

HEINRICH SCHÜTZ *Die Sieben Worte, Johannes-Passion*  
Ars Nova COPENHAGEN, Paul Hillier





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# HEINRICH SCHÜTZ (1585-1672)

*Die Sieben Worte*, SWV 478 (before 1658)

19:47

*Die Sieben Worte unsers lieben Erlösers und Seligmachers Jesu Christi*

Soloists and players from the Ars Nova Copenhagen Schütz project

Else Torp, Soprano

Juliane Laake, Viola da gamba

Linnéa Lomholt, Alto

Sarah Perl, Viola da gamba

Adam Riis, Tenor (*Jesus*)

Eric Lindblom, Sackbutt

Johan Linderoth, Tenor

Erik Björkqvist, Sackbutt

Jacob Bloch Jespersen, Bass

Ian Price, Sackbutt

Allan Rasmussen, Organ

Paul Hillier, conductor

1	Introitus	2:17
2	Symphonia	1:18
3	Evangelist. Und es war um die dritte Stunde	1:02
4	Evangelist. Es stund aber bei dem Kreuze	2:24
5	Evangelist. Aber der Übelthäter einer	2:58
6	Evangelist. Und um die neunte Stunde	2:20
7	Evangelist. Darnach, als Jesus wußte	0:50
8	Evangelist. Und einer aus den Kriegesknechten	1:23
9	Evangelist. Und abermal rief Jesus laut	1:52
10	Symphonia	1:30
11	Conclusio	1:51

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*Johannes-Passion, SWV 481 (1666)*  
*Historia des Leidens und Sterbens unsers Herrn und Heilandes*  
*Jesu Christi nach dem Evangelistem St Johannem*

*Evangelist:* Adam Riis

*Jesus:* Jakob Bloch Jespersen

ARS NOVA COPENHAGEN

Paul Hillier, conductor

*Sopranos*

Louise Skovbæch Korsholm (*Die Magd*), Else Torp, Hilde Ramnefjell Dolva

*Altos*

Rikke Lender, Ellen Marie Brink Christensen, Rie Koch, Linnéa Lomholt

*Tenors*

Tomas Medici (*Petrus*), Josef Hamber (*Pilatus*), Poul Emborg

*Basses*

Asger Lynge Petersen (*Der Knecht*), Henrik Lund Petersen, Thomas Kjørbye

12	Eingang	1:36
13	Evangelist. Da Jesus solches geredet hatte	4:29
14	Evangelist. Die Schar aber und der Oberhauptmann	5:37
15	Evangelist. Da fürten sie Jesum von Kaipha	6:23
16	Evangelist. Da nahm Pilatus Jesum	2:15
17	Evangelist. Da ihn die Hohenpriester und die Diener sahen	6:21
18	Evangelist. Sie nahmen aber Jesum	8:59
19	Beschluss	2:30

## SEVEN WORDS

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Schütz never published “Die Sieben Wortte unsers lieben Erlösers und Seeligmachers Jesu Christi” as he did his Resurrection and Christmas *Historias*, and the work is known only in a set of performing parts whose connection to the composer is uncertain. We do not know whether the piece was intended for liturgical use in Dresden (though this is possible), and our only clue to its date is an inventory of music once found in Naumburg that evidently cites the piece; if the work listed is indeed Schütz’s setting then the piece must have been composed before 1657/8, when the inventory was compiled. We do not know exactly how Schütz expected the work to be presented; the surviving set of performing parts represents one realization of the piece from the 17th century, but presumably was not the only possibility.

The text of the Seven Words deals with the passion story but it is not a narration of the crucifixion, nor does it present only one of the four gospels. Rather it is a compilation of Jesus’ utterances from the cross drawn from all four evangelists, sometimes quoted one at a time and sometimes in combination. Each of the “words” has the same structure: Narrative material in the voice of an evangelist introduces the words of Jesus’ direct speech, which are the high points of each

section. (The second and last sections each add a brief narrative tag.) Schütz realized this structure musically by clearly distinguishing the two kinds of material, making an audible contrast between the narrated portion (evangelist) and the spoken words (Jesus).

Schütz distinguishes the narration from the quoted words by vocal scoring. Jesus’ words are sung by the same tenor voice throughout, whereas the words of the narrator are sung by various other voices: soprano, or alto, or another tenor, or (in two cases) by a four-voice ensemble. That is, the voice of Jesus is associated with a particular singer but that of the evangelist is passed among three different voices, and even entrusted to a four-voice ensemble for the fourth (central) word and the last one. The constantly-changing narrating voice is less dramatically realistic than in Schütz’s passion settings, but the changes in narrator help distinguish sections of the piece, which are more episodic than dramatically continuous – more a series of tableaux than a sequence of events.

Schütz also distinguishes the two kinds of text by musical style. The evangelist’s words are presented primarily in narrative recitation that draws both on the traditional chanting of gospel texts and on theatrical recitative. The tendency towards recitation on one note over a static bass line is most clearly audible at the beginning of sections;

as each develops, the narrator's vocal line tends to take more expressive turns. Jesus' words are set in a very different style entrusted to one singer in the texture of the modern vocal concerto, setting an expressive line against an independent basso continuo. The vocal lines in these sections, in contrast to the evangelist's recitation, are characterized by musical and textual repetition including so-called sequences, passages in which a small musical and textual idea is repeated successively at several pitch levels (rising or falling) for intensification. In fact, text repetition in the passages of direct speech, mostly absent in the narration, is among the most important differences and helps make the organization of the text clear.

