with-choirs/300-years-of-johann-sebastian-bachs-st-john-passion/>

BachCantataTexts.org

With perfect timing for those mindful of this upcoming tricentennial anniversary, Michael Marissen and Daniel R. Melamed released their free online text and translations of four versions of the *St John Passion* just a few weeks ago. BWV 245.1 is reproduced on the following pages. Please visit their online page <https://bachcantatatexts.org/BWV245.1.htm> for the complete annotated translation and see further references at the end of these notes for their publications relating to Bach's passion oratorios.

Passio secundum Joannem BWV 245

The Passion according to John. Oratorio for Good Friday.

First performance in the Nikolaikirche, Leipzig, 7 April 1724.

Version I, BWV 245.1. (Modified Version IV, BWV 245.5)

For Tenor (Evangelist), Bass (Jesus), SATB soloists, SATB choir

2 flutes, 2 oboes/d'amore/da caccia, strings (including 2 violas d'amore and lute), basso continuo.

PART ONE

1. Chorus (SATB)

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!

Lord, our ruler, whose praise

Is glorious in all lands!

Show us through your Passion

That you, the true son of God,

Throughout all time,

Even in the greatest abjection,

Have been glorified.

2. Evangelist

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garte, 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:

Evangelist

Jesus went [out from Jerusalem] with his disciples across the brook Kidron, [to a place] where there was a garden,

where Jesus and his disciples went in. Judas, however,

who betrayed him, also knew the spot, for Jesus often

gathered in that place with his disciples. Now when

Judas had engaged the band [of Roman soldiers], and

attendants of the chief priests and of the Pharisees, he

comes there with torches, lanterns, and with weapons.

Now as Jesus knew everything that should happen to

him [according to scriptural prophecy], he went out and

declares to them:

Jesus

Wen sucht ihr?

"Whom are you seeking?"

Evangelist

Sie antworteten ihm:

They answered him:

Crowd

Jesum von Nazareth.

"Jesus of Nazareth."

Evangelist

Jesus spricht zu ihnen:

Jesus declares to them:

Jesus

Ich bins.

"That, 'I am.'"

Evangelist

Judas aber, der ihn verriet, stund auch bei ihnen. Als

nun Jesus zu ihnen sprach: Ich bins, wichen sie zurück

und fielen zu Boden. Da fraget er sie abermal:

Judas, however, who betrayed him, also stood among

them. Now as Jesus declared to them, "That, 'I am,'"

they drew back and fell to the ground. Then he asks them

once more:

Jesus

Wen suchtet ihr?

"Whom are you seeking?"

Evangelist

Sie aber sprachen:

They again declared:

Crowd

Jesum von Nazareth.

"Jesus of Nazareth."

Evangelist

Jesus antwortete:

Jesus answered:

Jesus

Ich hab's euch gesagt, dass ichs sei, suchtet ihr denn mich, so lasset diese gehen!

"I have said this to you — 'that, "I am"'; if you are seeking me, then let these [others] go."

3. Chorale (SATB)

**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.**

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

4. 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:

So that what he [had] said, the Word, would be fulfilled: "I have not lost one [follower] of those whom you [God the father] have given me." Then Simon Peter, having a sword, drew it out and struck at the high priest's servant and cut his right ear off; and the servant's name was Malchus. Then Jesus declared to Peter:

Jesus

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

"Put your sword into its scabbard. Shall I not drink the cup that my father has given me?"

5. Chorale (SATB)

**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!**

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

6. 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 Kaiphas Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphas, der den Juden riet, es wäre gut, dass ein Mensch würde umbracht für das Volk.

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

7. Aria (Alto)

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

To unbind me
From the snares of my sins,
My salvation [Jesus] is bound.
 To heal me fully
 Of all vice-boils,
 He lets himself be wounded.

8. Evangelist

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

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

9. Aria (Soprano)

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.

I will follow you likewise with joyful steps
And will not let you go,
My life, my light.
 Promote the course [of my life of faith]
 And do not cease
 Drawing, pushing, imploring me yourself.

10. 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 führte Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

This same disciple was known to the high priest and went with Jesus into the high priest's palace. Peter, however, stood outside, in front of the door. Then the other disciple, who was known to the high priest, went out and spoke with the woman keeping the door and led Peter in. Then the maid, the doorkeeper, declared to Peter:

Maid

Bist du nicht dieses Menschen Jünger einer?

"Are you not one of this person's disciples?"

Evangelist

Er sprach:

He declared:

Peter

Ich bins nicht.

"That, I am not."

