



WASHINGTON BACH CONSORT
Dana Marsh, Artistic Director

A Voice of Awakening

Wachet auf, ruft uns die Stimme, BWV 140

Sunday, September 13, 2020 at 5 p.m.

**bach
interactions**
A Dynamic Performance & Learning Experience

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.

ORCHESTRA

Violino piccolo	Andrew Fouts, <i>concertmaster</i>
Violin	Tatiana Chulochnikova
Viola	Marika Holmqvist
Violoncello	Risa Browder
Violone	John Moran
Oboe	Jessica Powell Eig
Taille	Margaret Owens
Horn	Geoffrey Burgess
Bassoon	Sarah Weiner
Organ	Brad Tatum
	Anna Marsh
	Adam Pearl

CHORUS

Soprano	Margot Rood, <i>soloist</i>
Alto	Laura Choi-Stuart
Tenor	Sarah Davis Issaelkhoury
Bass	Kristen Dubenion-Smith
	Matthew Loyal Smith, <i>soloist</i>
	Matthew Hill
	Jason Widney, <i>soloist</i>
	Jonathan Woody

NOTES

Wachet auf, ruft uns die Stimme, BWV 140, one of J.S. Bach's best-known church compositions, was kept by the composer together with his cycle of cantatas from the liturgical year 1724–25, largely based on hymns. But it was a late addition to that set because the date for which it was intended, the 27th Sunday after Trinity, came around for the first time in Bach's Leipzig tenure only in 1731. It sets all three verses of a hymn from the last years of the sixteenth century whose text invokes the parable of the Wise and Foolish Virgins (the gospel text for that Sunday). In that story, only the Wise Virgins are prepared to greet an arriving bridegroom with lamps filled with oil. The new poetic movements in the cantata text expand on the amorous topic, presenting a dialogue and love duet between Jesus and the personified Soul.

Bach's musical setting presents the chorale melody in opening and closing fully-scored numbers (a grand chorus cast as a concerto to start, with the melody in long notes in the soprano; and a simple harmonization at the end). The cantata's middle movement presents the tune in the tenor voice against a melody in unison

upper strings, one of Bach's most famous pieces that he published in an organ arrangement late in his career. The dialogue between Jesus and the Soul, conventionally represented by bass and soprano, is scored as a duet aria with the special color of a solo violino piccolo. The

duet for the same characters with solo oboe has a text that is shared between the two voices, but Bach treats it as if it were a dialogue, musically reinforcing the love images that saturate the cantata.

Daniel R. Melamed

PROGRAM

Wachet auf, ruft uns die Stimme, BWV 140

Chorale

Recitativo

Aria duetto

Chorale

Recitativo

Aria duetto

Choral

1. ***Wachet auf, ruft uns die Stimme***
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräutgum kommt;
Steht auf, die Lampen nehmt!
Alleluja.
Macht euch bereit
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn.

2. Er kommt, er kommt,
Der Bräutgum kommt!
Ihr Töchter Zions, kommt heraus,
Sein Ausgang eilet aus der Höhe
In euer Mutter Haus.
Der Bräutgum kommt, der einem Rehe
Und jungen Hirsche gleich
Auf denen Hügeln springt
Und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch
Den Bräutgum zu empfangen!
Dort, sehet, kommt er hergegangen.

3. **Seele:** Wenn kommst du, mein Heil?
Jesus: Ich komme, dein Teil.
S: Ich warte mit brennendem Öle.
S, J: {Eröffne, Ich öffne} den Saal
S & J: Zum himmlischen Mahl,
S: Komm, Jesu!
J: Ich komme; komm, liebliche Seele!

Johann Sebastian Bach (1685–1750)

Michael Marissen, presenter

"Wake up," the voice of the watchmen calls to us
Very high on the pinnacle [of the city wall];
"Wake up, you city of Jerusalem."
This hour is named midnight;
They call to us, declaiming brightly:
"Where are you, Wise Virgins?"
Cheer up, the bridegroom is coming;
Stand up, take your lamps.
Hallelujah.
Make yourselves ready
For the wedding;
You must go to meet him.