It also makes for some striking moments in which Schütz breaks the pattern and does allow some repetition of text in the narration. One is at the start of the fourth section, in which Schütz assigns the narration to four voices rather than one. Those voices repeat the words "schrei Jesus laut" (Jesus cried out) both within their own lines and between each other, greatly intensifying the description of the outcry. And repetition also surfaces in two passages of solo narration: at the words "alles vollbracht, alles vollbracht war" (that all, all was accomplished) in the fifth section, and "Und abermal rief Jesus laut, rief Jesus laut und sprach" (And Jesus cried

out, cried out and said), which introduces Jesus' final words in the seventh section. These passages heighten the narration, transferring to it some of the expressive language otherwise reserved for direct speech.

In addition to using word repetition, Schütz intensifies the words of Jesus by adding two high-range instruments that play along with the singer, sometimes in passages of brief imitation of the voice and sometimes in alternation with it. The four parts – two instrumental lines, the tenor voice of Jesus and the basso continuo – together form a complete harmonic ensemble that offers further contrast with the much plainer texture of one voice and continuo heard in most of the narration.

The text of the third section presented a challenge to the distinction between narration and direct speech because it includes the words of the two criminals executed with Jesus. Their long passages of direct speech are set, like the surrounding narration, for voice and continuo – that is, texturally closer to narration than direct speech. But their musical style, including expressive repetition, mark them as directly-spoken words, like those of Jesus. The lack of the two instruments that constantly accompany Jesus' words distinguishes them, and the choice of alto and bass voices separate them from the narrator (soprano in this section) and from Jesus (tenor).

The seven sections narrating and quoting the words are doubly framed. Immediately before and after is a brief expressive sinfonia in a five-part texture (the two instruments that accompany Jesus as well as three others heard only in these passages). This repeated sinfonia is framed, in turn, by 5-part vocal movements that combine all the voices (SATTB) used in the work. The texts of these sections are the opening and closing stanzas of a hymn, “Da Jesus an dem Kreuze stund,” whose words have pre-Reformation origins and that appear both in Roman and Lutheran hymnals. Although there was a tune that had come to be associated with this hymn in the German Protestant tradition by the mid-17th century, Schütz does not use it, instead treating the text phrase by phrase in the manner of a motet.

The stanzas serve the same function both in the original hymn and in Schütz’s setting, for the inner verses of Johannes Böschenstein’s nine-stanza chorale text paraphrase the seven words, one each in stanzas 2-8. So the opening verse’s message, urging the listener to consider well Jesus’ last words, is equally apt for Schütz’s setting. The final stanza of the hymn (the closing text of Schütz’s work) promises God’s favor to those who reflect on the words. This surely points to the composer’s goal: to offer up and frame the words in expressive ways, less for narration and drama than for contemplation and reflection.

## JOHANNES-PASSION

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For his setting of the St. John Passion (as well as those of St. Luke and St. Matthew), SCHÜTZ chose an outline that was familiar to listeners and musicians of the time and evidently traditional for the Dresden court chapel: individual voices present the narration and the direct speech of most characters, and multiple voices sing the words of groups. But the styles Schütz used in this composition were far removed from the most characteristic feature of 17th-century music: the aim of moving the affections – stirring the emotions of the listener. In the case of a passion setting, the purpose was to move the devout listener to a particular reaction to the story and (according to Lutheran theology) towards a personal connection to it.

In fact, Schütz was famous for his mastery of Italian ideals of expressive music. In solo song this meant operatic monody – an individual voice presenting heightened musical speech supported by basso continuo. In writing monody the composer controlled vocal range, harmonic relationship to the bass line, and other melodic features to express the text, also counting on a performer’s dramatic abilities to move the listener. In polyphonic vocal music the expressive elements came from the introduction of dissonance between voices (and its resolution); from a wide range

of text declamation from the slowly unfolding to the rhythmically percussive; and from the creation of the forward drive of harmony resulting from the combination of vocal lines over a well-directed bass line.

But the musical types Schütz chose for his passion settings do not allow for this kind of expression either in the solo material or the choruses. The solo singing is modeled on the formulaic recitation of scriptural texts, favoring a melodic line that remains on the same pitch for many words in a row. It uses no *baso continuo*, its range is limited, and there is no text repetition (a device often employed in monody at particularly expressive moments). And for the settings of the words of groups Schütz uses essentially the inherited style of the sixteenth-century motet in which the contrapuntal relationship of the voices is more important than the expression of the words. This style is much better at laying out the grammatical structure of a text – its division into phrases – than at expressing its content, let alone moving the listener.

Schütz does sharpen the narration of the passion story and intensify its presentation, but not by moving a listener's affections. Instead, the composer expresses the text by careful control of the hearer's progress through the narration, musically dividing the text into smaller units and guiding of the listener's path through the story. This

allows him to focus attention on particular moments, actions and words of special theological significance.

In the evangelist's narration, Schütz's principal tools are the choice of reciting pitch and the arrival on particular notes as resting places (cadence points). The composed narration, like the liturgical chant on which it is modeled, tends to recite on one note, inflecting the vocal line to demarcate phrases and clauses and eventually cadences at the end of sentences. Schütz carefully varies the reciting pitch and controls the strength of cadences to suggest a particular structure.

This is well illustrated in the opening narrative. The evangelist begins on the pitch E and narrates "Da Jesus solches geredet hatte ging er hinaus mit seinen Jüngern" mostly on B natural, with an inflection in the middle; continues "über den Bach Kidron" still emphasizing B; then finishes the verse in a gradual descent back to the opening pitch (E) on the two phrases "da war ein Garte" and "darein ging Jesus und seine Jünger." The return to the opening note signals the close of a unit, and the recitation mostly on one pitch unifies the section, whose text sets the scene. Schütz clearly separates this from the next (and very different) text, "Judas aber, der ihn verriet ..." which recites on a different pitch, F; this lies an awkward musical distance from the previous reciting pitch,



B, and contrasts Judas with Jesus and the other disciples. The narrator recites next on G (“denn Jesus versammelte sich oft ...”) for the words that first introduce the element of conflict. The third verse, beginning “Da nun Judas zu sich genommen hatte die Schare” recites on yet a third pitch (A) as the text introduces the next event in the narrative. The beginning of the following verse (“Als nun Jesus wußte alles ...”) recites on C, again distinguishing it. This segment of the narration is rounded off by the words “Judas aber, der ihn verriet ...” which cadences on the original opening pitch E, and when the narration continues – “Als nun Jesus zu ihnen sprach ...” – Schütz uses the same formula and recitation on B as in the opening, as if starting over, reciting on B and cadencing on E (“und fielen zu Boden”).

