



BACH'S
ST MATTHEW
PASSION

(MENDELSSOHN VERSION)

SYDNEY
PHILHARMONIA
CHOIRS
ARTISTIC &
MUSIC DIRECTOR
BRETT WEYMARK

VOICE
ENERGY
JOY



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SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

BACH'S ST MATTHEW PASSION

ACKNOWLEDGEMENT OF COUNTRY

DEBORAH CHEETHAM FRAILLON and MATTHEW DOYLE

Tarimi Nulay – Long time living here†

JOHANN SEBASTIAN BACH

St Matthew Passion

in the arrangement made in 1841 for the

St Thomas Church, Leipzig, by

FELIX MENDELSSOHN

First Historically Informed Performance in Australia

This work, published by Bärenreiter, has been supplied by
Clear Music Australia Pty Ltd as the exclusive hire agents in Australia.

Elizabeth Scott conductor

Penelope Mills soprano | **Emily Edmonds** mezzo-soprano

Andrew Goodwin tenor (Evangelist) | **Teddy Tahu Rhodes** bass-baritone (Jesus)

Andrew O'Connor bass

Chamber Singers | **VOX**

Australian Romantic & Classical Orchestra

Rachael Beesley concertmaster

Thursday 17 April 2025 at 7pm

Sydney Opera House Concert Hall

†100 Minutes of New Australian Music 2020 Commission

This performance runs for approximately 2 hours and 20 minutes,
including a 20-minute interval, and will finish at approximately 9:20pm.

Pre-concert talk: ARCO Co-Artistic Director Nicole van Bruggen in conversation with
2MBS Fine Music presenter Peter Poole, at 6pm in the Northern Foyer, supported by 2MBS Fine Music

This concert will be recorded by ABC Classic for later broadcast.

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Welcome

A musical world without the presence of Bach's music is hard to imagine when we think of the incredible impact it has had on performers, composers and audiences for hundreds of years. This evening, we celebrate not only the profound depths of Bach's musical genius but also the remarkable vision of Mendelssohn, whose dedication to rediscovering and reviving Bach's music has given us this masterpiece to perform today.

In the 19th century, Mendelssohn's enthusiasm and tireless efforts restored Bach's *St Matthew Passion* to the world's attention at a time when it had been nearly forgotten. Mendelssohn's arrangement of 1841, with its lush colours and emotional intensity, allows us to experience Bach's pivotal work in a fresh light, yet still honour the integrity of the original.

Tonight, with the combined voices of VOX and Chamber Singers, and the incredible musicians of the Australian Romantic & Classical Orchestra performing on period instruments, we pay tribute to Mendelssohn for his crucial role in bringing Bach's music back to life and to the continued relevance and beauty it holds for us today. It is through his efforts that we are reminded of the eternal nature of great



PHOTO: KEITH SAUNDERS

music, and how it transcends time and place to speak directly to humanity.

Thank you for joining us in this celebration of Bach's and Mendelssohn's legacies. I hope tonight's concert fills you with the same awe and gratitude that we feel as we perform for you.

Dr Elizabeth Scott

Associate Music Director

We acknowledge and pay respect to the Gadigal people of the Eora Nation, upon whose Country we rehearse, sing and work, and pay our respects to their Elders past and present. Our voices bring to life the songs of many cultures and countries, from across the ages, in a spirit of sharing, learning and understanding. The ancient customs and cultures of this land inspire us to create harmony – in music and in our society.

‘The property of all’

Reviving Bach’s *Matthew-Passion* through the centuries

J.S. Bach sells concert tickets and boxed-set recordings. His name is spoken with fondness and reverence by musicians and music lovers alike. Choirs program a steady rotation of major works: the B minor Mass, passions and oratorios, as well as cantatas. Bach’s music is a repertoire staple – a source of inspiration, challenge and solace. His name yields puns in at least two languages; he turns up in *New Yorker* cartoons. His is a household name.

Now step back 201 years and enter the mind of a Berlin music-lover. The name ‘Bach’ suggests his sons’ quip ‘the old periwig’. Bach is gradually shaking off his fusty mantle and is about to become a national hero, but for now he is an acquired taste – esoteric music for librarians and enthusiasts. His works are more studied and discussed than performed, and no one of your acquaintance has heard, or sung, his great ‘Matthäus-Passion’.

One of the enthusiasts was the teenage Felix Mendelssohn. He could trace his musical lineage directly to Bach through his mother as well as his composition teacher Carl Friedrich Zelter; his great aunt Sara Levy was a harpsichordist and salon host with connections to both Wilhelm Friedemann and Emanuel Bach. But it was his maternal grandmother, Bella Itzig, who in February 1824 presented the 15 year old with the *best birthday present ever*: a handmade presentation copy of Bach’s *Matthew-Passion*.

Within five years, and against sober advice, the enterprising musical genius had assembled 230 musicians and conducted two performances of the *Matthew-Passion*, reaching a capacity audience of nearly a thousand each night. These ‘important and happy’ events at the Berlin Singakademie

on 11 and 21 March 1829 were intended to celebrate the centenary of the work’s premiere and Bach’s birthday (old-style calendar) respectively. We now know the *Passion* was in fact first performed on Good Friday 1727. What is indisputable is that Mendelssohn’s concerts were the first performances since Bach’s death in 1750, and through their scale and sheer ambition, they gave fresh impetus to the 19th-century Bach revival.

As Adolph Bernhard Marx promised in the *Allgemeine musikalische Zeitung*, Mendelssohn’s revival of the *Matthew-Passion* ‘would open the gates of a long-closed temple’ and listeners (pilgrims) were called ‘not to a festival of art, but to a most solemn religious celebration’.

Central to the project was the Berlin Singakademie. Initially a circle of private aficionados, it had the curious mission of collecting and performing music by Bach and other 18th-century composers in an era when audiences expected concerts to feature living composers. Although its performances were hardly ‘historically informed’, the Singakademie was at the vanguard of what would emerge as the early music movement in the 20th century. The kind of music-making you witness from the Australian Romantic & Classical Orchestra – indeed, this kind of concert – would not exist without the pioneering efforts of institutions like the Singakademie and musicians like Mendelssohn.

After 1829, the Singakademie continued performing the *Matthew-Passion* in the arrangement Mendelssohn had prepared. Hector Berlioz heard one of these performances in 1843, describing how the 300-plus singers were ‘arranged upon the steps of a large amphitheatre, exactly like



A sketch by Mendelssohn showing the St Thomas Church in Leipzig

that in the chemistry lecture room at the Jardin des Plantes'. The experience offered a much-shortened version of the music but with greater forces than Bach ever had or hoped for ('at least three singers to a part, four would be better', he'd argued to the Leipzig Town Council).

By the time Berlioz heard the *Matthew-Passion* in Berlin, Mendelssohn had moved on. In 1835 he'd taken up the post of municipal music director and conductor of the Gewandhaus Orchestra in Leipzig, home of the Thomaskirche (St Thomas Church) and Bach's last stamping ground. There he conducted 20 subscription concerts each year, and influenced concert programming in ways that are still felt today. He continued to champion Bach's music, conducting the Mass in B minor (another unknown masterpiece) and works such as the brilliant French-accented Orchestral Suite No.3.

In 1841, as a fundraiser for a Bach monument in Leipzig, Mendelssohn returned to the *Matthew-Passion* with a fresh (and much less heavily abridged) arrangement for performance at the Thomaskirche. As he told his younger

brother Paul, 'not a single note' of the work was known in the city, despite the Berlin revival and the impression it had made throughout Germany; the *Matthew-Passion* had not been heard in close on a century. The Palm Sunday event was announced with much fanfare, recalling the excitement, and the language, of 1829 and comparing Mendelssohn to Pygmalion, breathing 'warm, vigorous life into this precious but dead stone'.

Through Mendelssohn's efforts, the *Matthew-Passion* shifted from a monument worthy of study to music to be *performed*. In his sister Fanny's words, it had been 'given to the public' and had 'become the property of all'. But his arrangement was practical in intent, and in light of his untimely death, remains a 'work in progress'. (Perhaps, suggest the editors of tonight's edition, he might eventually have published a 'definitive' version.) Modern revivals of Mendelssohn's arrangement will never replace Bach's original, but revisiting it in a historically informed way illuminates the path of discovery that audiences have followed over the course of 300 years.

From church to concert hall

Listening to Mendelssohn's arrangement

The 1829 Berlin revival had restored the *Matthew-Passion* to public awareness, but as a concert work rather than a Good Friday liturgical experience. And even though the 1841 Leipzig revival took place in a church, it too was presented as a concert. This is the key to Mendelssohn's arrangement, which treats the *Matthew-Passion* as if it were a dramatic oratorio in the spirit of Handel or his own *Elijah*.

Mendelssohn had taken it for granted that a complete performance of the *Matthew-Passion* was out of the question. His friend Eduard Devrient, who sang the Christus part in Berlin, echoed both Zelter and A.B. Marx when he observed that while German audiences would be amenable to Bach in small doses, 'an entire evening of nothing but Sebastian Bach' might be considered 'unmelodious, dry and unintelligible'. The 1829 performance presented less than half the work, but the naysayers had been proven wrong, and for the 1841 Leipzig performance, Mendelssohn restored four arias of the ten cut arias and one of the six chorales.