Evangelist

Es stunden aber die Knechte und Diener und hatten ein Kohlfur gemacht (denn es war kalt) und wärmten sich. Petrus aber stund bei ihnen und wärmte sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

But the servants [of the priests] and attendants stood around, having made a charcoal fire (for it was cold), and warmed themselves. But Peter stood among them and warmed himself. But the high priest asked Jesus about his disciples and about his teaching. Jesus answered him:

Jesus

Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Jüden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum?

"I have spoken freely and openly before the world. I have always taught in the synagogue and in the Temple, where all Jews come together, and have spoken nothing in secret. Why do you ask me about this? About this, ask

Frage die darum, die gehört 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 dabeistunden, Jesu einen Backenstreich und sprach:

Servant

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. Chorale (SATB)

**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. Evangelist

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

Crowd

Bist du nicht seiner Jünger einer?

Evangelist

Er leugnete aber und sprach:

Peter

Ich bins nicht.

those who have heard what I have spoken to them. Look, these same ones know what I have said."

But as he spoke such things, one of the attendants standing nearby gave Jesus a blow to the cheek and declared:

"Should you answer the high priest like that?"

But Jesus answered:

"If I have spoken badly, then prove that it be evil; but if I have spoken rightly, why do you strike me?"

**Who has struck you so,
My salvation, and battered you
So badly with wound-marks?
You are indeed not a sinner,
As we and our children [are];
You do not have experience of [committing] misdeeds.**

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

And Annas sent him, bound, to the high priest Caiaphas. Simon Peter stood and warmed himself, when they declared to him:

"Are you not one of his disciples?"

He denied [it] again and declared:

"That, I am not."

Evangelist

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

*One of the high priest's servants, a kinsman of him
whose ear Peter had cut off, declares:*

Servant

Sahe ich dich nicht im Garten bei ihm?

"Did I not see you in the garden with him?"

Evangelist

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

*Then Peter disavowed [Jesus] once more, and
immediately the cock crowed. Then Peter
remembered the words of Jesus and went out and
wept bitterly.*

13. Aria (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
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.

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

14. Chorale (SATB)

**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!**

**Peter, who does not think back [to Jesus's word],
Disclaims his God;
At a penetrating glance, however,
He weeps bitterly.
Jesus, glance upon me as well,
Whenever I do not want to atone;
Whenever I have done something evil,
Stir my conscience.**

END OF PART ONE

PART TWO

15. Chorale (SATB)

Christus, der uns selig macht,
Kein Bös 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.

Christ, who makes us blessed [with salvation],
Has committed no evil;
For us, in the night, he was
Seized like a thief,
Led before godless people,
And falsely accused,
Mocked, scorned, and spat upon,
Just as the scripture says.

16. Evangelist

Da führeten 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:

Then they led Jesus from Caiaphas before the hall of judgment, and it was early. And they did not go into the hall of judgment, so that they would not be [ritually] impure, but might eat [of the] Easter [lamb]. Then Pilate went out to them and declared:

Pilate

Was bringet ihr für Klage wider diesen Menschen?

“What charge do you bring against this person?”

Evangelist

Sie antworteten und sprachen zu ihm:

They answered, declaring to him:

Crowd

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

“Were this one not an evildoer, we would not have handed him over to you.”

Evangelist

Da sprach Pilatus zu ihnen:

Then Pilate declared to them:

Pilate

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

“So take him away and judge him according to your [own] law.”

Evangelist

Da sprachen die Jüden zu ihm:

Then the Jews declared to him:

Crowd

Wir dürfen niemand töten.

“We are not permitted to put anyone to death.”

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:

So that the Word of Jesus would be fulfilled — what he [had] said when he indicated what manner of death he would die. Pilate then went back into the hall of judgment and summoned Jesus and declared to him:

Pilate

Bist du der Jüden König?

“Are you the King of the Jews?”

Evangelist

Jesus antwortete:

Jesus answered:

Jesus

Redest du das von dir selbst, oder habens dir andere von mir gesagt?

"Are you speaking for yourself [when you declare] this, or have others said it to you of me?"

Evangelist

Pilatus antwortete:

Pilate answered:

Pilate

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

"Am I a Jew? Your people and the chief priests have handed you over to me; what have you done?"

Evangelist

Jesus antwortete:

Jesus answered:

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.

"My kingdom is not from this world; were my kingdom from this world, my attendants would fight on that account, [so] that I would not be handed over to the Jews; but now, my kingdom is not from here."

17. Chorale (SATB)

**Ach grosser König, gross zu allen Zeiten,
Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.**

**Ah great king, great throughout all the ages,
How can I adequately enlarge upon this
faithfulness?
Meanwhile, no human heart may conceive of
What [is fit] to give you.**

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

**With my capacities I cannot arrive at
What indeed to compare your mercy with.
How can I, then, repay your acts of love
In [my pursuing] the work [of the Lord]?**

18. Evangelist

Da sprach Pilatus zu ihm:

Then Pilate declared to him:

Pilate

So bist du dennoch ein König?