The result of this construction (which is much easier to hear than to read about) is that Schütz guides the listener through the narrative, dividing sentences, verses and sections not just by inflecting the reciting note (as in the traditional liturgical formulas) but by moving the recitation onto various pitches (B to F to G to A to C and back to B) to give a sense of progression through the story and to shape larger sections. The structure guides the listener through the elements of the story; this is an indirect kind of expression but an effective one nonetheless. The various

reciting pitches in slightly different parts of a singer's range also give the performer scope for a more expressive delivery of the text than recitation on one note would allow.

In the ensemble pieces that present the words of groups Schütz similarly structures text and music within the inherent neutrality of the unaccompanied polyphonic style he chooses. Almost all of the choral utterances are imitative, with successive entrances of the four voices (or of pairs of voices). The choice of imitative textures highlights the multiple voices in these passages in contrast to the single voices of individuals and of the narrator. To the extent that John's gospel recounts a large number of agitated words of groups (a feature with some troubling implications, particularly for the depictions of the Jews), the repetition of words from voice to voice adds a degree of urgency, as well as obviously emphasizing the words of witnesses to and participants in the narrative with whom listeners are perhaps meant to identify.

There is also a great deal of word repetition even within each vocal line; Schütz extends most of the choral passages by repeating musical ideas and the text they carry. He also breaks up the longer texts into small grammatical units, giving each its own musical idea. Once again, Schütz guides the listener through each phrase of the text, here by segmentation, imitation, and repetition. He also

introduces a greater variety of text declamation than is found in classical polyphonic models, using shorter or longer note values to set various phrases of text; this often has the effect of highlighting particular phrases, particularly in more active (faster) choruses.

The techniques are illustrated in the chorus “Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.” Schütz divides the text into three units, devoting a new musical idea to each. The first (“Wäre dieser nicht ein Übeltäter”) is declaimed at moderate speed among the four voices in imitation, with a pause in the middle that emphasizes the word “nicht.” The next text segment (“wir hätten dir ihn nicht”) is declaimed in quicker notes. Most of the voices repeat this text, adding to the urgency; and successive statements (in soprano, tenor, soprano and bass) are on rising pitches (E-F-G-A) with a similar effect. The series of strong arrivals on the word “nicht” in this section points up the grammatical parallel

with the first textual phrase; together these settings emphasize the strange conditional statement attributed to the Jews (“If he were not . . . we would not have ...”). Schütz finally reaches the last word, “überantwortet,” the culminating and dramatically most important element that identifies the group’s action; this he presents in a drawn-out setting that contrasts with the syllable-by-syllable declamation of the previous two phrases. Here the German grammar (which pushes this verb to the end of the sentence) works in Schütz’s favor, allowing him to emphasize the word by making its musical setting drive towards a musical conclusion.

In this kind of choral piece, as in the narrative recitation, Schütz is more concerned with the division and pacing of the text than with its overt emotional expression. But in a text as significant to the devout listener as the passion story, this is a powerful tool in his hands.

Daniel R. Melamed, 2010

## DIE SIEBEN WORTE

### 1 INTROITUS

Da Jesus an dem Kreuze stund  
Und ihm sein Leichnam war verwund't  
So gar mit bitterm Schmerzen,  
Die sieben Wort, die Jesus sprach,  
Betracht in deinem Herzen.

### 2 SYMPHONIA

### 3 EVANGELIST

Und es war um die dritte Stunde, da sie Jesum  
kreuzigten, er aber sprach:

JESUS

Vater, vergieb ihnen, denn sie wissen nicht,  
was sie thun.

### 4 EVANGELIST

Es stund aber bei dem Kreuze Jesu seine  
Mutter und seiner Mutter Schwester, Maria,  
Cleophas Weib, und Maria Magdalena. Da  
nun Jesus seine Mutter sahe und den Jünger  
dabei stehen, den er lieb hatte, sprach er zu  
seiner Mutter:

JESUS

Weib, siehe, das ist dein Sohn.

EVANGELIST

Darnach spricht er zu dem Jünger:

JESUS

Johannes, siehe, das ist deine Mutter.

## THE SEVEN WORDS

### INTROITUS

Since Christ our Lord was crucified  
And bore the spearwound in his side  
With bitter and anguish cruel,  
Keep in your heart words he spake,  
Each like a holy jewel.

### SYMPHONIA

### EVANGELIST

And it was close upon the third hour, when  
they crucified the Lord, and Jesus spake:

JESUS

Father, forgive them for they do not know what  
they do.

### EVANGELIST

There stood by the cross of Jesus Mary his  
mother, Mary his mother's sister, the wife of  
Cleophas, and also Mary Magdalene. When  
Jesus therefore saw his mother standing near  
by the cross, with the dearest of his disciples,  
he spake:

JESUS

Woman, behold, this is thy son.

EVANGELIST

Then to his disciples he saith:

JESUS

John, behold, this is thy mother.

EVANGELIST

Und von Stund an nahm sie der Jünger zu sich.

EVANGELIST

And from that moment on the disciple took her to him.

5 EVANGELIST

Aber der Übelthäter einer, die da gehenkt waren, lästert ihn und sprach:

EVANGELIST

Straightway, one of the malefactors which had been hanged railed on him, and said:

SCHÄCHER ZUR LINKEN

Bist du Christus, so hilf dir selbst und uns.