He comes, he comes,
The bridegroom comes!
You Daughters of Zion, come forth;
His exodus hastens from on high,
Into your mother's house.
The bridegroom comes, who like a roe
And like a young stag
Leaps upon the mountains,
And brings you the wedding meal.
Wake up, rouse yourselves
To receive the bridegroom.
Look, there he comes along.

Soul: When will you come, my salvation?
Jesus: I am coming, your portion [bestowed by God].
S: I wait with burning oil [in my lamp].
S, J: {Open up, I open} the hall
S & J: For the heavenly meal;
S: Come, Jesus.
J: I am coming; come, lovely Soul.

PROGRAM (cont'd.)

4. Zion hört die Wächter singen,
Das Herz tut ihr vor Freuden springen,
Sie wachet und steht eilend auf.
Ihr Freund kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werte Kron,
Herr Jesu, Gottes Sohn!
Hosianna!
Wir folgen all
Zum Freudensaal
Und halten mit das Abendmahl.
5. Jesus: So geh herein zu mir,
Du mir erwählte Braut!
Ich habe mich mit dir
Von Ewigkeit vertraut.
Dich will ich auf mein Herz,
Auf meinem Arm gleich wie ein Siegel setzen
Und dein betrübtes Aug ergötzen.
Vergiß, o Seele, nun
Die Angst, den Schmerz,
Den du erdulden müssen;
Auf meiner Linken sollst du ruhn,
Und meine Rechte soll dich küssen.
6. Seele: Mein Freund ist mein,
Jesus: Und ich bin sein,
S & J: Die Liebe soll nichts scheiden.
S, J: {Ich will, du sollst} mit {dir, mir} in Himmels
Rosen weiden,
S & J: Da Freude die Fülle, da Wonne wird sein.
7. **Gloria sei dir gesungen**
Mit Menschen und Englischen Zungen,
Mit Harfen und mit Zimbeln schon.
Von zwölf Perlen sind die Pforten
An deiner Stadt sind wir Konsorten
Der Engel hoch um deinen Thron.
Kein Aug hat je gespürt,
Kein Ohr hat je gehört
Solche Freude.
Des sind wir froh,
Io, io!
Ewig in dulci jubilo.

Zion hears the watchmen singing;
Her heart takes to leaping for joy;
She wakes and hurriedly stands up.
Her beloved comes from heaven: magnificent,
Strong in grace, mighty in truth;
Her light becomes bright, her star rises.
Now come, you valuable crown,
Lord Jesus, God's Son!
Hosanna!
We all follow [God's Son]
To the hall of joy
And join in keeping the Lord's Supper.

Jesus: So go in, unto me [for the heavenly meal],
You, my chosen bride.
I have betrothed myself to you
Out of eternity.
I will place you just like a seal upon my heart,
Just like a seal upon my arm;
And your sad eye I will make joyful.
Forget now, o Soul,
The fear, the agony
That you have to endure;
Upon my left [hand] shall you rest [your head],
And my right [hand] shall cushion you.

Soul: My beloved is mine,
Jesus: And I am his [God the Father's];
S & J: Nothing shall separate the love [of God from us].
S, J: {I will, you shall} revel with {you, me} in [the
beloved's garden of] roses-of-heaven,
S & J: Where fullness of joy, where gladness will be.

Let "Gloria" be sung to you
With the tongues of men and of angels,
Even with harps and with cymbals.
Of twelve pearls are the gates
In your city [where] we are consorts
Of the angels high around your throne.
No eye has ever perceived,
No ear has ever heard
Such joy.
Of this, we are glad;
"Io, io!" [we exclaim]
In sweet jubilation, eternally.

(transl. Daniel R. Melamed and Michael Marissen)

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 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 president of the American Bach Society. His book *Hearing Bach's Passions*, for general readers, is available from Oxford University Press.