"So you are nonetheless a king?"

Evangelist

Jesus antwortete:

Jesus answered:

Jesus

Du sagsts, 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.

"You are saying so, [that] I am a king. For this I am begotten and come into the world: that I shall bear witness to the truth. Whoever is of the truth, he hears my voice."

Evangelist

Spricht Pilatus zu ihm:

Pilate declares to him:

Pilate

Was ist Wahrheit?

"What is truth?"

Evangelist

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

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

Pilate

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?

"I find no fault in him. But you have a custom that I release someone to you. Now do you want me to release the King of the Jews to you?"

Evangelist

Da schrieen sie wieder allesamt und sprachen:

Then they shouted back, all together, declaring:

Crowd

Nicht diesen, sondern Barrabam!

"Not this one, but Barabbas!"

Evangelist

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

But Barabbas was a murderer. Pilate then took Jesus and scourged him.

19. Arioso (Bass)

Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bittre 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!

Ponder, my soul, with anxious pleasure,
With bitter delight and half-uneasy heart,
In Jesus's agonies your highest good;
How, for you, out of the thorns that pierce him,
The Keys-of-Heaven flowers [spring primroses] blossom.
You can break off much sweet fruit from his
wormwood,
So look upon him without ceasing.

20. Aria (Tenor)

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Den Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

Consider how his blood-tinged back,
In all aspects,
Proves to be like the sky,
Whereupon, after the billows
Of our [punitive] sin-flood have passed by,
The most exceedingly beautiful rainbow
Stands as a sign of God's grace.

21. Evangelist

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

And the soldiers braided a crown of thorns and set it upon his head and laid a purple robe on him, declaring:

Crowd

Sei gegrüßet, lieber Jüdenkönig!

"Greetings, dear King of the Jews!"

Evangelist

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

And gave him blows to the cheek. Then Pilate went back out and declared to them [the Jews]:

Pilate

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

"Look, I am leading him out to you, so that you will recognize that I find no fault in him."

Evangelist

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

So Jesus went out, wearing a crown of thorns and purple robe. And he [Pilate] declared to them:

Pilate

Sehet, welch ein Mensch!

"Look, what a man!"

Evangelist

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

When the chief priests and the attendants looked at him, they shouted, declaring:

Crowd

Kreuzige, kreuzige!

"Crucify, crucify!"

Evangelist

Pilatus sprach zu ihnen:

Pilate declared to them:

Pilate

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

"Take him away and crucify him; for I find no fault in him."

Evangelist

Die Juden antworteten ihm:

The Jews answered him:

Crowd

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

"We have a law, and according to that law he ought to die: for he has made himself the son of God."

Evangelist

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

When Pilate heard this statement, he was more afraid yet, and went back into the hall of judgment, and declares to Jesus:

Pilate

Von wannen bist du?

"Where do you come from?"

Evangelist

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

But Jesus gave him no answer. Then Pilate declared to him:

Pilate

Redest du nicht mit mir? Weissesst du nicht, dass ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

"Will you not speak with me? Do you not know that I have power to crucify you, and have power to release you?"

Evangelist

Jesus antwortete:

Jesus answered:

Jesus

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

"You would have no power over me, if it were not given down to you from on high; therefore, the one who has handed me over to you, he has the greater sin."

Evangelist

Von dem an trachtete Pilatus, wie er ihn losliesse.

Upon this, Pilate sought how he might release him.

22. Chorale-Aria (SATB)

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

*[It is] through your imprisonment, son of God, [that] Freedom [from sin] must come to us;
Your dungeon is the throne of grace,
The refuge of all the devout;
For had you not assumed [temporal] servitude,
Our servitude [to sin] would have had to be eternal.*

23. Evangelist

Die Jüden aber schrieen und sprachen:

But the Jews shouted, declaring:

Crowd

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

"If you release this one, then you are not the emperor's friend; for whoever makes himself king is against the emperor."

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:

When Pilate heard this statement, he led Jesus out and set himself on the judgment seat, at the place that is called "High Pavement," but "Gabbatha" in Hebrew. It was, however, the preparation day in [Jewish] Easter, at the sixth hour, and he [Pilate] declares to the Jews:

Pilate

Sehet, das ist euer König!

"Look, this is your king!"

Evangelist

Sie schrieen aber:

But they shouted:

Crowd

Weg, weg mit dem, kreuzige ihn!

"Away, away with him; crucify him!"

Evangelist

Spricht Pilatus zu ihnen:

Pilate declares to them:

Pilate

Soll ich euren König kreuzigen?

