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**HANDEL**

# **BROCKES PASSION**

**SELLIER • WALDHART • SOKOLIK • LICHTENSTEIN • ZEHE**

**OPER HALLE CHORUS**

**HÄNDELFESTSPIELORCHESTER HALLE**

**MICHAEL HOFSTETTER**



**Die Oper**  
Bühnen Halle

George Frideric  
**HANDEL**  
(1685–1759)

# **Brockes Passion**

**The Story of Jesus, Suffering and Dying for the Sins of the World**

Oratorio in two parts, HWV 48 (1719)

Libretto by Barthold Heinrich Brockes (1680–1747)

First performance: 3 April 1719 at the (former) refectory, Hamburg Cathedral, Germany

**Evangelist / Tenor solo** ..... **Robert Sellier, Tenor**  
**Daughter of Zion / Soprano solo / Maidservant** ..... **Vanessa Waldhart, Soprano**  
**Believing Soul** ([63]–[65] [78] [80] [88] [91] [93] [98]) ..... **Yulia Sokolik, Mezzo-soprano**  
**Believing Soul** ([45] [95]) / **Maria** ..... **Romelia Lichtenstein, Soprano**  
**Jesus** ..... **Michael Zehe, Bass**  
**St Peter** ..... **Jorge Navarro Colorado, Tenor**  
**St John** ..... **Franziska Faust, Contralto**  
**St James** ..... **Christina Mattaj, Contralto**  
**Judas / Mercenary** ..... **Leandro Marziotte, Countertenor**  
**Caiaphas / Pilate / Captain / Believing Soul** ([96] [97]) ..... **Ki-Hyun Park, Bass**

**Oper Halle Chorus**

**Händelfestspielorchester Halle**

**Michael Hofstetter**

<b>Part I</b>			
	<b>Sinfonia:</b>		
1	Grave e staccato – Allegro –	2:13	
2	Adagio e staccato	0:39	
	<b>1. Solo and Chorus:</b>		
3	Kommet, ihr verworfnen Sünder <i>(Soprano, Tenor, Chorus)</i> (performance version after the copy by Johann Sebastian Bach)	3:27	
4	<b>Recitative:</b> Als Jesus nun zu Tische saße <i>(Evangelist)</i>	0:34	
5	<b>2. Accompagnato:</b> Das ist mein Leib! Kommt, nehmet, esset <i>(Jesus)</i>	1:10	
6	<b>3. Aria:</b> Der Gott, dem alle Himmelskreise <i>(Daughter of Zion)</i>	1:50	
7	<b>Recitative:</b> Und bald hernach nahm er den Kelch <i>(Evangelist)</i>	0:15	
8	<b>4. Accompagnato:</b> Das ist mein Blut im Neuen Testament <i>(Jesus)</i>	0:59	
9	<b>3. Aria</b> (da capo): Gott selbst, der Brunnquell alles Guten <i>(Daughter of Zion)</i>	1:56	
10	<b>5. Chorus:</b> Ach, wie hungert mein Gemüte	2:42	
11	<b>Recitative:</b> Drauf sagten sie dem Höchsten Dank <i>(Evangelist, Jesus)</i>	0:36	
12	<b>6. Chorus:</b> Wir alle wollen eh' erblassen	0:35	
13	<b>Recitative:</b> Es ist gewiss, denn also steht geschrieben <i>(Jesus)</i>	0:10	
14	<b>7. Aria:</b> Weil ich den Hirten schlagen werde <i>(Jesus)</i>	1:16	
15	<b>Recitative:</b> Auf's wenigste will ich <i>(Peter, Jesus)</i>	1:02	
16	<b>8. Aria:</b> Mein Vater! Schau, wie ich mich quäle! <i>(Jesus)</i>	2:00	
17	<b>Recitative:</b> Mich drückt der Sünden Zentnerlast <i>(Jesus)</i>		0:59
18	<b>8a. Aria:</b> Ist's möglich, dass dein Zorn sich stille <i>(Jesus)</i>		2:06
19	<b>9. Arioso:</b> Sünder, schaut mit Furcht und Zagen <i>(Daughter of Zion)</i>		1:27
20	<b>Recitative:</b> Die Pein vermehrte sich <i>(Evangelist)</i>		0:51
21	<b>10. Aria:</b> Brich, mein Herz, zerfließ in Tränen <i>(Daughter of Zion)</i>		6:14
22	<b>Recitative:</b> Ein Engel aber kam <i>(Evangelist)</i>		0:40
23	<b>11. Arioso:</b> Erwachtet doch! <i>(Jesus, Peter, John, James)</i>		2:30
24	<b>Recitative:</b> Und eh' die Rede noch geendigt war <i>(Evangelist)</i>		0:13
25	<b>12. Chorus:</b> Greift zu! Schlagt tot!		1:01
26	<b>Recitative:</b> Und der Verräter hatte <i>(Evangelist, Judas)</i>		0:23
27	<b>13. Chorus:</b> Er soll uns nicht entlaufen		0:30
28	<b>Recitative:</b> Nimm, Rabbi, diesen Kuss von mir <i>(Judas, Jesus)</i>		0:17
29	<b>14. Aria:</b> Gift und Glut, Strahl und Flut! <i>(Peter)</i>		1:45
30	<b>Recitative:</b> Steck nur das Schwert an seinen Ort <i>(Jesus)</i>		0:31
31	<b>15. Chorus:</b> O weh, sie binden ihn mit Strick und Ketten!		0:49
32	<b>Recitative:</b> Wo flieht ihr hin? <i>(Peter)</i>		0:41
33	<b>16. Aria:</b> Nehmt mich mit, verzagte Scharen <i>(Peter)</i>		4:24
34	<b>Recitative:</b> Und Jesus ward zum Palast Caiphas' <i>(Evangelist, Caiaphas, Jesus, Mercenary)</i>		1:19
35	<b>17. Aria:</b> Was Bärentatzen, Löwenklauen <i>(Daughter of Zion)</i>		2:59