MEET THE ARTISTS



Soprano **Margot Rood**, hailed for her “luminosity and grace” by *The New York Times*, performs a wide range of repertoire. Recent and upcoming solo appearances include those with Cleveland Orchestra, Boston Symphony Orchestra, New World Symphony, Handel & Haydn Society, Seraphic Fire, Lorelei Ensemble, Les Délices, A Far Cry, Boston Modern Orchestra Project, Rhode Island Philharmonic, Blue Heron, The Thirteen, Cape Symphony, Bach Collegium San Diego, and Grand Harmonie, as well as onstage with the Boston Early Music Festival, Monadnock Music, St. Petersburg Opera, and Green Mountain Opera Festival. Ms. Rood is the recipient of numerous awards, including the St. Botolph Emerging Artist Award, the Lorraine Hunt Lieberson Fellowship at Emmanuel Music, and third place in The American Prize competition in art song and oratorio. Her new music venture with percussionist Caleb Herron, *Mélange*, made its debut in Baltimore in 2018-19. She has been invited for performances and masterclasses by composers at Columbia University, the University of Pennsylvania, McGill University, and Keene State College. Her debut solo recording with composer Heather Gilligan, *Living in Light*, is now available from Albany Records. Ms. Rood holds degrees from the University of Michigan and McGill University.



Matthew Loyal Smith has performed as a tenor soloist with ensembles including the National Philharmonic, Washington Chorus, City Choir of Washington, Washington Bach Consort, Artek, Choralis, the Cathedral Choral Society, the Washington Concert Opera, Gloria Musicae, the Niagara Symphony Orchestra, the Pennsylvania Chamber Orchestra, and the Mendelssohn Club of Philadelphia. Matthew received the Carmel Bach Festival's Adams Fellowship for performance and study of the music of Bach. His oratorio solos include all of Bach's major works, Handel's *Messiah*, Monteverdi's *Vespers 1610*, and Mozart's *Requiem*. A finalist in the San Francisco Opera Center auditions, his operetta

and operatic roles have included Mozart in *Mozart and Salieri*, Frederic in *Pirates of Penzance*, The Prologue in *The Turn of the Screw*, Kaspar in *Amahl and the Night Visitors*, the Mayor in *Albert Herring*, Torquemada in *L'heure espagnol*, and Nemorino in *L'elisir d'Amore* (cover). Matthew studied voice with Beverley Rinaldi and Christine Anderson and earned a B.M. in Voice from the Cleveland Institute of Music and a M.M. in Opera from Temple University. He has performed in the Metropolitan Opera Chorus and serves as a member of The US Army Chorus.



Praised by *The Washington Post* as "velvety voiced," **Jason Widney** is a versatile performer and pedagogue. A frequent oratorio soloist, he performs regularly with the Washington Bach Consort making solo appearances in the *Noontime Cantata Series* as well as Christus in the *St. John Passion*. He has performed as a soloist in Bach's *Christmas Oratorio* and the Schütz *Requiem* with New Dominion Chorale and the *St. Matthew Passion* with Bach in Baltimore. He has also appeared as a soloist with the Handel Choir of Baltimore in Vaughan William's *Mass in G minor* and Handel's *Messiah*, and with the Baltimore Symphony Orchestra in Uematsu's *Distant Worlds: Music from Final Fantasy*. His opera credits include Schaunard in Puccini's *La bohème*, El Dancaïro in Bizet's *Carmen*, and Wagner in Gounod's *Faust* with the Baltimore Concert Opera, and Don Inigo in Ravel's *L'heure espagnole* with the Baltimore Opera Company. Jason is proud to sing in the choir of the Washington National Cathedral where he has performed solos in the Duruflé *Requiem* and Handel's *Israel in Egypt*. Jason performs regularly with a number of professional choral ensembles in the DC area including Cathedra, Chantry, District 8, and the Bridge Ensemble. He serves on the faculties of Towson University and Goucher College.

WHAT'S COMING NEXT

at the Washington Bach Consort



CANTATAS

A Voice in the Abyss

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

Thursday, 10.22.20 at 8 p.m. **Facebook**

Sunday, 10.25.20 at 5 p.m. **YouTube**

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

Herrlicher des Himmels, erhöre 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, fallt 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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