"Shall I crucify your king?"

Evangelist

Die Hohenpriester antworteten:

The chief priests answered:

Crowd

Wir haben keinen König denn den Kaiser.

"We have no king but the emperor."

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.

Then he handed him over, so that he would be crucified. They took Jesus again and led him away. And he carried his cross and went out to the place that is called "Place of Skulls," which in Hebrew is called: "Golgatha."

24. Aria (Bass) & Chorus (SATB)

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

*Hurry, you besieged souls,
Leave your dens of [spiritual] torment,
Hurry — where to? — to Golgotha!
Accept faith's wings;
Fly — where to? — to the cross's hilltop;
Your welfare blossoms in that very place!*

25. Evangelist

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

In that very place they crucified him, and with him two others, one on either side, but Jesus in the middle. But Pilate wrote [on a board the text for] a superscription and set it on the cross, and [it] was written, "Jesus of Nazareth, the King of the Jews." Many Jews read this superscription, for the place where Jesus was crucified was near the city. And it was written in [the] Hebrew, Greek, and Latin language[s]. Then the chief priests of the Jews declared to Pilate:

Crowd

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

"Write not: 'The King of the Jews'; rather, that 'He said: 'I am the King of the Jews.'"

Evangelist

Pilatus antwortet:

Pilate answers:

Pilate

Was ich geschrieben habe, das habe ich geschrieben.

"What I have written, that have I written."

26. Chorale (SATB)

*In meines Herzens Grunde,
Dein Nam und Kreuz allein
Funkelt all Zeit und Stunde,
Drauf kann ich fröhlich sein.*

*At the bottom of my heart,
Your name and cross alone
Blazes forth all times and seasons,
For which I can be joyous.*

**Erschein mir in dem Bilde
Zu Trost in meiner Not,
Wie du, Herr Christ, so milde
Dich hast geblut zu Tod!**

27. Evangelist

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

Crowd

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

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 Kriegsknechte. 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!

28. Chorale (SATB)

**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!**

29. 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:

**Appear to me in the image—
For consolation in my distress—
Of how you, Lord Christ, so copiously/generously
Have [for my salvation] bled yourself to death.**

The soldiers, however, when they [themselves] had crucified Jesus, took his clothes and made four parts, to each soldier his part, with these also the robe. But the robe was unseamed, woven from the top through and through. Then they declared to one another:

"Let us not rend it apart, but toss for it, [to see] whose it shall be."

So that the scripture would be fulfilled, which says: "They have parted my clothing among themselves and have cast lots for my robe." Such a thing the soldiers did. But there stood by the cross of Jesus his mother and his mother's sister, Mary, Cleophas's wife, and Mary Magdalene. Now when Jesus saw his mother, and the disciple whom he loved standing nearby, he declares to his mother:

"Woman, look, this is your son."

After that he declares to the disciple:

"Look, this is your mother."

**He took good heed of everything
In the final hour;
Considerate yet of his mother,
[He] sets her a guardian.
O humankind, put things straight,
Love God and humanity,
Die after that beyond all woe,
And do not sadden yourself.**

And from [that] hour on, the disciple took her to his own. After this, as Jesus knew that everything had already been accomplished, [and, so] that the scripture would be fulfilled, he declares:

Jesus

Mich dürstet!

"I thirst!"

Evangelist

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

A vessel full of vinegar was standing there. But they filled a sponge with [the] vinegar, laid it upon a hyssop branch, and held it up to his mouth. Now when Jesus had taken the vinegar, he declared:

Jesus

Es ist vollbracht!

"It is accomplished!"

30. Aria (Alto)

Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
Lässt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
Und schliesst den Kampf.
Es ist vollbracht!

It is accomplished!
O comfort for the debilitated souls!
The night of mourning
Now lets its final hour be counted.
The hero out of [the lineage of] Judah triumphs with power
And brings the battle to a close.
It is accomplished!

31. Evangelist

Und neiget das Haupt und verschied.

And bowed his head and departed [earthly] life.

32. Aria (Bass) with Chorale (SATB)

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

My precious Saviour, let [me] ask you:
Now that you [were] nailed to the cross
And [have] said yourself, "It is accomplished,"
Have I been made free from death?
Can I, through your pain and death,
Inherit the kingdom of heaven?
Is redemption of all the world [to be found] here?
You can, in agonies [of pain and death], it is true, say nothing;
But you bow your head
And declare silently, "Yes."

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

Jesus, you who were dead,
Now [you] live without end;
In the final throes of death,
[May I] turn myself nowhere
But to you, who reconciles me [with God, the father],
O you dear Lord!
Give me only what you have earned [for us];
More I do not ask for!