36	<b>Recitative:</b> Dies sahe Petrus an <i>(Evangelist, Maidservants, Peter)</i>	1:11	55	<b>Recitative:</b> Pilatus wunderte sich sehr <i>(Evangelist)</i>	0:27
37	<b>18. Arioso:</b> Ich will versinken und vergehn! <i>(Peter)</i>	0:39	56	<b>29. Chorus:</b> Nein, diesen nicht	0:17
38	<b>Recitative:</b> Drauf krähete der Hahn <i>(Evangelist, Peter)</i>	1:25	57	<b>Recitative:</b> Was fang ich denn mit eurem so genannten König an? <i>(Pilate)</i>	0:07
39	<b>19. Aria:</b> Heul, du Schaum der Menschenkinder! <i>(Peter)</i>	2:52	58	<b>30. Chorus:</b> Weg, weg, lass ihn kreuzigen!	0:11
40	<b>Recitative:</b> Doch wie, will ich verzweifelnd untergehn? <i>(Peter)</i>	0:28	59	<b>Recitative:</b> Was hat er denn getan? <i>(Pilate)</i>	0:07
41	<b>20. Aria:</b> Schau, ich fall' in strenger Buße <i>(Peter)</i>	3:07	60	<b>31. Chorus:</b> Weg, weg, lass ihn kreuzigen!	0:10
42	<b>21. Chorus:</b> Ach, Gott und Herr, wie groß und schwer	1:00	61	<b>Recitative:</b> Wie er nun sah <i>(Evangelist)</i>	0:16
43	<b>Recitative:</b> Als Jesus nun, wie hart man ihn verklagte <i>(Evangelist, Caiaphas, Jesus)</i>	1:22	62	<b>Recitative:</b> Drauf zerrten die Kriegsknecht' ihn hinein <i>(Evangelist)</i>	0:26
44	<b>22. Chorus:</b> Er hat den Tod verdient!	0:11	63	<b>33. Arioso:</b> Ich seh' an einen Stein gebunden <i>(Believing Soul)</i>	1:17
45	<b>23. Aria:</b> Erwäg, ergrimme Natternbrut <i>(Believing Soul)</i>	4:39	64	<b>Recitative:</b> Drum, Seele, schau <i>(Believing Soul)</i>	1:33
46	<b>Recitative:</b> Die Nacht war kaum vorbei <i>(Evangelist, Daughter of Zion)</i>	1:27	65	<b>34. Aria:</b> Dem Himmel gleicht sein buntgefärbter Rücken <i>(Believing Soul)</i>	3:32
47	<b>24. Aria:</b> Meine Laster sind die Stricke <i>(Daughter of Zion)</i>	2:15	66	<b>Recitative:</b> Wie nun das Blut mit Ströme von ihm rann <i>(Evangelist)</i>	0:23
48	<b>Recitative:</b> O, was hab ich verfluchter Mensch getan? <i>(Judas)</i>	0:41	67	<b>35. Aria:</b> Die Rosen krönen sonst der rauen Dornen Spitzen <i>(Daughter of Zion)</i>	1:50
49	<b>25. Aria:</b> Lasst diese Tat nicht ungerochen! <i>(Judas)</i>	2:08	68	<b>Recitative:</b> Verwegner Dorn, barbar'sche Spitzen! <i>(Daughter of Zion)</i>	0:34
50	<b>Recitative:</b> Unsäglich ist mein Schmerz <i>(Judas)</i>	0:37	69	<b>36. Aria:</b> Lass doch diese herbe Schmerzen <i>(Daughter of Zion)</i>	4:40
51	<b>26. Aria:</b> Die ihr Gottes Gnad' versäumet <i>(Daughter of Zion)</i>	2:09	70	<b>Recitative:</b> Die zarten Schläfen sind bis ans Gehirne <i>(Daughter of Zion)</i>	0:20
<b>Part II</b>					
52	<b>Recitative:</b> Wie nun Pilatus Jesum fragt <i>(Evangelist, Jesus)</i>	0:20	71	<b>37. Aria:</b> Jesu, dich mit unsern Seelen zu vermählen <i>(Daughter of Zion)</i>	1:57
53	<b>27. Chorus:</b> Bestrafe diesen Übeltäter	0:11	72	<b>Recitative:</b> Drauf beugten sie aus Spott vor ihm die Knie <i>(Evangelist)</i>	0:10
54	<b>Recitative:</b> Hast du denn kein Gehör? <i>(Pilate, Evangelist)</i>	0:25			

