



**WASHINGTON BACH CONSORT**

*Dana Marsh, Artistic Director*

# A Voice in the Abyss

*Aus der Tiefen rufe ich, Herr, zu dir, BWV 131*

Thursday, October 22, 2020 at 8 p.m. on Facebook

Sunday, October 25, 2020 at 5 p.m. on YouTube



# BACH INTERACTIONS

Nine virtual programs offer some of the finest works in the cantata and oratorio repertory. You'll enjoy the Washington Bach Consort as you've never heard them before, but you'll also gain revelations and insights into the music itself coming from our two resident Bach scholars, Michael Marissen and Daniel R. Melamed. Supported in part by grants from the National Endowment for the Humanities and the J. Reilly Lewis Legacy Fund, Bach Interactions is a new digital concert experience offering the expressive heights of Bach's musical language as well as the story behind its creation.

The series features three renowned cantatas, *Wachet auf, ruft uns die Stimme*, BWV 140, *Aus der Tiefen rufe ich, Herr, zu dir*, BWV 131, and *Nun komm, der Heiden Heiland*, BWV 61, followed by all six parts of Bach's beloved *Christmas Oratorio*, BWV 248. Each part will be presented on its intended day of liturgical observance, over the twelve days of Christmas to the Feast of the Epiphany (January 6).

*Bach Interactions* is supported by gifts from the **J. Reilly Lewis Legacy Fund** and the **National Endowment for the Humanities**.

## OUR MISSION

Founded in 1977 by the late Dr. J. Reilly Lewis, the Washington Bach Consort is a professional choral and orchestral ensemble based in Washington, DC that is committed to ensuring that current and future audiences experience the music of Johann Sebastian Bach and his contemporaries, by:

1. performing the music of Bach and his contemporaries to the highest artistic standards,
2. sharing the joy of Bach's music by broadening audiences in the nation's capital,
3. nurturing the appreciation of Bach's music through education and community outreach activities, and
4. interpreting the music of Bach for audiences of today, thereby ensuring his legacy.

## WASHINGTON BACH CONSORT

Soprano	Katelyn Aungst
Countertenor	Reginald Mobley
Tenor	Jacob Perry, Jr.
Bass	Jonathan Woody
Violin	Andrew Fouts, <i>concertmaster</i>
Viola	Risa Browder
	Marika Holmqvist
Violoncello	John Moran
Violone	Jessica Powell Eig
Oboe	Geoffrey Burgess
Bassoon	Anna Marsh
Organ	Adam Pearl

## NOTES

The text of J. S. Bach's *Aus der Tiefen rufe ich, Herr, zu dir*, BWV 131 is a legacy of the seventeenth century. There is no modern poetry; the work sets the complete text of Psalm 130, one of the so-called penitential psalms, in Martin Luther's translation, presenting one or two verses in each of its five movements. In two inner movements the scriptural text is paired with a verse from a chorale, and the combination is a classic piece of Lutheran exegesis. Both chorale verses are drawn from a penitential hymn, "Herr Jesu Christ, du höchstes Gut." The hymn's references to elements of Christian belief turns the Hebrew Testament text of Psalm 130 into a statement of Christian theology as its verses are heard in relation to the chorale.

Bach's musical response, one of his first surviving vocal-instrumental compositions, is as old-fashioned as the text. Full-ensemble movements frame the work, and there is a similar piece in the middle. Each moves through its psalm verses phrase by phrase, reaching a close for each before moving on to the next. Most importantly, each of the small sections reflects the affect (human emotional connotation) of its phrase of text, changing musical material, declamation, and sometimes tempo and meter with each new phrase—and are often designed to bring out affective contrasts between adjoining sections. The solo movements present endless variations on a small idea in support of a chorale melody sung in long notes in a second voice.