THE THIEF ON THE LEFT

If thou be Christ, then help thyself and us.

EVANGELIST

Da antwortete der ander, strafte ihn und sprach:

EVANGELIST

Straightaway answered the other, chiding him, and spake:

SCHÄCHER ZUR RECHTEN

Und du, fürchtest dich auch nicht für Gott, der du doch in gleicher Verdammnis bist, und zwar wir sind billig darinnen, denn wir empfangen, was unsre Thaten werth sind. Dieser aber hat nichts Ungeschicktes gehandelt.

THE THIEF ON THE RIGHT

Oh! Thou hast then no fear of God? Seeing thou art in the same condemnation. Indeed, we are justly condemned. For we receive due reward for deeds which we have wrought, but this man hath never remembered aught amiss.

EVANGELIST

Und sprach zu Jesu:

EVANGELIST

And unto Jesus he said:

SCHÄCHER ZUR RECHTEN

Herr, gedenke an mich, wenn du in dein Reich kommst.

THE THIEF ON THE RIGHT

Lord, be mindful of me when thou to thy kingdom comest.

EVANGELIST

Und Jesus sprach:

EVANGELIST

And Jesus said:

JESUS

Wahrlich, ich sage dir, heute wirst du mit mir im Paradies sein.

JESUS

Truly I say to thee, thou with me shalt today in Paradise be.

6 EVANGELIST  
Und um die neunte Stunde schrei Jesus laut  
und sprach:

JESUS  
Eli, Eli, lama asabthani.

EVANGELIST  
Das ist verdolmetschet:

JESUS  
Mein Gott, mein Gott, warum hast du mich  
verlassen?

7 EVANGELIST  
Darnach, als Jesus wußte, daß schon alles  
vollbracht war, daß die Schrift erfüllet würde,  
sprach er:

JESUS  
Mich dürstet.

8 EVANGELIST  
Und einer aus den Kriegesknechten lief bald  
hin, nahm einen Schwamm und füllet ihn mit  
Essig und Ysopen und stekket ihn auf ein Rohr  
und hielt ihn dar zum Munde und tränket  
ihn. Da nun Jesus den Essig genommen hatte,  
sprach er:

JESUS  
Es ist vollbracht.

9 EVANGELIST  
Und abermal rief Jesus laut und sprach:

EVANGELIST  
And at about the ninth hour he cried aloud  
and said:

JESUS  
Eli, Eli, lama asabthani.

EVANGELIST  
Which is interpreted:

JESUS  
My God, wherefore has thou forsaken me?

EVANGELIST  
And after this when Jesus knew that all things  
were done, that the Word might be fulfilled,  
saith he:

JESUS  
I thirst!

EVANGELIST  
And one among the soldiers present, ran  
in haste, filled a sponge with vinegar and  
hyssop, and brought it, and put it upon a  
reed, and to his lips he raised it, and gave him  
to drink. Now when Jesus the vinegar had  
received, he said:

JESUS  
It is finished.

EVANGELIST  
And once again he cried aloud and said:

JESUS

Vater, ich befehle meinen Geist in deine Hände.

EVANGELIST

Und als er das gesagt hatte, neiget er das  
Haupt und gab seinen Geist auf.

10 SYMPHONIA

11 CONCLUSIO

Wer Gottes Marter in Ehren hat  
Und oft gedenkt der sieben Wort,  
Des will Gott gar eben pflegen,  
Wohl hie auf Erd mit seiner Gnad,  
und dort in dem ewigen Leben.

JESUS

Father, into thy hands I commend my spirit.

EVANGELIST

And after he had thus spoken, he inclined his  
head and gave up the ghost.

SYMPHONIA

CONCLUSION

Now, ye who honour the woes of God,  
And oft recall his seven words,  
Will find your God ever present,  
Both here on earth, where once he trod,  
And there in the light of heaven.

## JOHANNES-PASSION

### 12 EINGANG

Das Leiden unsers Herren Jesu Christi, wie uns das beschreibet der heilige Evangeliste Johannes.

### 13 EVANGELIST

Da Jesus solches geredet hatte, ging er hinaus 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 genommen hatte die Schare und der Hohenpriester und Pharisäer Diener, kömmt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

JESUS

Wen suchet ihr?

EVANGELIST

Sie antworteten ihm:

DIE JUDEN

Jesum von Nazareth.

EVANGELIST

Jesus spricht zu ihnen:

JESUS

Ich bin's!

## ST JOHN PASSION

### INTRODUCTION

The Passion of our Lord and Saviour Jesus Christ as we find it written in Holy Scripture in the Gospel of Saint John.

### EVANGELIST

When Jesus had spoken these words, he went forth with his disciples over the brook Cedron, where was a garden, which he and his disciples entered, and his disciples. And Judas also, which betrayed him, knew the place; for Jesus ofttimes resorted thither with his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. Jesus therefore, knowing all things that should come upon him, went forth, and said unto them:

JESUS

Whom seek ye?

EVANGELIST

They answered him:

THE JEWS

Jesus of Nazareth.

EVANGELIST

Jesus saith unto them:

JESUS

I am he.

EVANGELIST

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

JESUS

Wen suchet ihr?

EVANGELIST

Sie aber sprachen:

DIE JUDEN

Jesum von Nazareth.

EVANGELIST

Jesus antwortet:

JESUS

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

EVANGELIST

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

JESUS

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

EVANGELIST

And Judas also, which betrayed him, stood with them. As soon then as he had said unto them, I am he, they went backward, and fell to the ground. Then asked he them again:

JESUS

Whom seek ye?

EVANGELIST

And they said:

THE JEWS

Jesus of Nazareth.

EVANGELIST

Jesus answered:

JESUS

I have told you that I am he. If therefore ye seek me, let these go their way.