Even so, this version is noticeably more compact than Bach's original. Some of the meditative arias were cut because they featured obbligato solos for obsolete instruments such as the viola da gamba, but the removal of other arias was artistically motivated. For example, the alto aria 'Können Tränen' (If the tears of my cheeks) was likely cut because it disrupted the dramatic flow at the point where Pilate delivers Jesus to be crucified.

Mendelssohn also shortened many of the narrative recitatives, integrating them with the choir's responses in its role as the crowd (*turba*) and labelling these new fast-paced exchanges 'Evangelium' (Gospel).

The result is less like a liturgical reading of the passion story and more like theatre in the intensity of its storytelling.

Mendelssohn's dramaturgical instincts can be seen in action in the well-known aria 'Erbarme dich' (No. 24) and its preceding scene. The swift pacing of the narrative recitative, together with dramatic pauses on the final word 'bitterly' and an unexpected cadence to F sharp major, has placed the spotlight on Peter's three-fold denial (No. 23), which then increases the pathos of 'Erbarme dich' (Have mercy). This aria already catches attention for having been recast, from alto to soprano, and through the upward transposition of the obbligato violin solo into what the editors of tonight's edition, Malcolm Bruno and Caroline Ritchie, describe as Mendelssohn Violin Concerto territory, with a correspondingly virtuoso leap for the singer. The aria is all Bach and yet 'thoroughly Mendelssohnian'.

Those who know the *Matthew-Passion* very well may notice other changes of a practical nature. There are transpositions of key (accommodating both the upward shift in pitch in the intervening century and changes in vocal style and technique). And in the continuo parts for the secco (dry or 'unaccompanied') recitatives – which Bach's musicians would have improvised from a figured bass line – Mendelssohn's harmonic realisations tend to reflect 19th-century taste.

The revised orchestration also entailed pragmatic changes, but relatively few compared to, say, Mozart's reorchestration of *Messiah*. Mendelssohn's challenge here was the absence of instruments that have since been revived or reconstructed but which were obsolete in the mid-19th century. In addition to the viola da gamba,

From Leipzig to Sydney

BACH, MENDELSSOHN AND THE MATTHEW-PASSION

Mendelssohn had no lute or harpsichord. (Piano was used as the continuo instrument in 1829; a pair of cellos with double bass took on this role in 1841 since the organ of the Thomaskirche was tuned to a higher pitch and unsuited for the purpose.) He also lacked oboes d'amore and oboes da caccia, but he did have clarinets at his disposal, including basset horns, and you can hear the distinctive low-voiced sound of the latter in the recitative 'Ach Golgatha' (No. 34), where they substitute for Bach's oboes da caccia.

It will be tempting tonight to play 'spot the difference.' That said, this arrangement was carried out with great care and reverence for the music's substance as well as its dramatic and spiritual intent. In Mendelssohn's hands, we can still experience such revelatory gestures as the 'halos' of shimmering string sound with which Bach accompanies the speeches of Jesus, not to mention the shocking effect when they disappear for his final cry of despair: 'Eli, Eli, lama, lama sabachtani?'

Yvonne Frindle © 2025

- 1727 Bach's *Matthew-Passion* is premiered at the Leipzig Thomaskirche, to be repeated in 1729, 1736 and 1742.
- 1829 Berlin. Mendelssohn conducts the first performance since Bach's death, in an abridged arrangement.
- 1830 A full score of Bach's original work is published.
- 1841 Mendelssohn conducts the first performance in Leipzig since Bach's death, in a fresh arrangement.
- 1847 Mendelssohn dies, forestalling any further revisions he may have made and leaving his version unpublished.
- 1854 London. First performance in the English-speaking world, conducted by Mendelssohn's friend William Sterndale Bennett and adopting his cuts (in English).
- 1873 London. First known *complete* performance of the *Matthew-Passion* since Bach's death (in any country).
- 1875 First known Australian performance, given by the Melbourne Philharmonic Society with 350 performers.
- 1880 First known Sydney performance, on 17 April, in the Great Hall of Sydney University. (As in Melbourne, the performance was patchy and the reviews mixed.)
- 1943 First performance organised by the ABC, with the Melbourne Philharmonic Society conducted by Bernard Heinze. MPS performances became an annual event.
- 1956 First ABC performance in Sydney, featuring the Combined Cathedral Choirs at St Andrew's Cathedral.
- 1960 First performance by SPC (Hurlstone), with Charles Mackerras and the Sydney Symphony Orchestra.
- 1972 SPC performs Bach's *Matthew-Passion* in the opening program of its first self-presented series.
- 1984 SPC sings the *Matthew-Passion* in German for the first time, and moves towards a historically informed style.
- 1992 Christoph Spering conducts the first recording of the 1841 arrangement, working from Mendelssohn's score and parts preserved in the Bodleian Library in Oxford.
- 2005 Roger Norrington recreates the 1829 arrangement for a Mendelssohn retrospective in London.
- 2009 The Adelaide Harmony Choir gives the (likely) first Australian performance of the Mendelssohn version.
- 2023 Bärenreiter publishes Mendelssohn's 1841 version in an edition by Malcolm Bruno and Caroline Ritchie.
- 2025 First SPC performance of Mendelssohn's 1841 version and, in collaboration with ARCO, the first historically informed performance of this version in Australia.

The Words

ACKNOWLEDGEMENT OF COUNTRY

CHEETHAM FRAILLON Tarimi Nulay – Long time living here

Tarimi nulay ngalawa yura
garrabarra baraya yagu barrabugu
ngyiningi ngara
ngyiningi berong

*Long time here live the people
dancing and singing today and tomorrow,
your way of knowing
your way of belonging*

Words by Deborah Cheetham Frailton, translated into Gadigal by Matthew Doyle

JS BACH arr. MENDELSSOHN St Matthew Passion

PART I

1. Chorus with Chorale

*Kommt, ihr Töchter, helft mir klagen,
Sehet – Wen? – den Bräutigam,
Seht ihn – Wie? – als wie ein Lamm!
Sehet, – Was? – seht die Geduld,
Seht – Wohin? – auf unsre Schuld;
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!*

*O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Erbarm dich unser, o Jesu!*

2. Gospel [Evangelium]

EVANGELIST:

*Da Jesus diese Rede vollendet hatte,
sprach er zu seinen Jüngern:*

JESUS:

*Ihr wisset, daß nach zweeen Tagen Ostern
wird, und des Menschen Sohn wird
überantwortet werden, daß er gekreuziget
werde.*

3. Chorale

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

Come, you daughters, help me to lament,
See – Whom? – the bridegroom,
See him – How? – like a lamb!
See – What? – see the patient endurance,
Look – Where? – at our guilt;
See him out of love and grace
Bearing the wood for the cross himself!

O Lamb of God, slaughtered
Guiltless on the cross,
Always patient
No matter how you were despised.
Had you not borne all sin,
We would have despaired.
Have mercy on us, O Jesus!

EVANGELIST:

When Jesus had finished saying these things, he said to his disciples:

JESUS:

You know that the Passover is two days away, and the Son of Man will be handed over to be crucified.

Beloved Jesus, what offence have you committed, that such a harsh judgement has been pronounced against you?
Of what are you guilty, in what kind of wrongdoing were you caught?

4. Gospel

EVANGELIST:

Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in dem Palast des Hohenpriesters, der da hieß Kaiphas, und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber:

CROWD [TURBA]:

Ja nicht auf das Fest, auf daß nicht ein Aufruhr werde im Volk.

EVANGELIST:

Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goss es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen:

CROWD:

Wozu dienet dieser Unrat? Dieses Wasser hätte mögen teuer verkauft und den Armen gegeben werden.

EVANGELIST:

Da das Jesus merket, sprach er zu ihnen:

JESUS:

Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Arme bei euch, mich aber habt ihr nicht allezeit. Da sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, daß man mich begraben wird. Wahrlich ich sage euch: Wo dies Evangelium geprediget wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.

5. Recitative and Aria (Alto)

RECITATIVE

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

EVANGELIST:

Then the high priests and the scribes and the elders of the people assembled together in the palace of the High Priest, who was called Caiaphas, and discussed what trickery they could use to catch Jesus and kill him. But they said:

CROWD:

Not during the festival, so that there is no uproar among the people.

EVANGELIST:

Now when Jesus was in Bethany, in the house of Simon the leper, a woman came to him with a bottle of costly perfume and poured it on his head as he sat at table. When the disciples saw this, they were indignant and said:

CROWD:

What is the purpose of this waste? This perfume could have been sold at a high price and given to the poor.

EVANGELIST:

When Jesus noticed this, he spoke to them:

JESUS:

Why are you upsetting this woman? She has done a good thing to me. You have the poor with you always, but you will not always have me. In pouring this perfume on my body, she has prepared me for burial. Truly, I say to you: wherever this gospel is preached in the whole world, what she has done will also be told, in memory of her.

O dear Saviour,
when your disciples stupidly quarrel
over this happy woman
who with ointment would prepare
your body for the grave,
so allow me meanwhile
with the flow of tears from my eyes
to pour perfume over your head!

ARIA (ALTO)

Buß und Reu

Knirscht das Sündenherz entzwei,

Daß die Tropfen meiner Zähren

Angenehme Spezerei,

Treuer Jesu, dir gebären.