73	<b>38. Chorus:</b> Ein jeder sei ihm untertänig!	1:01	87	<b>Recitative:</b> Und eine dicke Finsternis	0:23
74	<b>Recitative:</b> Ja, scheueten sich nicht <i>(Evangelist)</i>	0:07		<i>(Evangelist)</i>	
75	<b>39. Aria:</b> Schäumest du, du Schaum der Welt <i>(Daughter of Zion)</i>	1:40	88	<b>47. Aria:</b> Was Wunder, dass der Sonnen Pracht <i>(Believing Soul)</i>	2:26
76	<b>Recitative:</b> Worauf sie mit dem Rohr <i>(Evangelist)</i>	0:12	89	<b>Recitative:</b> Dies war zur neunten Stund' <i>(Evangelist)</i>	1:14
77	<b>Recitative:</b> Bestürzter Sünder, nimm in acht <i>(Daughter of Zion)</i>	0:42	90	<b>Recitative:</b> Drauf lief ein Kriegsknecht hin <i>(Evangelist)</i>	0:36
78	<b>40. Aria:</b> Heil der Welt, dein schmerzlich Leiden <i>(Daughter of Zion, Believing Soul)</i>	3:37	91	<b>49. Terzetto:</b> O Donnerwort! O schrecklich Schreien! <i>(Chorus of Believing Souls)</i>	1:29
79	<b>Recitative:</b> Wie man ihm nun genug Verspottung <i>(Evangelist)</i>	0:32	92	<b>Recitative:</b> O selig, wer dies glaubt <i>(Believing Soul, Evangelist)</i>	0:31
80	<b>41. Solo and Chorus:</b> Eilt, ihr angefochtenen Seelen! <i>(Daughter of Zion, Believing Soul, Chorus)</i>	2:17	93	<b>50. Aria:</b> Sind meiner Seelen tiefe Wunden <i>(Daughter of Zion, Believing Soul)</i>	3:19
81	<b>Recitative:</b> Ach Gott! Mein Kind wird fortgeschleppt <i>(Maria)</i>	1:32	94	<b>Recitative:</b> O Großmut! O erbarmendes Gemüt! <i>(Daughter of Zion, Evangelist)</i>	0:27
82	<b>42. Duet:</b> Soll mein Kind, mein Leben sterben <i>(Maria, Jesus)</i>	2:58	95	<b>51. Aria:</b> Brich, brüllender Abgrund <i>(Believing Soul)</i>	3:14
83	<b>Recitative:</b> Und er trug selbst sein Kreuz <i>(Evangelist)</i>	0:07	96	<b>Recitative:</b> Ja, ja, es brüllet schon <i>(Believing Soul, Captain)</i>	1:39
84	<b>43. Aria:</b> Es scheint, da den zerkerbten Rücken <i>(Tenor)</i>	1:39	97	<b>52. Aria:</b> Wie kommt's, dass da der Himmel weint <i>(Believing Soul)</i>	1:52
85	<b>Recitative:</b> Wie sie nun an die Stätte, Golgatha mit Namen <i>(Evangelist)</i>	0:25	98	<b>53. Accompagnato:</b> Bei Jesus' Tod und Leiden leidet <i>(Believing Soul)</i>	1:26
86	<b>45. Chorale:</b> O Menschenkind, nur deine Sünd'	0:53	99	<b>54. Chorus:</b> Mein' Sünd' mich werden kränken sehr	1:41
			100	<b>55. Aria:</b> Wisch ab der Tränen scharfe Lauge <i>(Daughter of Zion)</i>	3:18
			101	<b>56. Chorale:</b> Ich bin ein Glied an deinem Leib	1:56

## George Frideric Handel (1685–1759) Brockes Passion, HWV 48

### Fundamental Questions About the Production

Dramaturg Boris Kehrmann in conversation  
with director Walter Sutcliffe

**Boris Kehrmann:** The *Brockes Passion* is your third Handel production and follows *Agrippina* and *Rodrigo*. This work wasn't designed for the stage. How do you make theatre out of it?