EVANGELIST

That the saying might be fulfilled, which he spake, Of them which thou gavest me have I lost none. Then Simon Peter having a sword drew it, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter:

JESUS

Put up thy sword into the sheath. The cup which my Father hath given me, shall I not drink it?



14] EVANGELIST

Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und bunden ihn und führten ihn auf's erste zu Hannas; der war des Kaiphass Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphass, der den Juden riet, es wäre gut, daß ein Mensch umbracht würde für das Volk. Simon Petrus aber folgte Jesu nach und ein ander Jünger. 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 redet mit der Türhüterin und führet Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

MAGD

Bist du nicht auch dieses Menschen Jünger einer?

EVANGELIST

Er aber sprach:

PETRUS

Ich bin's nicht.

EVANGELIST

Es stunden aber die Knechte und Diener und hatten ein Kohlfeuer gemacht, denn es war kalt, und wärmten sich. Petrus aber stund auch bei ihnen und wärmte sich. Aber der Hohepriester fragete Jesum um seine Jünger und um seine Lehre. Jesus aber antwortet ihm:

EVANGELIST

Then the band and the captain and officers of the Jews took Jesus, and bound him, and led him away to Annas first; for he was father in law to Caiaphas, which was the high priest that same year. Now Caiaphas was he, which gave counsel to the Jews, that it was expedient that one man should die for the people. And Simon Peter followed Jesus, and so did another disciple. That disciple was known unto the high priest, and went in with Jesus into the palace of the high priest. But Peter stood at the door without. Then went out that other disciple, which was known unto the high priest, and spake unto her that kept the door, and brought in Peter. Then saith the damsel that kept the door unto Peter:

DAMSEL

Art not thou also one of this man's disciples?

EVANGELIST

He saith:

PETER

I am not.

EVANGELIST

And the servants and officers stood there, who had made a fire of coals; for it was cold, and they warmed themselves; and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples, and of his doctrine. 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 Juden zusammenkommen, und habe nichts im Verborgnen geredet. Was fragst du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe; siehe, dieselbigen wissen, was ich gesaget habe.

EVANGELIST

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

KNECHT DES HOHENPRIESTERS

Solltest du dem Hohenpriester also antworten?

EVANGELIST

Jesus sprach:

JESUS

Habe ich übel geredt, so beweise es, daß es böse sei; habe ich aber recht geredt, was schlägest du mich?

EVANGELIST

Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus aber stund und wärmet sich. Da sprachen sie zu ihm:

DIE JUDEN

Bist du nicht seiner Jünger einer?

EVANGELIST

Er verleugnete aber und sprach:

JESUS

I spake openly to the world; I ever taught in the synagogue, and in the temple, whither the Jews always resort; and in secret have I said nothing. Why askest thou me? Ask them which heard me, what I have said unto them; behold, they know what I said.

EVANGELIST

And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying:

SERVANT OF THE HIGH PRIEST

Answerest thou the high priest so?

EVANGELIST

Jesus answered him:

JESUS

If I have spoken evil, bear witness of the evil; but if well, why smitest thou me?

EVANGELIST

Now Annas had sent him bound unto Caiaphas the high priest. And Simon Peter stood and warmed himself. They said therefore unto him:

THE JEWS

Art not thou also one of his disciples?

EVANGELIST

He denied it, and said:

PETRUS

Ich bin's nicht!

EVANGELIST

Spricht des Hohenpriesters Knechte einer, ein  
Gefreundter des, dem Petrus das Ohr abgehau-  
en hatte:

KNECHT DES HOHENPRIESTERS

Sahe ich dich nicht in Garten bei Ihm?

EVANGELIST

Da verleugnet Petrus abermal, und also bald  
krähet der Hahn.

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

PILATUS

Was bringet ihr für Klage wider diesen Men-  
schen?

EVANGELIST

Sie antworteten und sprachen zu ihm:

DIE JUDEN

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

EVANGELIST

Da sprach Pilatus zu ihnen:

PETER

I am not!

EVANGELIST

One of the servants of the high priest, being  
his kinsman whose ear Peter cut off, saith:

SERVANT OF THE HIGH PRIEST

Did not I see thee in the garden with him?

EVANGELIST

Peter then denied again, and immediately the  
cock crew.

Then led they Jesus from Caiaphas unto the  
hall of judgment; and it was early; and they  
themselves went not into the judgment hall, lest  
they should be defiled; but that they might eat  
the passover. Pilate then went out unto them,  
and said:

PILATE

What accusation bring ye against this man?

EVANGELIST

They answered and said unto him:

THE JEWS

If he were not a malefactor, we would not have  
delivered him up unto thee.

EVANGELIST

Then said Pilate unto them:

PILATUS

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

EVANGELIST

Da sprachen die Juden zu ihm:

DIE JUDEN

Wir dürfen niemand töten.

EVANGELIST

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

PILATUS

Bist du der Juden König?

EVANGELIST

Jesus antwortet:

JESUS

Redest du das von dir selbst, oder haben dir es andere von mir gesaget?

EVANGELIST

Pilatus antwortet:

PILATUS

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

PILATE

Take ye him, and judge him according to your law.

EVANGELIST

The Jews therefore said unto him:

THE JEWS

It is not lawful for us to put any man to death.

EVANGELIST

That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered into the judgment hall again, and called Jesus, and said unto him:

PILATE

Art thou the King of the Jews?

EVANGELIST

Jesus answered him:

JESUS

Sayest thou this thing of thyself, or did others tell it thee of me?

EVANGELIST

Pilate answered:

PILATE

Am I a Jew? Thine own nation and the chief priests have delivered thee unto me. What hast thou done?