6. Gospel

EVANGELIST:

Da ging hin der Zwölfen einer, mit Namen

Judas Ischarioth, zu den Hohenpriestern

und sprach:

JUDAS:

Was wollt ihr mir geben? Ich will ihn euch verraten.

EVANGELIST:

Und sie boten ihm dreißig Silberlinge. Und

von dem an suchte er Gelegenheit, daß er ihn verriete.

7. Aria (Soprano)

Blute nur, du liebes Herz!

Ah! ein Kind, das du erzogen,

Das an deiner Brust gesogen,

Droht den Pfleger zu ermorden,

Denn es ist zur Schlange worden.

8. Gospel

EVANGELIST:

Aber am ersten Tage der süßen

Brot traten die Jünger zu Jesu und

sprachen zu ihm:

CROWD:

Wo willst du, daß wir dir bereiten, das Osterlamm zu essen?

EVANGELIST:

Er sprach:

JESUS:

Gehet hin in die Stadt zu einem und

sprecht zu ihm: "Der Meister läßt dir

sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern."

EVANGELIST:

Und die Jünger taten, wie ihnen Jesus

befohlen hatte, und bereiteten das

Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen.

Und da sie aßen, sprach er:

Penitence and remorse

grind the sinner's heart in two;

may my tears

bear a pleasing fragrance

to you, dear Jesus.

EVANGELIST:

Then one of the twelve, named Judas

Ischariot, went to the high priests

and said:

JUDAS:

What will you give me? I will betray him to you.

EVANGELIST:

And they offered him thirty pieces of silver.

And from then on he looked for an opportunity to betray him.

Bleed, O dear heart!

Ah! A child whom you raised,

whom you suckled at your breast,

threatens to murder his nurse,

for he has become a serpent.

EVANGELIST:

Now on the first day of the feast of

Unleavened Bread, the disciples came to

Jesus and said to him:

CROWD:

Where do you want us to make preparations for you to eat the Passover lamb?

EVANGELIST:

He said:

JESUS:

Go to someone in the town and say to him:

'The Master says to you: My time is near, I

will keep the Passover with my disciples at your house.'

EVANGELIST:

And the disciples did what Jesus had told

them to do, and prepared the Passover

lamb. And in the evening he sat at table with the Twelve.

And as they were eating, he said:

JESUS:

Wahrlich, ich sage euch: Einer unter euch wird mich verraten.

EVANGELIST:

Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm:

CROWD:

Herr, bin ich's?

9. Chorale

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

10. Gospel**EVANGELIST:**

Er antwortete und sprach:

JESUS:

Der mit der Hand mit mir in die Schlüssel tauchet, der wird mich verraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet; doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird! Es wäre ihm besser, daß derselbige Mensch noch nie geboren wäre.

EVANGELIST:

Da antwortete Judas, der ihn verriet, und sprach:

JUDAS:

Bin ich's, Rabbi?

EVANGELIST:

Er sprach zu ihm:

JESUS:

Du sagest's.

EVANGELIST:

Da sie aber aßen, nahm Jesus das Brot, dankete und brach's und gab's den Jüngern und sprach:

JESUS:

Nehmet, esset, das ist mein Leib.

JESUS:

Truly, I say to you: One among you will betray me.

EVANGELIST:

And they were very distressed and started asking him, one after the other:

CROWD:

Lord, is it I?

It is I, I who should atone,
bound hand and foot
in Hell.
The lashes and the chains
and that which you have endured,
it was my soul which earned it.

EVANGELIST:

He answered and said:

JESUS:

The one who is dipping his hand in the dish with me, he will betray me. The Son of Man is going to his fate as the scriptures say he will; yet woe to the one by whom the Son of Man is betrayed! It would be better if that person had never been born.

EVANGELIST:

Then Judas, who betrayed him, answered and said:

JUDAS:

Is it I, Rabbi?

EVANGELIST:

He said to him:

JESUS:

They are your own words.

EVANGELIST:

As they were eating, Jesus took the bread, gave thanks and broke it and gave it to the disciples and said:

JESUS:

Take, eat, this is my body.

EVANGELIST:

Und er nahm den Kelch und dankte, gab ihnen den und sprach:

JESUS:

Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, da ich's neu trinken werde mit euch in meines Vaters Reich.

EVANGELIST:

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

JESUS:

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

11. Chorale

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

12. Gospel**EVANGELIST:**

Petrus aber antwortete und sprach zu ihm:

PETER:

Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.

EVANGELIST:

Jesus sprach zu ihm:

JESUS:

Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.

EVANGELIST:

Petrus sprach zu ihm:

EVANGELIST:

And he took the cup and gave thanks, gave it to them and said:

JESUS:

Drink from this, all of you; this is my blood of the new covenant, which will be poured out for many for the forgiveness of sins. I say to you: From now on I will not drink again from the fruit of this vine until the day when I drink the new wine with you in my Father's kingdom.

EVANGELIST:

And after they had sung the hymn, they went out to the Mount of Olives. Then Jesus said to them:

JESUS:

Tonight you will all suffer shame because of me. For it is written: I will strike the shepherd, and the sheep of the flock will be scattered. But when I rise again, I will go before you into Galilee.

Recognise me, my guardian,
my shepherd, accept me!
From you, source of all goodness,
I have received many good things.
Your mouth has fed me
with milk and sweet fare,
your spirit has given me
many joys of heaven.

EVANGELIST:

Peter answered and said to him:

PETER:

Even if all the others are ashamed because of you, I will never be ashamed.

EVANGELIST:

Jesus said to him:

JESUS:

Truly I say to you:
Tonight before the cock crows, you will deny me three times.

EVANGELIST:

Peter said to him:

PETER:

*Und wenn ich mit dir sterben müßte, so
will ich dich nicht verleugnen.*

EVANGELIST:

Desgleichen sagten auch alle Jünger.

EVANGELIST:

*Da kam Jesus mit ihnen zu einem Hofe,
der hieß Gethsemane, und sprach zu
seinen Jüngern:*

JESUS:

*Setzet euch hie, bis daß ich dort hingeh
und bete.*

EVANGELIST:

*Und nahm zu sich Petrum und die zween
Söhne Zebedäi und fing an zu trauern und
zu zagen. Da sprach Jesus zu ihnen:*

JESUS:

*Meine Seele ist betrübt bis an den Tod,
bleibet hie und wachet mit mir.*

13. Recitative and Aria with Chorale**RECITATIVE (TENOR AND CHORUS)**

O Schmerz!

Hier zittert das gequälte Herz;

Wie sinkt es hin, wie bleicht sein Angesicht!

Was ist die Ursach aller solcher Plagen?

Der Richter führt ihn vor Gericht.

Da ist kein Trost, kein Helfer nicht.

*Ach! meine Sünden haben
dich geschlagen!*

Er leidet alle Höllenqualen,

Er soll für fremden Raub bezahlen.

*Ich, ach Herr Jesu, habe dies
verschuldet, was du erduldet.*

Ach, könnte meine Liebe dir,

Mein Heil, dein Zittern und dein Zagen

Vermindern oder helfen tragen,

Wie gerne blieb ich hier!

ARIA (TENOR AND CHORUS)

Ich will bei meinem Jesu wachen.

So schlafen unsre Sünden ein.

Meinen Tod büßet seine Seelen Not;

Sein Trauren machet mich voll Freuden.

*Drum muss uns sein verdienstlich Leiden
recht bitter und doch süße sein.*

PETER:

*And even if I had to die with you, I would
not deny you.*

EVANGELIST:

All the disciples said the same thing.

EVANGELIST:

*Then Jesus came with them to a small
estate called Gethsemane, and said to his
disciples:*

JESUS:

Sit here, while I go over there and pray.

EVANGELIST:

*And he took with him Peter and the two
sons of Zebedee, and sorrow and great
distress came over him. Then Jesus said
to them:*

JESUS:

*My soul is troubled to the point of death.
Stay here and keep awake with me.*

O grief!

Here trembles the tortured heart;

How it sinks, how his face turns pale!

What is the cause of such torment?

The judge brings him before the court.

There is no comfort, no one to help.

Alas! my sins have struck you;

He suffers all the pains of Hell,

he must pay for the sins of strangers.

*I, Lord Jesus, am the cause
of what you are suffering!*

Ah, if only my love

could lessen your trembling, my Saviour,

or bring you aid in your agony,

how gladly would I remain here!

I would keep watch with my Jesus.

So let all our sins fall asleep.

*It is my death for which his soul's misery
is atoning; his sorrow fills me with joy.*

*Therefore the suffering he has taken on
himself must be truly bitter and yet sweet.*

14. Gospel

EVANGELIST:

Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete und sprach:

JESUS:

Mein Vater, ist's möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du willst.

EVANGELIST:

Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen:

JESUS:

Könnet ihr denn nicht eine Stunde mit mir wachen? Wachtet und betet, daß ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach.

EVANGELIST:

Zum andermal ging er hin, betete und sprach:

JESUS:

Mein Vater, ist's nicht möglich, daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille.