33. Evangelist

Und [siehe da,] der Vorhang im Tempel zerriss in zwei Stück von oben an bis unten aus.

And [look, there:] the veil in the Temple split apart wholly and utterly into two pieces, from top to bottom.

*[Und die Erde erbebete, und die Felsen zerrissen,
und die Gräber täten sich auf, und stunden auf viele
Leiber der Heiligen.¹]*

34. Arioso (Tenor)

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

35. Aria (Soprano)

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

36. 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."*

37. Chorale (SATB)

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!

*[And the earth quaked, and the rocks split apart, and
the graves opened, and many bodies of the saints
arose.]*

My heart, while the entire world
With Jesus's suffering likewise suffers:
The sun clothes itself in mourning,
The veil tears apart, the rock crumbles,
The earth quakes, the graves break asunder,
Because they see the creator [Jesus] grow cold;
What will you [my heart] do for your part?

Dissolve, my heart, into floods of tears
To honour the Most High!
Report to the world and to heaven the distress:
Your Jesus is dead!

*But the Jews, because it was the preparation day, that
the corpses might not remain on the cross during the
sabbath (for that same sabbath day was highly
solemn), asked Pilate that their legs would be broken,
and that they would be taken down. Then the soldiers
came and broke the legs of the first and of the other
who had been crucified with him. But when they
came to Jesus, because they saw that he was already
dead, they did not break his legs; rather, one of the
soldiers opened his side with a spear, and
immediately blood and water went out [of the side of
Jesus's dead body]. And he who has seen this has
given witness to it, and his witness is true, and this
same one knows that he says the truth, so that you all
may believe. For such a thing has taken place so that
the scripture would be fulfilled: "You all shall break
apart no bone in it [the Easter lamb]." And again
another scripture declares: "They will look on whom
they have pierced."*

O help, Christ, son of God,
Through your bitter suffering,
That we, ever submissive to you,
May shun all iniquity,
[And may] consider your death and the reason
For it fruitfully;
In return, though [we be] poor and weak,
[May we] give you thank-offerings.

¹ The first version of the *St John Passion* of 1724 (BWV 245.1) did not contain this biblical verse. See No. 33¹ in Michael Marissen's and Daniel R. Melamed's translation <https://bachcantatatexts.org/BWV245.1.htm>

38. 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. [Derwegen kam er und nahm den Leichnam Jesu herab.²] 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.

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

39. Chorus (SATB)

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.

Rest well, you saintly bones,
Which I will no longer bewail;
Rest well and bring also me unto rest.
The grave—which is appointed to you
And from now on will enclose no distress—
Opens heaven unto me and closes hell.

40. Chorale (SATB)

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

Ah Lord, let your dear little angels
At the very end carry my soul
Into Abraham's bosom [to heaven],
My body resting in its little sleeping chamber [the grave]
Altogether peaceably, without any sorrow and pain,
Until at the last day [the day of judgment].
Raise me thereafter from the dead,
So that my eyes will look on you
In all joy, O son of God,
My saviour and throne of grace!
Lord Jesus Christ, do hear me [in these petitions];
I want to praise you eternally!

(transl. Michael Marissen and Daniel R. Melamed)



Scan or go to <http://www.bachcantatatexts.org/BWV245.1> for an annotated translation

² This sentence does not appear in the first version of the *St John Passion*, BWV 245.1. See footnote 198 in Michael Marissen's and Daniel R. Melamed's translation <https://bachcantatatexts.org/BWV245.5.htm#n198>

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Portrait of Johann Sebastian Bach by Elias Gottlob Haußmann, 1746.

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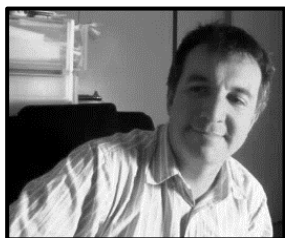
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Andrew Koll

CBE Artistic Director, Conductor

Andrew Koll is a specialist in aural training, harmony and counterpoint, the science of just intonation, and the works of Johann Sebastian Bach.

Andrew formed the Canberra Bach Ensemble in 1999. Over the past 25 years, Andrew has directed many of Canberra's choirs and instrumental groups, including Canberra Choral Society's 2018 performance of the Bach *St Matthew Passion* BWV 244, the ANU Choral Society (SCUNA), The University of Canberra Chorale, the Choir of St Paul's Manuka, and the Canberra Community Orchestra (now known as the National Capital Orchestra).