EVANGELIST

Jesus antwortet:

JESUS

Mein Reich ist nicht von dieser Welt. Wäre mein Reich von dieser Welt, meine Diener würden droh kämpfen, daß ich den Juden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

EVANGELIST

Da sprach Pilatus zu ihm:

PILATUS

So bist du dennoch ein König?

EVANGELIST

Jesus antwortet:

JESUS

Du sagest es, ich bin ein König. Ich bin darzu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.

EVANGELIST

Spricht Pilatus zu ihm:

PILATUS

Was ist Wahrheit?

EVANGELIST

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

EVANGELIST

Jesus answered:

JESUS

My kingdom is not of this world. If my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews; but now is my kingdom not from hence.

EVANGELIST

Pilate therefore said unto him:

PILATE

Art thou a king then?

EVANGELIST

Jesus answered:

JESUS

Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice.

EVANGELIST

Pilate saith unto him:

PILATE

What is truth?

EVANGELIST

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

PILATUS

Ich finde keine Schuld an ihm. Ihr habet aber eine Gewohnheit, daß ich euch einen auf Ostern losgebe; wollet ihr nun, daß ich euch der Juden König losgebe?

EVANGELIST

Da schriean sie wieder allesamt und sprachen:

DIE GANZE SCHAR

Nicht diesen, sondern Barrabam!

EVANGELIST

Barrabas aber war ein Mörder.

**16** Da nahm Pilatus Jesum und geißelte ihn. Und die Kriegesknechte flochten eine Krone von Dornen und setzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:

DIE KRIEGSKNECHTE

Sei begrüßet, lieber Judenkönig!

EVANGELIST

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

PILATUS

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

EVANGELIST

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

PILATE

I find in him no fault at all. But ye have a custom, that I should release unto you one at the passover; will ye therefore that I release unto you the King of the Jews?

EVANGELIST

Then cried they all again, saying:

THE WHOLE CROWD

Not this man, but Barabbas.

EVANGELIST

Now Barabbas was a robber.

Then Pilate therefore took Jesus, and scourged him. And the soldiers platted a crown of thorns, and put it on his head, and they put on him a purple robe, and said:

THE SOLDIERS

Hail, King of the Jews!

EVANGELIST

And they smote him with their hands. Pilate therefore went forth again, and saith unto them:

PILATE

Behold, I bring him forth to you, that ye may know that I find no fault in him.

EVANGELIST

Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them:

PILATUS  
Sehet, welch ein Mensch!

17 EVANGELIST  
Da ihn die Hohenpriester und die Diener sahen, schriean sie und sprachen:

DIE GANZE HAUFE  
Kreuzige ihn! Kreuzige ihn!

EVANGELIST  
Pilatus spricht zu ihnen:

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

EVANGELIST  
Die Juden antworteten ihm:

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

EVANGELIST  
Da Pilatus das Wort hörete, fürchtet er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu:

PILATUS  
Von wannen bist du?

PILATE  
Behold the man!

EVANGELIST  
When the chief priests therefore and officers saw him, they cried out, saying:

THE CROWD  
Crucify him, crucify him.

EVANGELIST  
Pilate saith unto them:

PILATE  
Take ye him and crucify him; for I find no fault in him.

EVANGELIST  
The Jews answered him:

THE JEWS  
We have a law, and by our law he ought to die, because he made himself the Son of God.

EVANGELIST  
When Pilate therefore heard that saying, he was the more afraid; and went again into the judgment hall, and saith unto Jesus:

PILATE  
Whence art thou?

EVANGELIST

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

PILATUS

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

EVANGELIST

Jesus antwortet:

JESUS

Du hättest keine Macht über mich, wenn sie dir nicht wäre von obenherab gegeben; darum, der mich dir überantwortet hat, der hat es größere Sünde.

EVANGELIST

Von dem an trachtete Pilatus, wie er ihn losließe. Die Juden aber schrien und sprachen:

DIE JUDEN

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

EVANGELIST

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

EVANGELIST

But Jesus gave him no answer. Then saith Pilate unto him:

PILATE

Speakest thou not unto me? knowest thou not that I have power to crucify thee, and have power to release thee?

EVANGELIST

Jesus answered:

JESUS

Thou couldest have no power at all against me, except it were given thee from above; therefore he that delivered me unto thee hath the greater sin.

EVANGELIST

And from thenceforth Pilate sought to release him, but the Jews cried out, saying:

THE JEWS

If thou let this man go, thou art not Caesar's friend; whosoever maketh himself a king speaketh against Caesar.

EVANGELIST

When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour, and he saith unto the Jews:



PILATUS

Sehet, das ist euer König!

EVANGELIST

Sie schrienen aber:

DIE JUDEN

Weg, weg mit dem! kreuzige ihn!

EVANGELIST

Spricht Pilatus zu ihnen:

PILATUS

Soll ich euren König kreuzigen?

EVANGELIST

Die Hohenpriester antworteten:

DIE HOHENPRIESTER

Wir haben keinen König denn den Kaiser.

EVANGELIST

Da überantwortet er ihnen, daß er gekreuziget würde.

PILATE

Behold your King!

EVANGELIST

But they cried out:

THE JEWS

Away with him, away with him, crucify him.

EVANGELIST

Pilate saith unto them:

PILATE

Shall I crucify your King?

EVANGELIST

The chief priests answered:

THE CHIEF PRIESTS

We have no king but Caesar.

EVANGELIST

Then delivered he him therefore unto them to be crucified.

[18] Sie nahmen aber Jesum und führeten ihn hin-ab. Und er trug sein Kreuze und ging hinaus zu der Stätte, die da heißet Schädelstätte, welche heißet auf hebräisch Golgatha. Allda kreuzigten sie ihn und mit ihm zweene andere zu beiden Seiten, Jesum aber mitteninne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuze; und es war geschrieben: Jesus von Nazareth, der Juden König. Diese Überschrift lasen viel Juden; denn die Stätte war nahe bei

And they took Jesus, and led him away. And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha. Where they crucified him, and two other with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And the writing was Jesus of Nazareth The King of the Jews. This title then read many of the Jews; for the place where Jesus was crucified was nigh to the

der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf hebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Juden zu Pilato:

#### DIE HOHENPRIESTER

Schreibe nicht: "Der Juden König", sondern daß er gesagt habe: Ich bin der Juden König.