15. Chorale

*Was mein Gott will, das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen dem ist er bereit,
Der an ihn gläubet feste.*

*Er hilft aus Not, der fromme Gott,
Und züchtigt mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.*

16. Gospel

EVANGELIST:

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlags. Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:

JESUS:

Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hier dass des Menschen Sohn in der Sünder Hände

EVANGELIST:

And he went on a little farther, fell down on his face and prayed, saying:

JESUS:

My father, if it is possible, let this cup pass away from me; yet not as I would have it, but rather as you would have it.

EVANGELIST:

And he came to his disciples and found them sleeping, and said to them:

JESUS:

Couldn't you keep awake with me one hour? Stay awake and pray that you do not fall into temptation! The spirit is willing, but the flesh is weak.

EVANGELIST:

Again he went away and prayed, saying:

JESUS:

Father, if it is not possible that this cup pass away from me, then I will drink it, so let your will be done.

What my God wills, let that happen always; his will is the best.

He is ready to help those who believe firmly in him.

Gracious God helps them out of danger, and punishes fairly.

The one who trusts in God and builds firmly on him, that one God will never abandon.

EVANGELIST:

And he came and found them sleeping, and their eyes were full of sleep. He left them and went away again and prayed a third time in the same words.

Then he came to his disciples and said to them:

JESUS:

Alas! will you now sleep and take your rest? Look, the hour is at hand when the Son of Man will be handed over to the hands of

überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.

EVANGELIST:

Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schwertern und mit Stangen von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: 'Welchen ich küssen werde, der ist's, den greifet!' Und alsbald trat er zu Jesu und sprach:

JUDAS:

Gegrüßet seist du, Rabbi!

EVANGELIST:

Und küssete ihn. Jesus aber sprach zu ihm:

JESUS:

Mein Freund, warum bist du kommen?

EVANGELIST:

Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

17. Aria with Chorus

SOPRANO, ALTO AND CHORUS

So ist mein Jesus nun gefangen.

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

CHORUS

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

18. Gospel

EVANGELIST:

Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm:

sinner. Get up, let us go; look, he is here, the one who is betraying me.

EVANGELIST:

While he was still speaking, behold, Judas came, one of the Twelve, and with him a great crowd with swords and staves, from the high priests and the elders of the people. The Betrayer had given them a sign, saying: 'The one I kiss, that will be him, seize him!' And straight away he went up to Jesus and said:

JUDAS:

Greetings, Rabbi!

EVANGELIST:

And he kissed him. But Jesus said to him:

JESUS:

My friend, why have you come?

EVANGELIST:

Then they came up to him and laid hands on Jesus and seized him.

So my Jesus is now captured.

*Release him, stop, do not bind him!
Moon and stars are
extinguished with grief,
because my Jesus has been captured.
They led him away, he is bound.*

*Have lightning and thunder
been swallowed up in clouds?
Let the fiery abyss open up, O Hell,
Smash, ruin, devour,
dash to pieces
with sudden fury
the false betrayer,
the blood of the murderer!*

EVANGELIST:

And behold, one of those who were with Jesus reached out his hand and struck the high priest's servant and cut off his ear. Then Jesus said to him:

JESUS:

Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinst du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen.

EVANGELIST:

Zu der Stund sprach Jesus zu den Scharen:

JESUS:

Ihr seid ausgegangen als zu einem Mörder, mit Schwerten und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten.

EVANGELIST:

Da verließen ihn alle Jünger und flohen.

19. Chorus with Chorale

*O Mensch, bewein dein Sünde groß,
Darum Christus seins Vaters Schoß
Außert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden.*

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

INTERVAL**PART II****20. Aria (Alto) with Chorus**

*Ach! nun ist mein Jesus hin!
Wo ist denn dein Freund hingegangen,
O du Schönste unter den Frauen?
Ist es möglich, kann ich schauen?
Wo hat sich dein Freund hingewandt?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
So wollen wir mit dir ihn suchen.*

JESUS:

Put your sword back in its sheath; for whoever takes up the sword shall die by the sword. Or do you think that I could not ask my father to send me twelve legions of angels? But then how would the scripture be fulfilled? It must be thus.

EVANGELIST:

In that hour Jesus said to the crowd:

JESUS:

You have come out as if to a murderer, with swords and staves, to capture me, yet I sat with you daily teaching in the Temple and you did not seize me then. But all this has happened to fulfil the writings of the prophets.

EVANGELIST:

Then all the disciples abandoned him and fled.

O mortal, weep for your sins,
for which Christ left his father's bosom
and came to earth;
of a virgin pure and tender
he was born for us here;
he will become our intercessor.

To the dead he gave life
and in doing so put away all illness,
until the time came
when he would be offered for us,
bearing the heavy burden of our sins
on the cross.

Alas! now my Jesus is gone!
*Where has your beloved gone,
O fairest among women?*
Is it possible, can I be seeing this?
Where has your beloved gone?
Alas! my lamb in tiger's claws,
Alas! where has my Jesus gone?
We would look for him with you.

*Ach! was soll ich der Seele sagen
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?*

21. Gospel

EVANGELIST:

Die aber Jesum gegriffen hatten, führten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammelt hatten. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis wider Jesus auf daß sie ihn töteten, und fanden sie doch keines.

Zuletzt traten herzu zween falsche Zeugen und sprachen:

WITNESS I AND II:

Er hat gesagt: Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen.

EVANGELIST:

Und der Hohepriester stund auf und sprach zu ihm:

PRIEST:

Antwortest du nichts zu dem, das diese wider dich zeugen?

EVANGELIST:

Aber Jesus schwieg stille.

Und der Hohepriester antwortete und sprach zu ihm:

PRIEST:

Ich beschwöre dich bei dem lebendigen Gott, daß du uns sagest, ob du seiest Christus, der Sohn Gottes?

EVANGELIST:

Jesus sprach zu ihm:

JESUS:

Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.

EVANGELIST:

Da zerriss der Hohepriester seine Kleider und sprach:

*Alas! what should I say to my soul
when it fearfully asks me the question?
Alas! where has my Jesus gone?*

EVANGELIST:

Those who had laid hold of Jesus led him to the High Priest Caiaphas, where the scribes and the elders had assembled. But the high priests and the elders and the whole council sought false witnesses against Jesus so that they could kill him, but they found none.

At last two false witnesses came forward and said:

WITNESS I AND II:

He said: 'I can destroy the temple of God and rebuild it in three days.'

EVANGELIST:

And the High Priest stood up and said to him:

PRIEST:

Will you say nothing to answer these charges against you?

EVANGELIST:

But Jesus kept silent.

And the High Priest answered and said to him:

PRIEST:

I entreat you, by the living God, tell us whether you are Christ, the Son of God?

EVANGELIST:

Jesus said to him:

JESUS:

They are your own words. Yet I say to you: from this time on it will come to pass that you will see the Son of Man sitting on the right hand of power, and coming in the clouds of heaven.

EVANGELIST:

Then the High Priest tore his clothes and said:

PRIEST:

Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehöret. Was dünket euch?

EVANGELIST:

Sie antworteten und sprachen:

CROWD:

Er ist des Todes schuldig!

EVANGELIST:

Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen:

CROWD:

Weissage uns, Christe, wer ist's, der dich schlug?

22. Chorale

*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 nichts.*

23. Gospel**EVANGELIST:**

Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach:

MAID:

Und du warest auch mit dem Jesu aus Galiläa.

EVANGELIST:

Er leugnete aber vor ihnen allen und sprach:

PETER:

Ich weiß nicht, was du sagest.

EVANGELIST:

Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren:

MAID:

Dieser war auch mit dem Jesu von Nazareth.

EVANGELIST:

Und er leugnete abermal und schwur dazu:

PRIEST:

He has blasphemed, what more witnesses do we need? Behold, now you have heard his blasphemy. What is your opinion?

EVANGELIST:

They answered, saying:

CROWD:

He deserves death!

EVANGELIST:

Then they spat in his face and beat him with their fists. Others struck him in the face and said:

CROWD:

Prophecy for us, Christ, who was it who hit you?

Who has hit you like this,
my Saviour, and tormented you
so cruelly?
You are no sinner
like we and our children are;
you know nothing of wrongdoing.

EVANGELIST:

Peter was sitting outside in the palace; and a servant girl came up to him and said:

MAID:

You were also with Jesus of Galilee.

EVANGELIST:

But he denied it before them all and said:

PETER:

I don't know what you are talking about.

EVANGELIST:

But as he was going out to the door, another servant girl saw him and said to those who were there:

MAID:

This one was also with Jesus of Nazareth.

EVANGELIST:

And he denied it again with an oath:

PETER:

Ich kenne des Menschen nicht.

EVANGELIST:

*Und über eine kleine Weile traten hinzu,
die da stunden, und sprachen zu Petro:*

CROWD:

*Wahrlich, du bist auch einer von denen;
denn deine Sprache verrät dich.*

EVANGELIST:

*Da hub er an, sich zu verfluchen und zu
schwören:*

PETER:

Ich kenne des Menschen nicht.