**Walter Sutcliffe:** With this work, I spent more time pondering this question than I have with any of my other productions. To grip an audience, a stage play has to have a character who develops. And it has to be one the audience can relate to. I searched for that sort of character in the *Brockes Passion*. The only ones to feature in the libretto from start to finish who might be capable of undergoing some kind of development are the Evangelist and the Daughter of Zion. So they were my dramatic couple. But the Daughter of Zion is a character who always knows everything already. So the Evangelist is the only character who is able to develop. He's normally presented as the one recording the story. That's where I stepped in. I present him as the person who has the book pressed into his hand by the Daughter of Zion and reads the Passion of Christ. That gave me the possibility of offering the audience a character to relate to and of showing his development in tableaux that are capable of being acted out on stage.

**Kehrmann:** The Passion play has a long and venerable history stretching right up to Mel Gibson's 2004 film *The Passion of the Christ*. Why didn't you want to fall in with that convention?

**Sutcliffe:** Because the plethora of arias for the Daughter of Zion and the Believing Soul and the Christian Church's chorales give the *Brockes Passion* a layer of commentary that greatly exceeds the depiction of the Passion itself. The Baroque Passion oratorio is more epic theatre than Passion play. Besides, I didn't want to go head to head with Oberammergau and Mel Gibson. I wanted to pursue what Brockes and Handel were offering and ask fundamental questions. Who are we at this moment in history? Where are we headed? Does the existence of humans on earth have positive or negative impacts?

**Kehrmann:** Why does the performance start with the origins of mankind and the invention of writing?

**Sutcliffe:** The three monotheistic religions are known as religions 'of the Book' because the crucial thing about them is that they are handed down through a scripture. That means that reading, interpreting and reinterpreting lie at the very heart of them and make them what they are. That's how history is made. This is what we demonstrate. Mankind emerges from historical obscurity. He invents cave painting, i.e. art, then writing and, somewhere in the darkness of prehistory, religion. In part one of the performance, the Daughter of Zion gives our Evangelist an introduction to Protestant philosophy, which has evolved through a lengthy process of Judeo-Christian interpretation and reinterpretation. In the Bible, it starts with the story of Creation with its exhortation to mankind to 'subdue the earth'. This phrase is the foundation of Judeo-Christian philosophy. In part two, we see the consequences of this philosophy.

**Kehrmann:** Why have you moved the framing action in part one to an Amish community in North America?

**Sutcliffe:** Because I wanted to create a link with Halle. Because of August Hermann Francke, Halle and its university became a centre of Pietism. Pietism also influenced Brockes and his libretto and radiated out to North America, among other places.

Although strictly speaking the Amish are Baptists and Mennonites, there are also Pietist variants of the denomination. What's more, through films the Amish are familiar in Germany, and they allowed us to use stage design and costumes to indicate a traditional society using images people would understand, suggesting that we are close to some kind of foundational teaching. With them, we can present Protestant philosophy as an exemplar, while also giving it a sensory depiction. Moreover, they take us to North America, where the consequences of this philosophy are most blatantly obvious nowadays. Not least because Evangelicals and revivalists have advanced to the uppermost echelons of power and determine policy. In the United States, political action is based on religious views of the world and secularised patterns of thought.

**Kehrmann:** In what way?

**Sutcliffe:** The first European settlers, who drove the Native Americans westward and made the North American continent 'arable', were members of Christian sects. They rejected the natural religions. Today, a lot of Christians in North America reject Darwin's theory of evolution. They were and are steeped in the Judeo-Christian notion that God created the White man in his own image and commissioned him to 'subdue the earth'. It's in the DNA of the White History of North America. Man is over nature. This view of the world is contributing to the destruction of our planet.

**Kehrmann:** But the Judeo-Christian account of Creation also voices a warning against precisely what is happening now. The serpent introduces death, destruction and ruin into Creation by encouraging mankind to 'be like God'. Doesn't this warning against human hubris mean that the antidote is already present in Judeo-Christianity itself? Can you really make it responsible for all ills?

**Sutcliffe:** It's true. There are traditions within Judeo-Christian thought that seek harmony between man and nature. But they don't dictate our thoughts and actions. Our actions are dictated by the notion that nature is meant to serve man, that we have the right to exploit nature, 'civilise' 'uncivilised' countries, subject 'uncivilised' peoples to colonialism. Today we're seeing the consequences. They're normally explained in terms of the dynamics of industrialisation. I wonder whether the causes don't lie deeper, in the structures of thought belonging to the European-American world as they have developed historically.