*Daniel R. Melamed*

# PROGRAM

*Aus der Tiefen rufe ich, Herr, zu dir, BWV 131*

Dictum [chorus]

Dictum with chorale [solo]

Dictum [chorus]

Dictum with chorale [solo]

Dictum [chorus]

Johann Sebastian Bach (1685–1750)

Daniel R. Melamed, presenter

1. *Aus der Tiefen rufe ich, Herr, zu dir. Herr, höre meine Stimme, lass deine Ohren merken auf die Stimme meines Flehens!*

2. *So du willst, Herr, Sünde zurechnen, Herr, wer wird bestehen? Denn bei dir ist die Vergebung, dass man dich fürchte.*

**Erbarm dich mein in solcher Last,  
Nimm sie aus meinem Herzen,  
Dieweil du sie gebüßet hast  
Am Holz mit Todesschmerzen,  
Auf dass ich nicht mit grossem Weh  
In meinen Sünden untergeh,  
Noch ewiglich verzage.**

3. *Ich harre des Herrn, meine Seele harret, und ich hoffe auf sein Wort.*

4. *Meine Seele wartet auf den Herrn von einer Morgenwache bis zu der andern.*

**Und weil ich denn in meinem Sinn,  
Wie ich zuvor geklaget,  
Auch ein betrübter Sünder bin,  
Den sein Gewissen naget,  
Und wollte gern im Blute dein  
Von Sünden abgewaschen sein  
Wie David und Manasse.**

5. *Israel hoffe auf den Herrn; denn bei dem Herrn ist die Gnade und viel Erlösung bei ihm. Und er wird Israel erlösen aus allen seinen Sünden.*

*From the abyss I call, Lord, to you. Lord, hear my voice; let your ears attend to the voice of my supplication.*

*If, Lord, you will reckon sin, who will stand? For with you is forgiveness, so that you may be feared.*

**Have mercy on me under such a burden;  
Remove it from my heart;  
For you have atoned for it  
On the wood [of the cross] with death's pains,  
So that I do not perish  
With great woe in my sins,  
Nor eternally despair.**

*I await the Lord; my soul awaits, and I hope in his word.*

*My soul waits for the Lord from one morning watch to the next.*

**And because, then, even in my inclination,  
As I have lamented before,  
I am a grievous sinner  
Whose conscience gnaws at him,  
And would gladly be washed free  
Of sins in your blood,  
Like David and Manasseh.**

*Let Israel hope in the Lord; for mercy/grace is with the Lord, and much redemption with him. And he will redeem Israel from all its sins.*

*(transl. Daniel R. Melamed and Michael Marissen)*

*Italics = scriptural text    **Bold = chorale text***

## DANA MARSH, ARTISTIC DIRECTOR



**Dana Marsh** began his musical training as a boy chorister at St. Thomas Church Choir School in New York and at Salisbury Cathedral in England. He earned his undergraduate degree in organ performance at the Eastman School of Music and received masters and doctoral degrees in historical musicology from the University of Oxford. Praised by *The Los Angeles Times* as an “energetic and persuasive conductor,” and by *The Washington Post* as “a superb choral conductor, energetic and precise,” Marsh has entered into fruitful collaborations with the London Mozart Players, Studio de musique ancienne de Montréal, the Choir of St. Thomas Church Fifth Avenue, the Portland Baroque Orchestra, and the Musica Angelica Baroque Orchestra, among others. As an acclaimed countertenor soloist and consort singer (1992–2008), he performed with the American Bach Soloists, Concert Royal of New York, New York Collegium, Seattle Baroque Orchestra, and the Academy of Ancient Music. As a singer/soloist with the Choir of New College Oxford while undertaking his D.Phil. research, he toured frequently with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra, recording 15 discs with New College Choir, one of which won the Gramophone award in early music in 2008. Marsh was Assistant Director of Music and Director of Chapel Music at Girton College Cambridge, and he currently serves as Director of the Historical Performance Institute at the Indiana University Jacobs School of Music.



**Michael Marissen** is Daniel Underhill Professor Emeritus of Music at Swarthmore College, where he taught from 1989 to 2014. He has also been a visiting professor on the graduate faculties at Princeton University and the University of Pennsylvania. His publications include *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos* (Princeton, 1995), *Creative Responses to Bach from Mozart to Hindemith* (editor; Nebraska, 1998), *Lutheranism, anti-Judaism, and Bach's St. John Passion* (Oxford, 1998), *An Introduction to Bach Studies* (co-author Daniel R. Melamed; Oxford, 1998), *Bach's Oratorios* (Oxford, 2008), *Tainted Glory in Handel's Messiah* (Yale, 2014), *Bach & God* (Oxford, 2016), and essays in *Harvard Theological Review*, *The Huffington Post*, *Lutheran Quarterly*, and *The New York Times*.