#### EVANGELIST

Pilatus antwortet:

#### PILATUS

Was ich geschrieben habe, das habe ich geschrieben.

#### EVANGELIST

Die Kriegesknechte aber, da sie Jesus gekreuziget hatten, nahmen sie seine Kleider und machten vier Teil, einem jeglichen Kriegesknechte ein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von obenan gewirket durch und durch. Da sprachen sie untereinander:

#### DIE KRIEGSKNECHTE

Lasset uns den nicht zuteilen, 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 täten die Kriegesknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas'

city; and it was written in Hebrew, and Greek, and Latin. Then said the chief priests of the Jews to Pilate:

#### THE HIGH PRIESTS

Write not, The King of the Jews; but that he said, I am King of the Jews.

#### EVANGELIST

Pilate answered:

#### PILATE

What I have written I have written.

#### EVANGELIST

Then the soldiers, when they had crucified Jesus, took his garments, and made four parts, to every soldier a part; and also his coat. now the coat was without seam, woven from the top throughout. They said therefore among themselves:

#### THE SOLDIERS

Let us not rend it, but cast lots for it, whose it shall be.

#### EVANGELIST

That the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did. Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas,

Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabeistehen, den er liebhatte, 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!

EVANGELIST

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

JESUS

Mich dürstet!

EVANGELIST

Da stund ein Gefäße voll Essig. Sie aber fülleten einen Schwamm mit dem Essige und legten ihn um einen Ysopen und hielten's ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:

JESUS

Es ist vollbracht!

EVANGELIST

und neiget das Haupt und verschied.

and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother:

JESUS

Woman, behold thy son!

EVANGELIST

Then saith he to the disciple:

JESUS

Behold thy mother!

EVANGELIST

And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith:

JESUS

I thirst.

EVANGELIST

Now there was set a vessel full of vinegar, and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said:

JESUS

It is finished!

EVANGELIST

and he bowed his head, and gave up the ghost.

19 BESCHLUSS

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.

CONCLUSION

O help, Christ, O Son of God,  
Through thy bitter passion,  
That we, who thee ever serve,  
May avoid all error,  
May thy death and its true cause  
Fruitfully consider,  
For which, although poor and weak,  
Thee our thanks we offer!

## THE PERFORMERS

ELSE TORP (soprano) has specialized in performance of early and new music, but also covers an extensive repertoire of Danish and German Lieder. She has recently been featured with Scottish Chamber Orchestra, with the Copenhagen Philharmonic and with Concerto Copenhagen. 2008 included Arvo Pärt's *Miserere* at the Sonning Prize festival for Pärt in Copenhagen, and performances at BBC Proms, Berliner Festspiele and Sacrum Profanum in Krakow with Theatre of Voices and Stockhausen's *Stimmung*. She sang Pärt's *Passio* in his official televised Estonian 70th birthday concert in 2005, and later performed Nørholm's *The Bell* with the Gulbenkian Orchestra in Lisbon. She has done the first performance of Gavin Bryars' "The Stone Arch" with the Kronos Quartet at the Babican Centre's Steve Reich 70th birthday celebration festival and the first performance of Liu Sola's "The Afterlife of Li Jiantong" – also at the Barbican and Takkelloftet at the Royal Opera in Copenhagen in spring of 2009. Recent CDs: "Cries of London" with Theatre of Voices/Fretwork (Harmonia Mundi), Songs by Weyse (Dacapo), *Stimmung* by Stockhausen and David Lang's *The Little Match Girl Passion* (both Harmonia Mundi).

LINNÉA LOMHOLT (alto) graduated from the Royal Danish Academy of Music in Copen-

hagen and has attended master classes in Switzerland, Austria and the USA with among others Helmut Deutsch, Malcolm Martineau, Hans Peter Blochwitz and Oren Brown. She has been a soloist in major sacred music works and oratorios by among others Bach, Handel and Mozart with many orchestras in Denmark and abroad. Linnéa Lomholt is an active singer of lieder and has for example sung Wagner's *Wesendonck-lieder* with the Felix Ensemble; with the Amadeus Ensemble she has performed Brahms' *Alto Rhapsody* and premiered works by Svend Nielsen, Bo Andersen and Martin Åkerwall dedicated to her. Linnéa Lomholt has also appeared in music drama productions with Hotel Pro Forma and Danish Dance Theatre, and has sung Amastre in Handel's opera *Xerxes* with performances in Malmö and Copenhagen.

ADAM RIIS (tenor) began his singing career as a member of Copenhagen Royal Chapel Choir. In 2005 he graduated from the Royal Danish Academy of Music in Copenhagen, where he studied with Bodil Gümöes. Subsequently he took private lessons from Klavs Lewinsky and Tonny Landy, and he has attended Baroque and singing courses given by Paul Hillier, Josef Protschka, Andreas Schmidt, and Anthony Rolfe Johnson. After his time with ARS NOVA Copenhagen and Danish National Radio Choir he is now a member of

Danish National Vocal Ensemble. As a soloist, Riis has sung with orchestras such as Danish National Symphony Orchestra, Copenhagen Philharmonic Orchestra, Concerto Copenhagen, Øresunds Barokorkester, Baroque Fever, and Athelas Sinfonietta Copenhagen. As a permanent member of Liedkompagniet he has given many recitals, some of which included Schubert's *Die schöne Müllerin*, Schumann's *Dichterliebe* og Britten's *The Holy Sonnets of John Donne*. He has sung the part of Lehrbube in Wagner's *Meistersinger* at the Royal Opera in Copenhagen. Adam Riis has been awarded a Sonning-Fonden stipend and a Van Hauen bursary.