EVANGELIST:

*Und alsbald krähete der Hahn. Da dachte
Petrus an die Worte Jesu, da er zu ihm
sagte: Ehe der Hahn krähen wird, wirst du
mich dreimal verleugnen. Und ging heraus
und weinete bitterlich.*

24. Aria (Soprano)

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

25. Gospel

EVANGELIST:

*Des Morgens aber hielten alle
Hohepriester und die Ältesten des Volks
einen Rat über Jesum, daß sie ihn töteten.
Und bunden ihn, führten ihn hin und
überantworteten ihn dem Landpfleger
Pontio Pilato. Da das sahe Judas, der ihn
verraten hatte, daß er verdammt war zum
Tode, gereuete es ihn und brachte her
wieder die dreißig Silberlinge den
Hohenpriestern und Ältesten und sprach:*

JUDAS:

*Ich habe übel getan, daß ich unschuldig
Blut verraten habe.*

EVANGELIST:

Sie sprachen:

CROWD:

*Was gehet uns das an?
Da siehe du zu!*

PETER:

I don't know the man.

EVANGELIST:

*And after a little while, the people standing
there came up to Peter and said:*

CROWD:

*You must be one of them too,
for your accent gives you away.*

EVANGELIST:

Then he began to curse and to swear:

PETER:

I don't know the man.

EVANGELIST:

*And immediately the cock crew. Then Peter
remembered the words of Jesus, how he
said to him: 'Before the cock crows, you
will deny me three times.' And he went
outside and wept bitterly.*

*Have mercy, my God,
for the sake of my tears!
Look, my heart and my eyes
weep before you bitterly.*

EVANGELIST:

*When morning came, all the high priests
and the elders of the people met in council
to bring about the death of Jesus. They
brought him and led him away and handed
him over to the governor, Pontius Pilate.
When Judas, who had betrayed him, saw
that he was condemned to death, he was
filled with remorse and brought back the
thirty silver pieces to the high priests and
elders and said:*

JUDAS:

*I have done evil in betraying innocent
blood.*

EVANGELIST:

They said:

CROWD:

*What does that have to do with us?
That is your affair!*

EVANGELIST:

Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen:

PRIEST I AND II:

Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld.

26. Aria (Bass)

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

27. Gospel**EVANGELIST:**

Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach:

PILATE:

Bist du der Juden König?

EVANGELIST:

Jesus aber sprach zu ihm:

JESUS:

Du sagest's.

EVANGELIST:

Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts.

EVANGELIST:

Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hieß Barrabas. Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabam bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen:

PILATUS:

Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?

EVANGELIST:

And he threw the silver pieces into the temple, got up, went out and hanged himself. But the high priests took the silver pieces and said:

PRIEST I AND II:

It is not right for us to put them in the treasury of God, since it is blood money.

Give my Jesus back!

Look, the money, the murderer's wage, is thrown by the lost son down at your feet!

Give my Jesus back!

EVANGELIST:

They discussed the matter and bought a potter's field as a graveyard for pilgrims. Now Jesus stood before the governor, and the governor asked him:

PILATE:

Are you the king of the Jews?

EVANGELIST:

But Jesus said to him:

JESUS:

You say it yourself.

EVANGELIST:

And when he was accused by the high priests and elders, he answered them not.

EVANGELIST:

At the time of the festival, it was the governor's custom to release a prisoner to the people, whoever they wanted. At that time he had a particularly notorious prisoner called Barabbas. But the high priests and the elders persuaded the people to ask for Barabbas and have Jesus killed. The governor answered, saying to them:

PILATUS:

Which of these two do you want me to release to you?

EVANGELIST:

Sie sprachen:

CROWD:

Barrabam!

EVANGELIST:

Pilatus sprach zu ihnen:

PILATE:

Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus?

EVANGELIST:

Sie sprachen alle:

CROWD:

Laß ihn kreuzigen!

EVANGELIST:

Der Landpfleger sagte:

PILATE:

Was hat er denn Übels getan?

28. Recitative and Aria (Soprano)**RECITATIVE**

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

ARIA

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

29. Gospel**EVANGELIST:**

Sie schrieen aber noch mehr und sprachen:

CROWD:

Laß ihn kreuzigen!

EVANGELIST:

Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel großer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach:

EVANGELIST:

They said:

CROWD:

Barabbas!

EVANGELIST:

Pilate said to them:

PILATE:

Then what should I do with Jesus who is said to be the Christ?

EVANGELIST:

They all said:

CROWD:

Let him be crucified!

EVANGELIST:

The governor said:

PILATE:

But what evil has he done?

*He has done everything well for us,
to the blind he gave sight,
the lame he made to walk,
he told us the Father's word,
he drove the devil out,
he comforted mourners,
he raised up sinners and took them in.
My Jesus did nothing but this.*

*For love my Saviour will die –
he does not know a single sin –
that eternal ruin
and judgement
may not rest on my soul.*

EVANGELIST:

They shouted all the louder, saying:

CROWD:

Let him be crucified!

EVANGELIST:

When Pilate saw that he was getting nowhere, and that the crowd was about to riot, he took water and washed his hands before the people and said:

PILATE:

Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu.

EVANGELIST:

Da antwortete das ganze Volk und sprach:

CROWD:

Sein Blut komme über uns und unsre Kinder.

EVANGELIST:

Da gab er ihnen Barrabam los; aber Jesum ließ er geißeln und überantwortete ihn, daß er gekreuziget würde.

30. Recitative (Alto)

Erbarm es Gott!

Hier steht der Heiland angebunden

O Geißelung, o Schläg, o Wunden!

Ihr Henker, haltet ein!

Erweicht euch

Der Seelen Schmerz,

Der Anblick solches Jammers nicht?

Ach ja! ihr habt ein Herz,

Das muss der Martersäule gleich

Und noch viel härter sein.

Erbarmt euch, haltet ein!

31. Gospel**EVANGELIST:**

Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus und sammelten über ihn die ganze Schar und zogen ihn aus und legeten ihm einen Purpurmantel an und flochten eine dornene Krone und setzten sie auf sein Haupt und ein Rohr in seine rechte Hand und beugeten die Knie vor ihm und spotteten ihn und sprachen:

CROWD:

Gegrüßet seist du Judenkönig!

EVANGELIST:

Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.

32. Chorale

O Haupt voll Blut und Wunden,

Voll Schmerz und voller Hohn,

O Haupt, zu Spott gebunden

Mit einer Dornenkron,

PILATE:

I am innocent of the blood of this righteous man. It is your responsibility.

EVANGELIST:

And all the people answered, saying:

CROWD:

May his blood be upon us and upon our children.

EVANGELIST:

Then he released Barabbas to them; but he had Jesus flogged and handed him over to be crucified.

Have mercy, God!

Here stands the Saviour bound.

Oh scourging, oh blows, oh wounds!

You executioners, stop!

Are you not moved

by the soul's agony,

by the sight of such misery?

Ah yes! You have a heart,

that must be like the wayside cross

and even harder still.

Have mercy, stop!

EVANGELIST:

Then the governor's soldiers took Jesus into the courthouse and gathered the whole crowd together. They brought him out and put a purple robe on him and plaited a crown of thorns and placed it on his head and put a reed in his right hand. And they knelt before him and mocked him, saying:

CROWD:

Hail, King of the Jews!

EVANGELIST:

And they spat on him and took the reed and struck him on the head with it.

O head, covered in blood and wounds,

full of pain and scorn,

O head, bound to mockery

by a crown of thorns,

*O Haupt, sonst schön gekrönt
Mit höchster Ehr und Zier,
Jetzt aber so verhöhnet,
Gegrüßet seist du mir!*

33. Gospel

EVANGELIST:

Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus und zogen ihm seine Kleider an und führten ihn hin, daß sie ihn kreuzigten. Und indem sie hinausgingen, funden sie einen Menschen von Kyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.

Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und warfen das Los darum. Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

CROWD:

Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz!

EVANGELIST:

Desgleichen auch die Hohenpriester spotteten sein samt den Schriftgelehrten und Ältesten und sprachen:

CROWD:

Andern hat er geholfen und kann sich selber nicht helfen. Ist er der König Israels, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüset's ihn; denn er hat gesagt: Ich bin Gottes Sohn.

EVANGELIST:

Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.

34. Recitative (Soprano)

*Ach Golgotha, unsel'ges Golgotha!
Der Herr der Herrlichkeit muss schimpflich
hier verderben, der Segen und das Heil der
Welt wird als ein Fluch ans Kreuz gestellt.
Der Schöpfer Himmels und der Erden soll
Erd und Luft entzogen werden. Die*

*O head, at other times beautifully adorned
with the highest praise and honour,
but now greatly shamed,
I hail you!*

EVANGELIST:

And when they had mocked him, they took the robe off him and took his clothes off and led him out to be crucified. And as they went out, they found a man from Cyrene named Simon, whom they forced to carry his cross.

And when they had crucified him, they divided his clothes up and cast lots for them. And there were two murderers crucified with him, one on his right and the other on his left. The passersby abused him, shaking their heads and saying:

CROWD:

You who would destroy the temple of God and rebuild it in three days, help yourself! If you are the son of God, climb down from the cross!

EVANGELIST:

The high priests with the scribes and elders also mocked him, saying:

CROWD:

He helped others, yet cannot help himself. If he is the king of Israel, let him climb down from the cross now, and then we will believe him. He trusted in God; let God save him if he wants to. For he said: I am the son of God.

EVANGELIST:

In the same way the murderers who were crucified with him also abused him.

Ah, Golgotha, cursed Golgotha! The Lord of Glory must perish here in shame, the blessing and the salvation of the world is placed on the cross as if he were a curse. The creator of heaven and earth must be taken away from the earth and the air.