Since completing his studies at the School of Music, ANU in the late 1990s, Andrew established a music study group in the early 2000s called the Real Bach Society, where he presents multimedia seminars examining the musical, historical, liturgical and theological interconnections within Bach's music and beyond, and the musical sciences that underpin Bach's art. Andrew is a regular delegate at the dialogue meetings hosted by the Bach Network at Madingley Hall, Cambridge, UK.



Bianca Porcheddu

CBE Concertmaster

Bianca Porcheddu, a versatile baroque and modern violinist, is equally adept as a soloist and ensemble leader. Recently, she featured as a protagonist in the cinematic film documentary *Living Bach* by German Film Director Anna Schmidt, exploring the universal secrets of J.S. Bach across continents, including Central Australia. In 2022, Bianca performed at the International Bach Festival with the Leipzig Baroque Orchestra, conducted by Ton Koopman, and will return in 2024 with the Canberra Bach Ensemble.

For over 20 years, Bianca has been a regular member and soloist with the Australian Brandenburg Orchestra, touring nationally and internationally, including performances at the BBC Proms in London, and earning five Classical Aria Awards. She has also made significant contributions to recordings and performances with various Australian baroque ensembles, such as Pinchgut Opera, the Australian Haydn Ensemble, Bach Akademie Australia, Australian Romantic and Classical Orchestra, Salut Baroque, and as Concert Master for the Handel in the Theatre Orchestra, working closely with Artistic Director Tobias Cole and Conductor Brett Weymark.

Following her Masters in The Hague in 2000, supported by The Queens Trust Award and the Nuffic Dutch Government Scholarship, Bianca assumed leading positions in prestigious period orchestras across Europe, including the New Dutch Academy Orchestra, European Union Baroque Orchestra, Academia Montis Regalis, Académie Baroque Européenne d'Ambronay, il Complesso Barocco, Les Perruques d'Amsterdam, and Collegium Musicum, the Amsterdam Baroque Orchestra.

Her passion for language and linguistics enriches her work as a violinist, where she collaborates with singers on musical rhetoric, historical pronunciation, and dramatic oratory. Bianca's focus on cutting-edge research of 19th-century performance practices and historically informed practice across eras inspires her to communicate music with empathy, nuance, and context, carrying the legacy of historically informed performance practice to future generations.

Bianca's musical journey has been marked by dedication, talent, and a profound love for creating soul-stirring melodies on her beloved violin. Alongside her musical pursuits, she is a respected educator at Merici College in Canberra, holding the role of Academic Studies Coordinator and Highly Accomplished Teacher Assessor.

Recognised for her musical excellence and dedication, Bianca was awarded the esteemed Erica Haas Prize for the Leading ANU Instrumentalist at the Australian National University, Canberra School of Music, graduating with 1st Class Honours in 1998. She was also honoured as Italo-Australian Woman of The Year in 2003, for her contributions to both the Australian and Italian communities through her musical excellence.

As Bianca continues to captivate audiences with her artistry and passion, her legacy in the world of classical music is sure to endure for generations to come. (Photo © Steven Godbee).

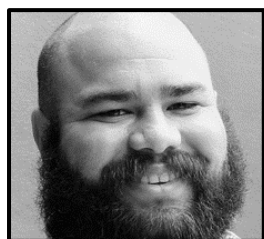


Richard Butler

Evangelist

Richard Butler made his symphony orchestra debut in 2014 singing Handel's *Messiah* in a joint concert series with Melbourne, Adelaide and Perth Symphony Orchestras. He returned to WASO recently to sing Bach's *St John Passion* and has been soloist for various projects for Joseph Nolan at St George's Cathedral in Monteverdi's *Vespers*, *St Matthew Passion* and *Judas Maccabaeus*. Also in Perth, at UWA, Richard sang Britten's *War Requiem*.

Richard sang the role of Pilate in Pärt's *Passio* for the Adelaide Chamber Singers and the Song Company, was evangelist in Bach's *St John Passion* for the Australian Haydn Ensemble's collaboration with St James's Church, King St, Sydney and evangelist in Bach's *St Matthew Passion* for Tasmanian Symphony Orchestra and the late Richard Gill as well as for Elder Conservatorium in Adelaide. He also sang the title role in Britten's *St Nicolas* for Brett Weymark and the Sydney Chamber Choir. Richard has appeared as soloist in various Australian Brandenburg Orchestra concert series, including Monteverdi's *Orfeo*, Mozart *C Minor Mass* and Bach's *Magnificat*. Very recently Richard was tenor soloist for Bach Akademie Australia's launch concert series of various cantatas including the *Ascension Oratorio* as well as for Pinchgut's inaugural concert series, singing Bach's *Easter Oratorio* and Telemann's *Donner-Ode*. Richard is a former Choral Scholar of King's College, Cambridge, Lay Clerk at Westminster Cathedral and soloist in various projects for the Gabrieli Consort. Richard is currently Principal Lay Clerk at St Mary's Cathedral, Sydney.