JOHAN LINDEROTH (tenor) has specialized in renaissance and baroque music since the beginning of his career. He performs regularly as a soloist in masses, oratorios and passions from Monteverdi to Mozart, but with a special fondness for the slightly older repertoire around the 1600s. He has appeared at many major festivals all over and outside Europe, and he works regularly with Weser Renaissance in Bremen, Gothenburg Baroque, Svenska Vokalharmonin and with the Baroque ensembles Concerto Copenhagen in Copenhagen and the Swedish Ensemble 1700. As a soloist and ensemble musician he has appeared in radio, TV and CD productions. In 2002, with the lutenist Inger Alebo, Johan

Linderoth released a CD of lute songs by John Dowland to international critical acclaim.

JAKOB BLOCH JESPERSEN (bass) began his studies at the Royal Danish Academy of Music followed by further studies at the Opera Academy of the Royal Danish Theatre, where he also made his operatic debut as Angelotti in *Tosca* in 2006. He has further more appeared in the DVD production of Carl Nielsen's *Maskarade* in the role of Magister as well as roles in numerous contemporary opera productions. Jakob Bloch Jespersen has made a name as one of his generation's most talented singers in a repertoire that ranges from Baroque music to first performances of works by living composers. He has worked with a number of Danish and international orchestras and ensembles, such as Theatre of Voices, Concerto Copenhagen, Athelas Sinfonietta Copenhagen, I Solisti del Vento, Leipziger Kammerorkester, and The Scottish Chamber Orchestra. Jakob Bloch Jespersen features on a long list of recordings, among others, several releases on Dacapo.

ARS NOVA COPENHAGEN is widely recognized as one of the finest vocal ensembles in Europe. Founded in 1979, the ensemble today is busier than ever. In addition to its annual season of concerts in Copenhagen

and throughout Denmark, the ensemble regularly appears across Europe, and in North and South America. At the heart of ARS NOVA Copenhagen's work is its equal dedication to early music and new music. Some programs explore the cross-currents between the two, while others form detailed portraits of individual composers or genres within a given period. Since its beginning, ARS NOVA has worked closely with some of the most important Danish and Scandinavian composers like Per Nørgård, Pelle Gudmundsen-Holmgren, Bent Sørensen, and Svend-David Sandström, and each season, the group invites a composer in residence: Toivo Tulev (Estonia) in 2007, Bernd Franke (Germany) 2008, Sunleif Rasmussen (Faroe Islands) 2009 and Áskell Mánsson (Iceland) 2010. ARS NOVA is also building collaborations with creative artists in different fields such as drama, film and ballet, as well as cultivating new modes of concert performance and innovative repertoire. The group records for Dacapo, Harmonia Mundi, and its own label Ars Nova Records.  
[www.arsnova.dk](http://www.arsnova.dk)

PAUL HILLIER is from Dorset in England and studied at the Guildhall School of Music and Drama in London. His career has embraced singing, conducting, and writing about music. Earlier in his career he was

founding director of the Hilliard Ensemble, and subsequently founded Theatre of Voices. He has taught in the USA at the University of California campuses at Santa Cruz and Davis, and from 1996-2003 was Director of the Early Music Institute at Indiana University. He was Principal Conductor of the Estonian Philharmonic Chamber Choir (2001-2007) and has been Chief Conductor of ARS NOVA Copenhagen since 2003. His recordings, over a hundred CDs including seven solo recitals, have earned worldwide acclaim and won numerous prizes. His books about Arvo Pärt and Steve Reich, together with numerous anthologies of choral music, are published by Oxford University Press. In 2006 he was awarded an OBE for services to choral music. In 2007 he received the Order of the White Star of Estonia, and was awarded a Grammy for Best Choral Recording. In 2008 he became Chief Conductor of the National Chamber Choir of Ireland and was appointed artistic director of the Coro Casa da Música in Porto. During 2009 he was artist in residence at Yale University's Institute for Sacred Music and gave the Springfield Music Lecture at Rhodes College, Memphis. In 2010 he won a second Grammy, this time in the category for Best Small Ensemble Performance.  
[www.paulhillier.net](http://www.paulhillier.net)

DDD

Recorded in St. Paul's Church, Copenhagen, on 5-7 June 2009 (*Johannes-Passion*), and in Garnisonskirken, Copenhagen on 27-29 August 2009 (*Die Sieben Worte*)

Recording producer and sound engineer: Preben Iwan

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ARS NOVA Copenhagen and Paul Hillier here present the third recording in a series devoted to the narrative works (Historia) of HEINRICH SCHÜTZ (1585-1672). The Danish vocal ensemble thus celebrate Denmark's proud connection with this German master who was appointed Kapellmeister to King Christian IV and worked at the Danish court for two periods over the course of eleven years. The cover illustrations show reliefs in beaten metal by Karl Schmidt-Rottluff (1884-1976), a member of the Die Brücke group founded in 1905 in Dresden – a city with which Schütz himself was closely associated.

- |       |  |       |
|-------|--|-------|
| 1-11  | DIE SIEBEN WORTE SWV 478 (before 1658) | 19:47 |
| 12-19 | JOHANNES-PASSION SWV 481 (1666)        | 38:10 |

Total: 58:11

# HEINRICH SCHÜTZ

## *Johannes-Passion* *Die Sieben Worte*

Else Torp, soprano  
Linnéa Lomholt, alto  
Adam Riis, tenor  
Johan Linderoth, tenor  
Jacob Bloch Jespersen, bass

ARS NOVA COPENHAGEN  
& INSTRUMENTAL ENSEMBLE  
Paul Hillier

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