**Kehrmann:** What has that got to do with the Passion?

**Sutcliffe:** The work's constant introspection and reflection invite us to think about spiritual issues after virtually every sentence from the Gospel. The question it manically revolves around is: How can we save ourselves from evil? The Daughter of Zion uses virtually every detail in the story of the Passion as an opportunity to persuade us in an aria that man is evil. Then to exonerate us, evil is projected onto other people – Caiaphas, Judas, Pilate, the Centurion, the Jews. They are cruel to Jesus and must be destroyed: 'Was Wunder, dass in höchster Eile, die wilden Wetter, Blitz und Keile, dich Teufelswerkzeug nicht verbrannt!' ('It's a miracle that stormy bolts of lightning do not hasten to strike you dead, you tool of the devil!'). This introduces an apocalyptic element into Christianity that is, in my opinion, alien to Judaism. It challenges people to destroy what is evil. And since original sin means human nature is fundamentally evil, like Peter in the drama, the Christian is persuaded he ought to have a guilty conscience. He is consoled with the promise of a better life hereafter. That's not terribly helpful when it comes to the future of our planet.

**Kehrmann:** What does that have to do with the United States?

**Sutcliffe:** In my view, we can see the consequences of that kind of thinking particularly clearly there. For example, Evangelical fellowships in the United States hamper any law aimed at addressing climate change because they put their faith in the Last Judgment. There's a story behind this present situation, and that's what the second part of our production illustrates.

Starting with the flagellation of Christ, the text and music of the *Brockes Passion* take an apocalyptic turn. For 130 years, the wording of the American Pledge of Allegiance has been (with minor variations): 'I pledge allegiance to the Flag of the United States of America and to the Republic for which it stands, one nation, indivisible, with liberty and justice for all.' In 1954, a law was passed adding the words 'under God': 'one nation under God'. Every soldier and schoolchild has to take this Pledge of Allegiance. In 1955, a law was passed requiring that the motto 'In God we trust' should appear on the reverse of US currency. The Evangelicals were Trump's greatest supporters. George W. Bush Jr., who was president at the time of 9/11, is a professing Evangelical-revivalist Christian. In 1980 there were 880 Evangelical and Pentecostal megachurches and TV churches, running countless schools, colleges, universities and research institutes not only in rural areas, but also in cities like New York, Chicago and the 'Angel' town of Los Angeles. Diverse as the US is, Christianity still seems to determine the way it acts politically. To be more precise, not Christianity *per se*, but a particular subvariety that has developed out of Protestantism, Lutheranism and Pietism. To me, this is the reason why the *Brockes Passion* still stirs us. It shows how something developed that is still around today and has a major influence on the world.

**Kehrmann:** What's your attitude to religion?

**Sutcliffe:** I don't think I'm anti-religious, I try to get to the bottom of things. Everyone, everywhere in the world has a fundamental need for spiritual fulfilment. The only question is what we do about it. This work presents us with one specific tradition. If I stage the piece, I have to engage with that tradition. It's not a Passion play.

*English translation: Susan Baxter*

## **Synopsis**

### **Part I**

Man emerges from primeval darkness. He invents art, writing, religion in his own image and subdues the earth.

An era later. The Daughter of Zion and her community hand 'the Book' to the Evangelist and introduce him to the founding myth of the Christian faith.

The Pietistic Last Supper. The Daughter of Zion quotes Luther's 'Confession Concerning Christ's Supper', explaining the meal's significance to the Evangelist. The believers receive Christ's actual body and drink his actual blood 'in, with and as bread and wine'. Henceforth they will eternally hunger for this food and thirst for this drink. From now on, all true believers carry God within themselves. Everybody constitutes his or her own church.

Fear. The Daughter of Zion shows the Evangelist that despite man's best intentions, he abandons the Son of Man in his hour of need. Luther's emancipation of the individual backfires on the believers; loneliness and alienation are the price of individualism. The Daughter of Zion interprets both as a punishment for the sins of each and every individual. The Evangelist wants to be the angel who ministers to Jesus.

The believers are brought face to face with their sin. They look for an excuse. And find it by blaming others. Peter wrestles with himself. Jesus's message of peace has no effect on him. Pandora's box is opened. The Daughter of Zion calls for a holy war. A Believing Soul sets light to the execution pyre. The Daughter of Zion persuades the Evangelist to go along with it all. Otherwise he would be a Judas.

## Part II

'From blood there springs forth a harvest of life.' On the ruins of the Temple, a new world is born. Beyond the country's borders, its enemies sing songs of hatred. The Believing Soul changes over time. As Lady Liberty, she promises the Evangelist paradise on earth.

He is shocked. Create prosperity for all by means of blood? The Daughter of Zion reminds him of the blood being spilled by their enemies and calls on him to destroy them. The promises of love and the enemy's atrocities persuade him. He joins the movement. The Evangelist becomes an Evangelical.