**Daniel R. Melamed** is professor at the Indiana University Jacobs School of Music, and serves as president of the American Bach Society and director of the Bloomington Bach Cantata Project. His books *Hearing Bach's Passions* and *Listening to Bach: the Mass in B Minor and Christmas Oratorio*, for general readers, are available from Oxford University Press.

## MEET THE ARTISTS



Hailed by *The Washington Post* for her “supple, haunting soprano,” Katelyn G. Aungst performs with intelligence, “particular purity of tone” (*San Francisco Classical Voice*), and grace.

She has soloed with the American Bach Soloists (*St. Matthew Passion*), Washington Bach Consort (*St. John Passion*), the Nashville Symphony Orchestra (*Messiah*), the City Choir of Washington (*Solomon, Dona Nobis Pacem*), the Washington Master Chorale (*Lauda per la Natività del Signore*), and the Peabody Symphony Orchestra (*Harmoniemesse, Great Mass in C Minor*). Her choral and chamber experiences include performances with The Thirteen, Third Practice, Washington Master Chorale, the US Air Force Singing Sergeants, and Three Notch'd Road.

Recent theatrical highlights include the titular role in Purcell's *Fairy Queen*, Character 1 in the premiere of *The Chains We Bear*, and Norina in *Don Pasquale*. A dedicated choral educator, Ms. Aungst spent six years teaching in the Montgomery County Public Schools and served as the Assistant Artistic Director of the Six Degree Singers, a community choir based in Silver Spring, MD, from 2013–2019. She currently serves on the artistic committee for Third Practice, hoping to intertwine social awareness and human connection with music from the recent and distant past.



Particularly noted for his “crystalline diction and pure, evenly produced tone” (*Miami Herald*), countertenor **Reginald Mobley** is highly sought after for Baroque, Classical and modern repertoire.

Recent highlights include an extensive tour of sixteen concerts around Europe singing Bach's *Matthäus-Passion* with the Monteverdi Choir and English Baroque Soloists led by Sir John Eliot Gardiner; an ensemble to which he returned for a further European tour, where international reviews commented on his “purity of timbre” and “homogeneity of tone.” He also performed



concerts of Händel's *Messiah* with the Royal Scottish National Orchestra, Purcell's *King Arthur* with the Academy of Ancient Music in London, and Mozart's *Requiem* with Orkiestra Historyczna in Poland. Further highlights include tours of Germany with Freiburg Barockorchester, and Balthasar-Neumann Choir und Ensemble, performing at prestigious venues across Germany, the Netherlands, and Belgium.



**Jacob Perry Jr.** is an avid chamber and solo tenor based in the Washington metro area. Gaining attention as a young soloist, he receives praise for his "gorgeous and stylish" interpretations of Renaissance and Baroque tenor repertoire (ClevelandClassical.com).

Jacob can be heard singing with such ensembles as the Les Canards Chantants, Art of Early Keyboard, the Clarion Choir, Yale Choral Artists, Cathedra, Washington Bach Consort, New Consort, and the Thirteen. He has been featured as a soloist with the City Choir of Washington, Handel Choir of Baltimore, Mountainside Baroque, Tempesta di Mare, and Apollo's Fire. He has performed solo and chamber works by contemporary composers with Third Practice, hexaCollective, Great Noise Ensemble, and as an Artistic Director of Bridge, a chamber vocal ensemble based on Washington, DC.

Jacob was born and raised in Silver Spring, Maryland. He earned a B.A. in Vocal Performance at the University of Maryland, Baltimore County.



Bass-baritone **Jonathan Woody** is a sought-after performer of early and new music in New York and across North America. He has been featured with historically-informed orchestras such as Apollo's Fire, Boston Early Music Festival, Tafelmusik Baroque Orchestra, Bach Collegium San Diego, Portland Baroque Orchestra and New York Baroque Incorporated, earning praise as "charismatic," "riveting," and "wonderfully dramatic." Jonathan is also committed to ensemble singing at the highest level and has performed with the Choir of Trinity Wall Street, TENET, the Clarion Music Society and New York Polyphony, among others. An avid performer of new music, Jonathan has premiered works including Ellen Reid's *prism* (2019 Pulitzer Prize winner), Ted Hearne's *The Source*, Missy Mazzoli's *Breaking the Waves* (NYC premiere), and Du Yun's *Angel's Bone* (2017 Pulitzer Prize winner). He has appeared with Staunton Music Festival, Aldeburgh Festival, Portland Bach Festival, Carmel Bach Festival, Oregon Bach