Sitiveni Talei

Jesus

Sitiveni Talei is a Fijian-Australian baritone. Winner of the prestigious Marianne Mathy Competition, he has performed with many of Australia's state companies and orchestras, including West Australian Opera, West Australian Symphony Orchestra, Tasmanian Symphony Orchestra, State Opera of South Australia. Sitiveni was employed for ten years at Opera Australia, appearing in their chorus, minor and major supporting roles.

Sitiveni's operatic repertoire includes *Amonaso*, *Aida*; Zurga, *Les Pecheurs des Perles*; Sharpless, *Madama Butterfly*; Belcore, *L'Elisir D'amore*. His solo concert repertoire includes Mendelssohn's *Elijah*, Handel's *Messiah*, Mozart's *Requiem*, Faure's *Requiem*, Vaughan Williams's *Five Mystical Songs*, Bach's *St Matthew* and *St John Passions*, and Haydn's *The Seasons*.



Greta Claringbould

Soprano

Canberra based, Greta Claringbould is a freelance Baroque soprano soloist, with extensive performance experience as a soloist of mainly Baroque oratorio and cantata.

Greta holds a Bachelor of Music with Honours in Viola Performance, an AMusA in voice, and an ATCL in Violin Performance. Currently Greta is principal soprano soloist with Adhoc Baroque and the Canberra Bach Ensemble, and a private vocal coach. Greta was formerly: a professional orchestral violist, leader of the Violas in the New Zealand National Youth Orchestra, chorister with the Wellington Cathedral Choir, Director of the iconic Canberra Children's Choir and Head of Choirs at Canberra Girl's Grammar School.

Greta's vocal timbre combines purity and clarity combined with warmth and richness. Greta's fluent execution of florid baroque runs is renowned. She frequently performs as soprano soloist with various Canberra choirs and ensembles. In 2016 Sydney Morning Herald "Soprano Greta Claringbould has a neat elegance in her delivery, skilfully executing ornaments and articulating every note of each run."

In 2016, along with alto Maartje Sevenster and harpsichord/continuo player Peter Young, Greta collectively formed the Trio Adhoc Baroque which regularly performs esoteric sacred and secular Baroque chamber works, including the 2017 Antipodean premier of Brunetti's 1764 *Stabat Mater*. In October 2018 Adhoc Baroque debuted at the prestigious Canowindra Baroque Festival and in 2019 they performed as the opening act of this festival. Greta looks forward to a performance as soloist in Handel's *Messiah* with NZ Barok and the Scholars Baroque Aotearoa in November 2023.



Maartje Sevenster

Alto

Maartje Sevenster obtained a BMus in the Netherlands, studying part-time with Roberta Alexander, Frans Huyts and Connie de Jongh. Since 2009, Maartje has focused on baroque repertoire, both as a member of choirs or ensembles and as a soloist. Currently, Maartje is alto soloist with the Canberra Bach Ensemble, and in performances with the Limestone consort and other Canberra-based musicians. In 2023, she was alto soloist in Bach's *St John's Passion* with Igitur Nos. She sings with the Bach Akademie Australia, and performed with the Song Company in the Canberra International Music Festival. With ensemble Adhoc Baroque, Maartje performed many lesser-known pieces of the baroque repertoire in a one-per-part setting to great acclaim, including several Australian premieres. She also performed the premieres of David Cassat's *Die Hand*, for mezzo-soprano, viola, cello, flute and clarinet, and Judith Clingan's *In this Fateful Hour*, and was part of the community oratorio *Passion for Peace* by Canberra composer Glenda Cloughley.

Maartje conducts a small community choir in the village of Gundaroo.

Next to performing, she has an ongoing interest in the acoustics of the vocal tract. The active control of resonances and the role of so-called formant theory in vocal training were the central topics of her bachelor thesis. She participated in the Estill Voice Training System level one and two courses in 2015.

(Photo © Lindi Heap).



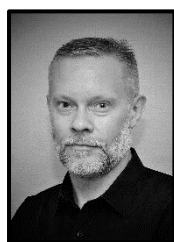
Christopher Watson

Tenor

Christopher Watson has been based in Melbourne since January 2017, and has enjoyed a varied career as a soloist, consort singer and conductor. He was a regular member of the Tallis Scholars for over 10 years and made 550 appearances with them in churches, concert halls and art galleries all over the world. In 2007 he made his debut at Carnegie Hall with Paul Hillier's Theatre of Voices, giving the world première of David Lang's Pulitzer Prize-winning *Little Match Girl Passion*, their recording of which won a Grammy Award in 2009. He returned to Carnegie Hall with Theatre of Voices in February 2015 to perform Stockhausen's *Stimmung*. Christopher also sang regularly with Polyphony, Tenebrae, Gallicantus, Alamire, the Gabrieli Consort and Collegium Vocale Gent and you can hear him on over 100 recordings of repertoire by, among others, Dufay, Josquin, Tallis, Byrd, Lassus, Howells, Palestrina, Bach, Berio and Pärt.