'Salvation of the world, your painful suffering appals the soul and brings it joy.' The Daughter of Zion and Believing Soul use slogans to summon the believers. They make a strong team: tradition and modernity make their system of values unassailable. The Evangelist has learned his lesson. Addressing the meeting he majors on the Cross and self-defence.

A soldier's widow steps forward. She has a revival experience. Following the example of Mary the Mother of God, she learns to offer up her fallen son. Jesus despairs. The Evangelist is hailed as a miracle worker, enemies are cursed.

'And a thick darkness came over all the land.' Jesus is disposed of. The Evangelical takes His last words out of His mouth. Now everyone feels themselves to be like Jesus – the victim of others' violence. The 'world's orb' disintegrates.

A Believing Soul has a heart attack, another starts to ponder, others distract themselves with consumption, sex or gawking. The Daughter of Zion feels uneasy about what she has done. The Evangelical retreats to his bunker.

*English translation: Susan Baxter*

The following selections have not been included on this recording due to restrictions imposed at the time of the production during the Covid-19 pandemic, which limited the amount of time an audience could remain in an auditorium:

- 28. Duet
- 32. Arioso
- 44. Aria (and the following recitative)
- 46. Chorus (and the preceding recitative)
- 48. Arioso



### **Robert Sellier**

Born in Munich, tenor Robert Sellier received his initial singing lessons at the Bayerische Singakademie and subsequently studied in Augsburg. First engagements took him to the Salzburger Festspiele and the Komische Oper Berlin, and from 2007 to 2013 he sang in the ensemble of the Gärtnerplatztheater. In addition to his opera appearances, Sellier is also passionately involved in the activities of the Aufsichtsrat der Theater, Oper und Orchester GmbH (TOOH). He regularly performs in the concert series of the Staatskapelle Halle and the Händelfestspielorchester Halle.



### **Vanessa Waldhart**

Winner of the 21st International Ferruccio Tagliavini Singing Competition, where she also received the 'Dame Joan Sutherland' Prize, as well as the Eva Kleinitz Award at the 9th CLIP competition, soprano Vanessa Waldhart has performed across Europe, including at The Grange Festival in the UK, Sarajevo National Theatre, Festival of German Language, Musikverein in Vienna, the Handel Festival in Halle and as member of the ensemble at Oper Halle. Waldhart studied at the Universität für Musik und darstellende Kunst Wien, and attended masterclasses with Christa Ludwig, Brigitte Fassbaender and Edita Gruberová. She has worked with conductors such as René Jacobs, Christian Curnyn and Attilio Cremonesi. [www.vanessa-waldhart.com](http://www.vanessa-waldhart.com)



### **Yulia Sokolik**

Mezzo-soprano Yulia Sokolik studied at the Gnessin Russian Academy of Music in Moscow and the Hochschule für Musik, Theater und Medien Hannover. She is a scholarship holder of the Walter und Charlotte Hamel Stiftung and the Festival d'Aix-en-Provence Mozart Academy, and a winner of numerous international competitions. From 2012 to 2014 she was a member of the Opera Studio of the Bayerische Staatsoper. She has also appeared as a guest at Oper Leipzig and the Innsbrucker Festwochen der Alten Musik. She has been a member of the ensemble at Oper Halle since 2019/20.



### **Romelia Lichtenstein**

Kammersängerin Romelia Lichtenstein studied at the Hochschule für Musik und Theater 'Felix Mendelssohn Bartholdy' in Leipzig, and won the Mozart Prize at the Francisco Viñas Singing Contest in Barcelona. Her impressive range, which spans from coloratura to dramatic soprano, has impressed audiences across Europe. She has been a member of the ensemble in Halle for many years, and has been honoured as a chamber singer and with the Handel Prize. Guest appearances have taken her to Berlin, Madrid, Stockholm, Gothenburg, Graz, Salzburg and Vienna. She has also sung in both bel canto and Baroque styles. [www.romelia-lichtenstein.de](http://www.romelia-lichtenstein.de)



### **Michael Zehe**

Bass Michael Zehe studied at the Hochschule für Musik und Theater Rostock from 2008, and in 2010 was awarded a Deutschland-Stipendium from the Universität der Künste Berlin, where he obtained his master's degree in 2014. The start of his career saw engagements at the Seefestspiele Mörbisch and Theater Freiberg. An ensemble member of the Landestheater Detmold from 2014 to 2018, he has performed with Oper Halle since 2018.