*Unschuld muss hier schuldig sterben, das
gehet meiner Seele nah; ach Golgotha,
unselges Golgotha!*

35. Gospel

EVANGELIST:

*Und von der sechsten Stunde an war eine
Finsternis über das ganze Land bis zu der
neunten Stunde. Und um die neunte
Stunde schrie Jesus laut und sprach:*

JESUS:

Eli, Eli, lama asabthani?

EVANGELIST:

*Das ist: Mein Gott, mein Gott, warum hast
du mich verlassen? Etliche aber, die da
stunden, da sie das höreten, sprachen sie:*

CROWD:

Der ruft dem Elias!

EVANGELIST:

*Und bald lief einer unter ihnen, nahm einen
Schwamm und füllte ihn mit Essig, und
steckte ihn auf ein Rohr, und tränkete ihn.
Die andern aber sprachen:*

CROWD:

*Halt! laß sehen, ob Elias komme und
ihm helfe?*

EVANGELIST:

*Aber Jesus schrie abermal laut und
verschied.*

36. Chorale

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

37. Gospel

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,
die da schliefen, und gingen aus den*

Innocence must die here guilty; this
touches my soul closely. Ah, Golgotha,
cursed Golgotha!

EVANGELIST:

And from the sixth hour there was darkness
over the whole land, until the ninth hour.
And about the ninth hour, Jesus cried out
loudly and said:

JESUS:

Eli, Eli, lama, lama sabachtani?

EVANGELIST:

Which means, 'My God, my God, why have
you abandoned me?' But some of the
people standing there who heard this said:

CROWD:

He is calling for Elijah!

EVANGELIST:

And one of them quickly ran to get a
sponge which he filled with vinegar, put on
a reed and gave to him to drink. But the
others said:

CROWD:

Wait! Let us see whether Elijah will come
and help him?

EVANGELIST:

But Jesus cried out loudly again and died.

When it comes time for me to die,
do not leave me.
When I must suffer death,
come to me then!
When my heart is
most terrified,
then tear me away from my fear
by the strength of your fear and pain!

EVANGELIST:

And behold, the curtain in the temple tore
in two pieces from top to bottom. And the
earth shook, and the stones tore apart, and
the graves opened up and the bodies of
many holy people who were sleeping
arose, and after his resurrection they came

Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschrakten sie sehr und sprachen:

CROWD:

Wahrlich, dieser ist Gottes Sohn gewesen.

EVANGELIST:

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

38. Recitative and Aria (Bass)

RECITATIVE

Am Abend, da es kühle war, ard Adams Fallen offenbar; am Abend drücket ihn der Heiland nieder, am Abend kam die Taube wieder und trug ein Ölblatt in dem Munde. O schöne Zeit! O Abendstunde! Der Friedensschluss ist nun mit Gott gemacht, denn Jesus hat sein Kreuz vollbracht. Sein Leichnam kömmt zur Ruh, ach! liebe Seele, bitte du, geh, lasse dir den toten Jesum schenken, o heilsames, o köstlich's Angedenken!

ARIA

*Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.*

39. Gospel

EVANGELIST:

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

out of their graves and went into the holy city and appeared to many. But when the centurion and those who were with him guarding Jesus saw the earthquake and all that was taking place, they were terrified and said:

CROWD:

Truly, this man was the son of God.

EVANGELIST:

When evening came, a rich man from Arimathaea called Joseph who was also a disciple of Jesus went to Pilate and asked him for the body of Jesus. And Pilate ordered it to be handed over.

In the evening, when it was cool, Adam's fall was laid bare; in the evening the Saviour overcame that sin. In the evening the dove came again and bore an olive leaf in its mouth. O beautiful time! O evening hour! Peace has been established with God, for Jesus has endured the cross to the end. His body comes to rest, Ah! dear soul, ask, go, let them give the dead Jesus to you, O life-giving, precious keepsake!

Make yourself pure, my heart,
I myself would be Jesus' tomb.

EVANGELIST:

And Joseph took the body and wrapped it in a clean linen cloth and laid it in his own new tomb which he had had hewn out of the rock. He rolled a large stone in front of the entrance to the tomb and went away. But Mary Magdalene and the other Mary sat down opposite the tomb. The next day, that is, after the Day of Preparation, the high priests and pharisees came to Pilate and said:

CROWD:

*Herr, wir haben gedacht, daß dieser
Verführer sprach, da er noch lebete: Ich will
nach dreien Tagen wieder auferstehen.
Darum befiehl, daß man das Grab
verwahre bis an den dritten Tag, auf daß
nicht seine Jünger kommen und stehlen
ihn und sagen zu dem Volk: Er ist
auferstanden von den Toten, und werde
der letzte Betrug ärger denn der erste!*

EVANGELIST:

Pilatus sprach zu ihnen:

PILATE:

*Da habt ihr die Hüter; gehet hin und
verwahrt's, wie ihr's wisset!*

EVANGELIST:

*Sie gingen hin und verwahren das Grab
mit Hütern und versiegelten den Stein.*

40. Recitative (Soloists) with Chorus

Nun ist der Herr zur Ruh gebracht.

Mein Jesu, gute Nacht!

*Die Müh ist aus, die unsre Sünden
ihm gemacht.*

Mein Jesu, gute Nacht!

*O selige Gebeine, seht, wie ich euch mit
Buß und Reu beweine, dass euch mein Fall
in solche Not gebracht!*

Mein Jesu, gute Nacht!

*Habt lebenslang vor euer Leiden
tausend Dank, Dass ihr mein Seelenheil
so wert geacht't.*

Mein Jesu, gute Nacht!

41. Chorus

*Wir setzen uns mit Tränen nieder
und rufen dir im Grabe zu
Ruhe sanfte, sanfte ruh!*

Ruht, ihr ausgesognen Glieder!

Euer Grab und Leichenstein

Soll dem ängstlichen Gewissen

Ein bequemes Ruhekissen

Und der Seelen Ruhstatt sein.

Höchst vergnügt schlummern

da die Augen ein.

*Christian Friedrich Henrici (Picander) after
the Gospel according to Matthew 26–27*

CROWD:

Sir, we remember that this deceiver said while he was still alive: 'I will rise again after three days.' So give the order for the tomb to be guarded until the third day, so that his disciples don't come and steal him and tell the people he has risen from the dead. That would be a worse piece of fraud than the first!

EVANGELIST:

Pilate said to them:

PILATE:

You may have guards; go and make it as secure as you can!

EVANGELIST:

They went and mounted a guard on the tomb and put seals on the stone.

Now the Lord is laid to rest.

Good night, my Jesus!

The pains which our sins caused him are over.

Good night, my Jesus!

O holy body, look how I weep for you with penitence and remorse, for the misery to which my sins brought you!

Good night, my Jesus!

For the rest of my life I shall thank you a thousand times for your suffering, for paying such careful attention to the salvation of my soul.

Good night, my Jesus!

We sit down weeping and call to you in the tomb: rest gently, rest gently!

Rest, you exhausted limbs!

May your tomb and the stone

on which you are laid

be to the uneasy spirit a soft pillow

and be the resting place of the soul.

There with greatest pleasure

may eyes fall into slumber.

*Adapted from a translation by Natalie
Shea and Christopher Matthies © 2000*

About the Artists



Elizabeth Scott conductor

Dr Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. Formerly SPC's Assistant Chorus Master (2006–2008) and Acting Music Director (2013), she was appointed Associate Music Director in 2022. She is also a Lecturer in Conducting and Director of Choirs at the Sydney Conservatorium of Music (University of Sydney) and was the Choral Director of the NSW Schools Spectacular from 2009 to 2023.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. She holds a Doctorate of Musical Arts in Choral Conducting. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others, and was awarded the 2008 Sydney Choral Symposium Foundation Choral Conducting Scholarship.

Elizabeth Scott is a regular chorus master for the Sydney Symphony Orchestra and has prepared choirs for Simone Young, David Robertson, Maasaki Suzuki and Simon Rattle. She also regularly works with Gondwana Choirs and Cantillation.

In 2017, she became the first Australian woman to conduct SPC's *Messiah* concerts at the Sydney Opera House. Other recent performance highlights with SPC include Fauré's Requiem, Aurora and Ode to Joy (2024), The Little Match Girl Passion and Carols at the House (2023), Mozart: Requiem & Revelations and Bach Mass in B Minor (2022), Berliner Messe and St John's Passion Reimagined (2021), Considering Matthew Shepard (2020) and Music at the Movies (2019).

Elizabeth Scott is a passionate champion of contemporary composers such as Arvo Pärt, Eric Whitacre, Ola Gjeilo and Ēriks Ešēvalds, as well as Australian composers such as Paul Stanhope, Joseph Twist, Brooke Shelley, Matthew Orlovich and Sally Whitwell.

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PHOTO: KEITH SAUNDERS

Penelope Mills soprano

Penelope Mills performs across Australasia, appearing with the Sydney, Melbourne, Queensland, West Australian and Tasmanian symphony orchestras, Auckland Philharmonia Orchestra, Sydney Chamber Choir, Royal Melbourne Philharmonic, Sydney Concert Orchestra, Sydney Soloists and the Australia Ensemble, as well as Sydney Philharmonia Choirs. She works with leading conductors and ensembles, and holds degrees from the Royal Northern College of Music and the Sydney Conservatorium of Music.