Christopher also has an active solo career, particularly in the Passions of JS Bach, which he has performed in many of the cathedrals of the UK, including Canterbury and Christ Church Oxford, the Cathedral of the Madeleine in Salt Lake City and in the Philharmonie in Berlin. He made his solo debut with the Sydney Symphony Orchestra in 2023 and this year will perform the St Matthew Passion Evangelist with Melbourne Baroque and Messiah with Melbourne Chamber Orchestra.

Since 2017 he has been Director of Music at Trinity College, Melbourne. At Trinity he enjoys working with one of the finest student choirs in Australia, and alongside the choir's regular services of Evensong has made four recordings, organised three international tours, as well as a series of concerts in Melbourne, Brisbane and Sydney. (Photo © John Lloyd Fillingham).



Andrew Fysh

Bass (Pilate)

Originally from Hobart, Andrew has considerable experience as both consort singer and soloist across Australia. Andrew performed with The Song Company under Roland Peelman on multiple occasions in concert and recording, including an acclaimed recording of Schütz's *Der Schwanengesang* in the Sydney Opera House Concert Hall in 1996. In 2005 and 2006, while living in London, Andrew sang regularly with the Choir of the London Oratory, the UK's pre-eminent Catholic church choir. Andrew's particular interest lies in early music, nurtured through many years in Melbourne's Ensemble Gombert under John O'Donnell. He has joined the Ensemble for its four overseas concert tours, most recently to Europe in 2015. Of late, he has increasingly focused his musical energies on transcribing and editing High Renaissance polyphony, including the works of the little-known Franco-Flemish composer, Pierre de Manchicourt. Queen's Phoenix — a Sydney-based eight-voice ensemble that he co-founded with Brooke Shelley — released a recording of these editions in 2021 and was invited to perform at the 2022 Festival of Voices in Hobart.

Andrew has appeared as soloist with all of Canberra's major choirs and has performed at the Canberra International Music Festival with Luminescence Chamber Singers, Bach Akademie Australia, and The Song Company. Andrew's solo engagements with Canberra Choral Society include *Handel Messiah*, *Bach St Matthew Passion*, *Mozart Requiem*, *Haydn Nelson Mass*, and *Brahms Ein deutsches Requiem*.

As bass soloist with the Canberra Bach Ensemble since its 2016 relaunch, and as a founding member of Bach Akademie Australia, Andrew is pursuing a late-blooming quest to perform all of Bach's cantatas (or at least as many as possible!).

CBE Choir

Sopranos

Chantelle Henderson
Hanna-Mari Latham
Sylvan Lawrenz
Jade McFaul
Gabriel Pender
Brooke Shelley
Rachel Walker

Altos

Susanah Bishop
Elizabeth Chalker
Hilary Howes
Jaki Kane
Astrid Lane
Robyn Mellor
Maartje Sevenster

Tenors

George Brenan
Peter Campbell
Frank den Hartog
Michael McPhillips
James Porteous
Richard Walker

Basses

Phillip Batterham
Nick Horn
Jonathon Lee
Martin Magill
Joshua Verspaandonk
Luke Willard

CBE Orchestra

Violin

Bianca Porcheddu
Stephen Freeman*
Claire Phillips
Lauren Davis
Shannon Luk
Bradley Tham

Violoncello

Clara Tenniswood
Gabriel Frømyhr

Transverse Flute

Jennifer Brian
Dante Costa

Organ Continuo

Anthony Smith

Violone

David Flynn

Oboe/d'amore/da caccia

Aaron Reichelt
Kailen Cresp

Répétiteur

Anthony Smith

Viola

Iska Sampson
Odette Bruinzeel*

Viola da gamba

Lute
Shaun Ng

Baroque Bassoon

Ben Hoadley

*also Viola d'amore

www.canberrabachensemble.com

Photography © Peter Hislop
With thanks to ArtSound FM

3. 1. *Pasfio. secunda Joane. a 2 Voci. 2 Oboe. 2 Violini Viola Contr.*
di D. S. Bach.

Molto a tempo

Organo

*Biblioteca Regia
Breslau*

First page of the autograph manuscript in JS Bach's hand of the 1739 incomplete revision, BWV 245.4
 Mus.ms. Bach P 28.