### **Jorge Navarro Colorado**

Spanish tenor Jorge Navarro Colorado completed his vocal studies with David Pollard at the Guildhall School of Music & Drama in London in 2012. He has worked with conductors such as Christian Curnyn and Laurence Cummings, and has made guest appearances at renowned festivals such as the London Handel Festival and the Internationale Händel-Festspiele Göttingen. He has performed with the BBC National Orchestra of Wales, Irish Baroque Orchestra and Israel Chamber Orchestra and has been honoured with numerous prizes, including the Salvat Beca Bach (Barcelona) scholarship in 2015. [www.jorgencolorado.com](http://www.jorgencolorado.com)



### **Franziska Faust**

Alto Franziska Faust has been a member of the Oper Halle chorus since 2009. In the same year she graduated from the Hochschule für Musik und Theater 'Felix Mendelssohn Bartholdy' in Leipzig with a diploma, and during her studies undertook guest engagements at Oper Leipzig, Gewandhaus Leipzig, Semperoper Dresden, Frauenkirche Dresden, Tonhalle Zurich, Laeiszhalle Hamburg, Theater Altenburg Gera and theatres in Plauen and Cottbus. Faust has been a member of the Dresdner Kammerchor under Hans-Christoph Rademann, Vocal Concert Dresden under Peter Kopp, and the jazz, classical and pop crossover group The Ten Sopranos.



### **Christina Mattaj**

Originally from Saxony, Christina Mattaj received her musical training in singing and piano at the Heinrich-Schütz-Konservatorium in Dresden, and studied singing and vocal pedagogy at the Hochschule für Musik und Theater München under Maria de Francesca-Cavazza. In Halle, Mattaj appears in solo roles, and is in demand as a concert singer. She also works in the fields of vocal pedagogy and early years music education.



### **Leandro Marziotte**

A prizewinner of the 2014 Göttingen International Handel Competition, countertenor Leandro Marziotte studied in The Hague and Strasbourg. He regularly works with ensembles such as Cappella Mediterranea, Barockorchester Stuttgart and Ensemble Caprice. Marziotte has performed in venues around the world, including the Teatro Colón in Buenos Aires and the Theatro Municipal in Rio de Janeiro, as well as in Montevideo, Mexico City and Paris.

[www.leandromarziotte.com](http://www.leandromarziotte.com)



### **Ki-Hyun Park**

Korean bass Ki-Hyun Park was born in Seoul and studied in his home city, Dresden and Rome. He is a winner of the International Antonín Dvořák Singing Competition, and the Mozart Prize and the Special Prize of the National Theatre in Prague, among others. He has been a member of Oper Halle since 2002, where he has interpreted roles in *Faust*, *Orlando*, *A Midsummer Night's Dream*, *Le nozze di Figaro*, *Rigoletto*, *Manru* and *Tristan und Isolde*, most recently appearing as Baron Ochs in *Der Rosenkavalier* and Doctor Bartolo in *Il barbiere di Siviglia*. Concert tours have taken him to Dublin and Seoul as well as the Gewandhaus Leipzig and the Konzerthaus Berlin.



### **Oper Halle Chorus**

Frank Flade, Choir Director

Bartholomew Berzonsky, Deputy Choir Director

The Oper Halle Chorus was founded between 1811 and 1836 as a theatre choir. Its extensive and stylistically diverse repertoire includes world premiere performances, such as the opera-oratorio *Sky Disc – Himmelscheibe – Disc del cel* and Johannes Kreidler's *Mein Staat als Freund und Geliebte*, as well as the Handel operas and oratorios that are performed during the annual Händel-Festspiele. The choir has also performed in musicals including *The Scarlet Pimpernel* (with recording), *The Three Musketeers* and *Sweeney Todd*. Since the 1980s, the choir has increasingly demonstrated its skills in major concert performances, and has performed Haydn's *The Creation*, Brahms' *Ein deutsches Requiem* and Britten's *War Requiem*, among others. The choir also demonstrates its wide-ranging repertoire in its own concerts, whether with the Staatskapelle Halle, organ accompaniment or a cappella, and members of the opera choir take on solo roles in musical theatre productions, as well as in the city's concert and church music scenes. The Oper Halle Chorus has been led by choir director Frank Flade since the 2023/24 season.  
[www.buehnen-halle.de/de/persons/chor-der-oper-halle/319](http://www.buehnen-halle.de/de/persons/chor-der-oper-halle/319)



### **Händelfestspielorchester Halle**

The Händelfestspielorchester Halle has been making music on historical instruments since 1993, and in its capacity as an Early Music specialist ensemble continues the decades-long tradition of nurturing the music of Handel in Halle. It enjoys a unique affiliation with the Staatskapelle Halle, a concert and opera orchestra that plays on modern instruments. In recent years, the Händelfestspielorchester Halle has appeared at Musikfest Stuttgart, Leipzig Bach Festival, the Elbphilharmonie Hamburg and Semperoper Dresden, at the Handel festivals in Göttingen and Halle, where it is involved in the annual staging of a Handel opera, and across Europe and in South Korea. The orchestra has worked with international experts such as Paul McCreesh, Marcus Creed, Michael Schneider, Fabio Biondi, Wolfgang Katschner, Sergio Azzolini and Enrico Onofri. Bernhard Forck served as artistic director from 2007 until 2019, with Attilio Cremonesi taking up the role in 2021/22. The orchestra's discography includes Volumes I and IV of the *Haendeliana Hallensis* series (Querstand), and *Care pupille* (Orfeo), which features excerpts from works by Handel and Gluck, with the orchestra, conducted by Michael Hofstetter, appearing alongside soprano Samuel Mariño.  
[www.buehnen-halle.de/de/staatskapelle/haendelfestspielorchester](http://www.buehnen-halle.de/de/staatskapelle/haendelfestspielorchester)