Recent feature engagements include Villa Lobos' *Bachianas Brasileiras* No.5, *BBC Planet Earth II* and *Last Night of the Proms* (SSO); Mahler's Fourth Symphony (Australian Youth Orchestra); and *Messiah* (St Andrew's Cathedral and Pavilion Performing Arts Centre Sutherland). She also gave the premiere of Carl Vine's *Wonders* at the Sydney Opera House, and sang Miranda in the Australian premiere of *The Tempest* by Thomas Adès with the MSO, conducted by the composer.

With Sydney Philharmonia Choirs she has sung *Carmina Burana*, Haydn's *Nelson Mass*, Mendelssohn's *Elijah*, Handel's *Saul*, Vaughan Williams' *A Sea Symphony*, Bach's Christmas Oratorio, and most recently a sold-out season of *Messiah*, conducted by Graham Abbott.

This season she continues to appear in the highly successful Taste of Opera series at the Sydney Opera House with pianist Simon Kenway.





PHOTO: VICTORIA CADISCH



Emily Edmonds mezzo-soprano

Australian-born Emily Edmonds recently made her Opera Australia debut singing the title role in Massenet's *Cinderella (Cendrillon)*. She will return to the national company later in the year as Cherubino in *The Marriage of Figaro* and Rosina in *The Barber of Seville*.

Recent season highlights include Varvara in *Katya Kabanova* (Royal Ballet and Opera), Cherubino (State Opera South Australia) and the Child in *L'enfant et les sortilèges* (London Philharmonic Orchestra and Komische Oper Berlin). This is her Sydney Philharmonia Choirs debut.

Previously, she received widespread critical acclaim for her American and British premiere performances of Philip Venables' *Denis & Katya* (Opera Philadelphia, Music Theatre Wales). She made her debut as Dorabella in *Così fan tutte* for Classical Opera Company, London and sang Mlle Dangeville in *Adriana Lecouvreur* (Verbier Festival). In Australia, she has sung Semira in Hasse's *Artaserse* and Asteria in Vivaldi's *Bajazet* (Pinchgut Opera) as well as Elgar's *Sea Pictures* with the Sydney Symphony Orchestra.

As a Jette Parker Young Artist with Royal Ballet and Opera, she sang Agathe/Dargelos in *Les Enfants terribles* by Philip Glass, the Madrigal Singer in Puccini's *Manon Lescaut*, Kate Pinkerton in *Madama Butterfly*, Tebaldo in *Don Carlo* and the world premiere of Venables' *4.48 Psychosis*.

Andrew Goodwin tenor

Andrew Goodwin has performed with opera companies and orchestras in Europe, Asia and Australia, including the Bolshoi Opera, Gran Theatre Liceu Barcelona, Teatro Real Madrid, La Scala Milan, Opera Australia, Pinchgut Opera, Sydney Chamber Opera, St Petersburg Philharmonic, the Moscow and Melbourne chamber orchestras, and all the Australian symphony orchestras, and as well as in recital at Wigmore Hall, the Oxford Lieder festival and in many major Australian music festivals.

This year he returns to the West Australian Symphony Orchestra to sing Alfred (*Die Fledermaus*) and Paul Stanhope's *Mahāsāgar*, the Four Winds Festival, Victoria Chorale (*The Creation*), Adelaide Symphony Orchestra (Mozart's Requiem), Sydney Chamber Choir (Bach's Mass in B minor), and the Brisbane Chamber Choir and Melbourne Symphony Orchestra (*Messiah*).

Recent engagements have included Saariaho's *Innocence* and Stravinsky's *Nightingale* (Adelaide Festival), the Evangelist in Bach's *St Matthew Passion* (Melbourne Bach Choir), Haydn's *Creation* (Australian Haydn Ensemble), Richard Mills' *Nativity* (Adelaide Symphony Orchestra) and *Messiah* (Canberra, Melbourne, Queensland and New Zealand symphony orchestras), as well as Mozart's Requiem (MSO, QSO, Tasmanian Symphony Orchestra and Sydney Philharmonia Choirs). His most recent appearances for SPC were Bach's Christmas Oratorio, Fauré's Requiem and *Elijah*.



Teddy Tahu Rhode bass-baritone

Australia's favourite international star of opera and music theatre has performed with some of the world's great opera companies, including Opera Australia, Hamburg State Opera, Bavarian State Opera, Theater an der Wien, Welsh National Opera, Scottish Opera, Théâtre du Châtelet, Metropolitan Opera, San Francisco Opera, Washington National Opera and New York City Opera. His wide-ranging repertoire is notable for several world and Australian premieres, including Bendrix (*The End of the Affair*), Joe (*Dead Man Walking*), the Pilot (*The Little Prince*, subsequently filmed for the BBC), Nigel Butterley's *Spell of Creation* and Barry Conyngham's *Fix*.

He is a regular guest with all the major Australasian orchestras and has toured nationally with the ACO. Concert highlights include recitals in Washington DC, the BBC Proms and his Carnegie Hall debut (2009).

Recent engagements have included Scarpia (*Tosca*) for Queensland Opera and Wellington Opera; and Don Magnifico (*La Cenerentola*), Rinaldo (*La Rondine*), the Major Domo (*Capriccio*) and Mozart's Requiem for Victorian Opera; as well as Opera by the Lakes (Gippsland Opera), Opera in the Quarry (West Australian Opera), *Messiah* (Perth Symphonic Chorus), *Elijah* (Sydney Philharmonia Choirs and Canberra Choral Society) and an Australian concert tour with Guy Noble. His accolades include an ARIA (Best Classical Record for *The Voice*), two Helpmann Awards, a Limelight Award, a Green Room Award and a MO Award.



PHOTO: JASMIN SIMMONS

Andrew O'Connor bass

For more than a decade, Perth-born Andrew O'Connor has maintained a busy freelance career encompassing opera, the concert platform, chamber music and the classroom, and he appears regularly with many of Australia's leading music organisations.

His 2025 appearances include a program with Bach Akademie Australia (Sydney Festival) and multiple programs with Van Diemen's Band (Tasmanian Festival of Chamber Music), Fauré's Requiem for the 50th Anniversary of Sydney Chamber Choir, and a new version of Katy Abbott's *Hidden Thoughts III: Stories of Awe* with the Preston Symphony Orchestra (having performed in the premiere with the Melbourne Symphony Orchestra in 2024), as well as performing in multiple touring and recording projects for AVÉ (Australian Vocal Ensemble) and the Song Company. For Pinchgut Opera he will appear in Purcell's *Fairy Queen* and Handel's *Messiah*. He is a Lay Clerk at St Mary's Cathedral, Sydney, which this year will tour to Rome, Vienna and Munich.

For Sydney Philharmonia Choirs, he has sung Christ in Bach's *St John Passion*, Harapha in Handel's *Samson*, and the solos in Fauré's Requiem. As a composer, he was commissioned alongside Katie Noonan to write *An Instrument of Peace* for ChorusOz 2024, which was premiered by nearly a thousand voices at the Sydney Opera House.

The Choirs

Brett Weymark Artistic and Music Director

Elizabeth Scott Associate Music Director

Tim Cunniffe Assistant Chorus Master and Principal Rehearsal Pianist

Michael Bradshaw and **Ezra Hersch** Conducting Fellows

Daniel Guo Rehearsal Pianist

Chamber Singers

SOPRANOS

Briar Babington
Francesca Bailey
Kate Bartlett
Jodie Boehme
Maria Lopes
Lucy Lush
Sarah Muetterlein
Amelia Myers
Jane Nieminska
Katherine Thompson
Isabella Turner

ALTOS

Meaghan Backhouse
Kate Clowes
Claire Duffy
Jessica Farrell
Laura Griffin*
Vesna Hatezic
Rachel Maiden
Renushi Perera
Judith Pickering
Beverley Price
Megan Solomon

TENORS

Kevin Chan
Langzi Chiu
Steven Hankey
Mel Keenan
Michael Kertesz
Rajah Selvarajah
Emanuel Tulloch*
Alex Walter

BASSES

Michael Bradshaw
Edwin Carter
Andy Clare
Ian Davies
Gavin Lee
Selwyn Lemos
Sebastian Lush*
Dion Marks
Robert Mitchell
James Twemlow
Bruce Watson
Mike Whittaker
Allan Yap

VOX

SOPRANOS

Lucy Andrews
Nicola Awad
Anita Burkart
Nicollette Burr
Kirsten Busby
Laura Carter
Joann Chiang
Isabelle Epps
Emily Harris
Naomi Hicks
Georgia Hopkins
Annabel Jeffery
Miriam Jeffery
Jasmin Jungo
Emily Knapman
Harriet McLean
Samantha Macourt
Clare Macpherson
Emily Malczewski
Holly Miller
Lauren Mitchell

Tas Mosbah
Xin Yuan Quek
Maya Schwenke
Nora Speyer
Joyce Tang
Xia Lian Wilson
Dorothy Wu

ALTOS

Awen Davidson
Lily Fowler
Alison Goldingay
Yvonne Harrison
Kay Hughson
Sophie Nixon
Ines Obermair
Ruby Scott-Wishart
Jessica Tannous
Kishia Ventura
Zoë Withington
Jaimie Wolbers

TENORS

Bennett Haskew
Rory Hodgson
Alex Lin
Caleb Mayo
Harrison Taranec

BASSES

Scott Hekking
River Kim
Thompson Lee
Philip Lentz
Chris Masson
Steven Nilam
Michael Nolan
Edward Phillips
Theo Picard
Daniel Rae
Robert Sherrington
Sam Zhan

*Gospel recitative soloists:

Witness I – Laura Griffin

Witness II – Emanuel Tulloch

Priest II – Sebastian Lush

Australian Romantic & Classical Orchestra

The Australian Romantic & Classical Orchestra specialises in period instrument performances of late 18th- to early 20th-century orchestral and chamber music repertoire and is at the forefront of the historically informed performance (HIP) scene, staying abreast of the latest international research around the world by collaborating with key guest musicians and musicologists.