Festival, Opera Lafayette, Gotham Chamber Opera, and Beth Morrison Projects. Jonathan has recorded with the Choir of Trinity Wall Street (Musica Omnia), Boston Early Music Festival (RadioBremen), and New York Polyphony (BIS Records). Jonathan's musical pursuits extend beyond his voice and he has been commissioned as a composer for groups including Lorelei Ensemble, the Handel + Haydn Society, and the Uncommon Music Festival. Currently based in Brooklyn, NY, Jonathan holds degrees from McGill University and the University of Maryland, College Park, and is represented by Miguel Rodriguez of Athlone Artists. [www.athloneartists.com/artists/jonathan-woody](http://www.athloneartists.com/artists/jonathan-woody)



**Geoffrey Burgess** has played a key role in the early music revival on three continents. Australian by birth, he has played Baroque oboe around the globe and is known equally as a scholar of early music. He was a member of Les Arts Florissants

in Paris for twenty years, and since relocating to the US in the 1990s, has appeared regularly as soloist, orchestral, and chamber musician with the Washington Bach Consort, Philadelphia Bach Collegium, Concert Royal (New York), Mercury (Houston), the Boston Early Music Festival Ensemble, Publick Musick (Rochester), Pegasus Early Music, and is a member of the virtuoso chamber ensemble Kleine Kammermusik.

In addition to numerous recordings of orchestral and operatic repertoire, Geoffrey's solo recordings include music of the Bach Family, newly commissioned works for Baroque oboe and harpsichord, and Classical chamber music with the Cambini Winds. Dr Burgess has taught at Stony Brook, Duke, and Columbia Universities, and on the faculties of Oberlin, Longy and Amherst summer schools. He is currently Baroque Oboe Instructor at the Eastman School of Music, and is sought after as a master teacher, giving workshops and guest lectures at venues such as the Utrecht Early Music Festival, the conservatories in Amsterdam, The Hague, and Paris, and the Mozarteum in Salzburg.

As well as the standard work on the oboe in the English language (*The Oboe*, Yale UP, 2004), his writings include *Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World* (Indiana UP, 2015), and a critical edition of Bruce Haynes's Nachlass, *The Pathetick Musician: Moving an Audience in the Age of Eloquence* (Oxford UP, 2016). He is currently writing a historical novel based on the life of Bach's oboist Caspar Gleditsch with the provisional title *The Thorn of the Honey Locust*.

# WHAT'S COMING NEXT

at the Washington Bach Consort

## CANTATAS

### A Voice of Expectation

*Nun komm, der Heiden Heiland*, BWV 61

Thursday, 11.19.20 at 8 p.m. **Facebook**

Sunday, 11.22.20 at 5 p.m. on **YouTube**

## CHRISTMAS ORATORIO

### Part I: The First Day of Christmas

*Jauchzet, frohlocket, auf, preiset die Tage*, BWV 248/I

Friday, 12.25.20 at 8 p.m. **YouTube & Facebook**

### Part II: The Second Day of Christmas

*Und es waren Hirten in derselben Gegend*, BWV 248/II

Saturday, 12.26.20 at 8 p.m. on **YouTube & Facebook**

### Part III: The Third Day of Christmas

*Herrscher des Himmels, erhöere das Lallen*, BWV 248/III

Sunday, 12.27.20 at 5 p.m. on **YouTube & Facebook**

### Part IV: New Year's Day

*Fallt mit Danken, fällt mit Loben*, BWV 248/IV

Friday, 1.1.21 at 8 p.m. on **YouTube & Facebook**

### Part V: The Sunday After New Year's Day

*Ehre sei dir, Gott, gesungen*, BWV 248/V

Sunday, 1.3.21 at 5 p.m. on **YouTube & Facebook**

### Part VI: The Feast of the Epiphany

*Herr, wenn die stolzen Feinde schnauben*, BWV 248/VI

Wednesday, 1.6.21 at 8 p.m. on **YouTube & Facebook**



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August 1, 2019–September 30, 2020

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