#### **Violin**

Dietlind von Poblozki (concertmaster),  
Henriette Auracher, Elke Biedermann,  
Antje Büchner, Ralf Korrman,  
Annette Lehmann, Michael Pöschke,  
Christiane Vanegas

#### **Viola**

Michael Clauß

#### **Cello**

Andreas Voss, Burghard Müller

#### **Bass**

Stefan Meißner

#### **Oboe**

Thomas Ernert,  
Luis Cáceres-Moncada

#### **Bassoon**

Fabian Borggreffe, Katharina Aures

#### **Harp**

Andreas Wehrenfennig

#### **Harpichord and Organ**

Michaela Hasselt

#### **Lute**

Petra Burmann, Stephan Rath



### **Michael Hofstetter**

Munich native Michael Hofstetter's career spans over 30 years, within which time he has appeared as a conductor at the Bayerische Staatsoper and the Royal Danish Opera in Copenhagen, as well as in Paris, London and Houston, among others. He has served as chief conductor of the Orchestre de Chambre de Genève, Styriarte Festspiel-Orchester, Stuttgarter Kammerorchester and the Ludwigsburg Castle Festival Orchestra, and has been the artistic director of the Gluck Festspiele in Nuremberg since 2020. Hofstetter has been nominated as Conductor of the Year in *Opernwelt* magazine several times, and he regularly performs at the Handel Festivals in Karlsruhe and Halle. He was awarded the Robert Stolz medal for his commitment to operetta, and his work at the Ludwigsburg Castle Festival was honoured with the Horst Stein Prize. He has released over 30 albums on various labels including Sony Classical, Orfeo and OehmsClassics. [www.michaelhofstetter.com](http://www.michaelhofstetter.com)

### **Also available**



**DVD 2.110755**  
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Barthold Heinrich Brockes was an influential German poet who added reflective and descriptive poetry into the texture of his Passion. Among several musical settings, the most famous is the one by Handel. This acclaimed staged version transports Handel's *Brockes Passion* into the opera house, widening the work's historical narrative to embrace the creation of the world, bringing a message of human greed and destruction into direct contact with the present day. The Händelfestspielorchester Halle, on period instruments, is conducted by Michael Hofstetter.



Die Oper  
Bühnen Halle

# George Frideric HANDEL

(1685–1759)

## Brockes Passion

The Story of Jesus, Suffering and Dying for the Sins of the World

Oratorio in two parts, HWV 48 (1719)

Libretto by Barthold Heinrich Brockes (1680–1747) • Sung in German

Evangelist / Tenor solo ..... Robert Sellier, Tenor  
 Daughter of Zion / Soprano solo / Maidservant ..... Vanessa Waldhart, Soprano  
 Believing Soul ([63]–[65] [78] [80] [88] [91] [93] [98])..... Yulia Sokolik, Mezzo-soprano  
 Believing Soul ([45] [95]) / Maria ..... Romelia Lichtenstein, Soprano  
 Jesus ..... Michael Zehe, Bass  
 St Peter ..... Jorge Navarro Colorado, Tenor  
 St John ..... Franziska Faust, Contralto  
 St James ..... Christina Mattaj, Contralto  
 Judas / Mercenary ..... Leandro Marziotte, Countertenor  
 Caiaphas / Pilate / Captain / Believing Soul ([96] [97])..... Ki-Hyun Park, Bass

Oper Halle Chorus

Händelfestspielorchester Halle

Michael Hofstetter

1–2	<b>Sinfonia</b>	2:52	52–101	<b>Part 2</b>	62:28
3–51	<b>Part 1</b>	74:23	<b>Playing Time</b>		2:19:43

A detailed track list can be found inside the booklet.

Booklet notes in German can be accessed at [www.naxos.com/notes/574552.htm](http://www.naxos.com/notes/574552.htm)

Recorded live: 26–27 April 2023 at the Opera House, Halle, Germany

Recording producer: Erik Brauer • Sound engineer: Valentin Kahl • Microport engineer: Mary Graf

Sound technician: Joni Saksala • Audio mastering: Balthasar Effmert • Booklet notes: Boris Kehrmann

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Stage production by Oper Halle, directed by Walter Sutcliffe • A co-production with Oper Halle

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