Under the artistic direction of Rachael Beesley and Nicole van Bruggen, the orchestra has been praised for its 'intelligent and warm performances, demonstrating the importance of historically informed musicianship and showcasing the impact of period instruments' (*ArtsHub*, 2020).

Founded in 2012 under the artistic direction of renowned musician and educator the late Richard Gill, the orchestra is now a dynamic influence on the Australian music scene. Its pillars of performance, education and community engagement are delivered through live concerts, collaborations with guest ensembles, broadcasts and recordings, innovative music education programs, pre-concert presentations and specialist resources. Assembling leading Australian and international exponents, the orchestra brings

historical insights and new perspectives to Classical and Romantic masterpieces.

In 2022, the orchestra released its debut recording, *Perspective & Celebration*, featuring symphonic music by Beethoven and Mendelssohn; followed by *Heavenly Mozart* (2023), featuring Neal Peres Da Costa in Mozart's Piano Concerto K.488 and the 'Jupiter' Symphony; *Illuminate* (2024), featuring soprano Jacqueline Porter in Benjamin Britten's *Les Illuminations* together with music by Bruch and Tchaikovsky; and most recently *Midsummer Dreams*, returning to music by Mendelssohn and Beethoven.

The orchestra's acclaimed national youth orchestra program, the Young Mannheim Symphonists (YMS), gives young musicians the opportunity to discover for themselves the magic of approaching music with historical performance style. Selected alumni from YMS are invited to be mentored in the professional orchestra as YMS Emerging Artists. The final stage of the YMS education program is ARCO Fellows, in which previous YMS Emerging Artists are invited to perform professionally with the Australian Romantic & Classical Orchestra, receiving invaluable professional development.



PHOTO: ROBERT CATTIO



PHOTO: ROBERT CATTO

Rachael Beesley Concertmaster
Co-Artistic Director, ARCO

Rachael Beesley is an internationally renowned Australian British violinist, conductor, concertmaster and music educator specialising in historically informed performance. Her recent international engagements include Teatro Nuovo New York (conductor–violin), and as concertmaster of Das Neue Mannheimer Orchester, Anima Eterna Brugge and La Petite Bande, as well as guest director of Les Muffatti and NZBarok.

In Australia, she is co-artistic director, conductor and concertmaster of the Australian Romantic & Classical Orchestra, and co-director of the Young Mannheim Symphonists. She has also performed as guest concertmaster with the Australian Brandenburg Orchestra, Pinchgut Opera, Opera Australia and Victorian Opera. Her work as concertmaster and director with modern orchestras includes the Tasmanian and Canberra symphony orchestras, Melbourne Chamber Orchestra and Adelaide Chamber Players. She features on more than 50 album recordings and broadcasts.

As a chamber musician and soloist, she collaborates with contemporary Australian composers and explores repertoire from the 17th to the 21st centuries on period instruments. A highly regarded music educator, she teaches at the Royal Conservatoire in The Hague, The Netherlands, the Melbourne and Sydney conservatoriums of music, and the Sir Zelman Cowen School of Music and Performance, Monash University.



PHOTO: ROBERT CATTO

Nicole van Bruggen General Manager
& Co-Artistic Director, ARCO

Nicole van Bruggen performs throughout the world as a highly respected exponent of historical clarinet, basset horn, basset clarinet and chalumeau. She is principal clarinet, co-artistic director and general manager for the Australian Romantic & Classical Orchestra. She has performed as principal clarinet in many of Europe and Australia's finest historical instrument orchestras, including Concerto Copenhagen, Barokksolistene in Norway, New Dutch Academy, the Polish Arte dei Suonatori, Netherlands Bach Society and the Australian Brandenburg Orchestra. She has also performed with Canada's Tafelmusik and Les Musiciens du Louvre, appeared on many occasions at the acclaimed Utrecht Early Music Festival, and won awards from the International Van Wassenaer Competition and the prestigious Flanders Festival Competition in Bruges.

In addition to her performing career, she is committed to music education, particularly historically informed performance (HIP). She regularly facilitates education projects in schools and tertiary institutions and participates in events as a specialist in HIP and arts management.

Nicole van Bruggen has worked in arts management alongside her career as a performing musician since 1997. Together with Rachael Beesley, she co-presents ARCO's education series Voyage of Musical Discovery and co-directs the Young Mannheim Symphonists youth orchestra training program.

ARCO musicians in this concert

ORCHESTRA I

FIRST VIOLINS

Rachael Beesley

Concertmaster

Marlane Bennie

Doreen Cumming

Julia Russoniello

Helen Ayres

Lynette Rayner

SECOND VIOLINS

Alison Rayner

Ben Castle

James Armstrong

Rafael Font

Elise Wright

ORCHESTRA II

FIRST VIOLINS

Matthew Bruce

Jared Adams**

Sarah Papadopoulos

Bridgitte Holden*

Paul Bae-Hwang*

SECOND VIOLINS

Stephen Freeman

Isabelle Watson**

John Kelly*

Timothy Li*

VIOLAS

Stephen King

Marianne Yeomans

Nicholas Tomkin

Darrin McCann

CELLOS

Daniel Yeadon

Anton Baba

Natasha Kraemer

DOUBLE BASSES

Robert Nairn

Marian Heckenberg

VIOLAS

Steve Wright

Suzie Kim

Alexander Arthur*

India Culey*

CELLOS

Rosemary Quinn

Anita Gluyas

Gabriel Fromyhr*

DOUBLE BASSES

Rosemary Ponnekanti

Thomas van Bruggen*

FLUTES

Melissa Farrow

Mikaela Oberg

OBOES

Vinciane Baudhuin

Andrew Angus

CLARINETS &

BASSET HORNS

Nicole van Bruggen

Andrew Doyle

BASSOON

Jackie Newcomb

ORGAN

Neal Peres Da Costa

FLUTES

Sally Walker

Jessica Lee

OBOES

Brendan O'Donnell

Stephen Robinson

BASSOON

Sim Walters

Bold = Principal

* YMS Emerging Artist

** ARCO Fellow

Matthew Bruce, Melissa Farrow and Robert Nairn appear courtesy of the Australian Brandenburg Orchestra. Sally Walker appears courtesy of ANU School of Music. Neal Peres Da Costa and Daniel Yeadon appear courtesy of the Sydney Conservatorium of Music. Alison Rayner and Jackie Newcomb appear courtesy of the Adelaide Symphony Orchestra. Nicholas Tomkin appears courtesy of the Queensland Symphony Orchestra.

We thank Prof. Neal Peres Da Costa and Anna Fraser for their generous artistic research support, and Malcolm Bruno for his artistic advice and editing expertise in creating the 2023 Bärenreiter edition used in tonight's historic performance.

Continuo organ by Henk Klop, Garderen, The Netherlands, 2009, courtesy of the Sydney Conservatorium of Music, The University of Sydney, prepared by Nathan Cox.

Sydney Philharmonia Choirs

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing, in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and is a Resident Company of the Sydney Opera House.

Led by Artistic and Music Director Brett Weymark OAM and Associate Music Director Dr Elizabeth Scott, Sydney Philharmonia Choirs comprises three auditioned and three community choirs that perform repertoire from choral classics to musical theatre and commissions by Australian composers. SPC presents its own annual concert season as well as collaborating with leading conductors, soloists and orchestras in Australia and overseas. In 2002, SPC was the first Australian choir to sing at the BBC Proms (Mahler's Symphony No.8 under Sir Simon Rattle), returning again in 2010 to celebrate its 90th anniversary. The Choirs perform in the Sydney Symphony Orchestra's season every year, as they have done for more than 80 years. SPC also presents community singing events – ChorusOz and singing workshops throughout Sydney and NSW.

Sydney Philharmonia Choirs' centenary in 2020 saw the realisation of an inspiring commissioning project – 100 Minutes of New Australian Music – featuring works by composers including Elena Kats-Chernin, Deborah Cheetham Fraillon and Brett Dean. In 2023 Brett Weymark celebrated his 20th anniversary as Artistic Director.

Highlights of the 2025 season include a rare performance of the Mendelssohn version of Bach's St Matthew Passion, the return of Eric Whitacre, a Chamber Singers concert in the historic White Bay Power Station and Michael Tippett's *A Child of Our Time*.

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Wharf 4/5, 15 Hickson Road, Dawes Point | (02) 8274 6200 | hello@sydneyphilharmonia.com.au
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