A Voice of Expectation

*Nun komm, der Heiden Heiland*, BWV 61

Thursday, November 19, 2020 at 8 p.m. on Facebook
Sunday, November 22, 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: Amy Nicole Broadbent
Countertenor: Roger O. Isaacs
Tenor: Matthew Hill
Bass: Steven Combs
Violin: Andrew Fouts, concertmaster
Viola: Tatiana Chulochnikova
Violoncello: Risa Browder
Bassoon: Scott McCormick
Bass: John Moran
Organ: Adam Pearl

NOTES
“Nun komm, der Heiden Heiland” BWV 61, for the first Sunday in Advent, dates from the first job held by J. S. Bach in which he was required to compose church music, the position of “Concertmeister” (leader of the band) to which he was promoted at the court of Saxe-Weimar. It thus represents one of his earliest cantatas of the new type, incorporating not only scriptural text and hymn verses but also new poetry designed to be set as recitatives and arias.

The text is dominated by themes of beginning and of entering. The hymn stanza that opens the work is the first verse of a chorale that was almost always the first entry in a hymnal, designated for Advent, the beginning of the liturgical year. The first aria invokes the New Year, another beginning. Calls for Jesus to “come” resound throughout—in the cantata’s first word, in the opening of the first recitative, at the start of the first aria, in the second aria, and in the concluding chorale. Images of entry include Jesus’ advent in the world, his knocking at the door in the scriptural passage set like a picturesque recitative, and in the image in the second aria of his entry and dwelling in the believer’s heart (a typical Lutheran theme).

Bach responds musically to these ideas. The first chorus is cast as the kind of instrumental work known as a French ouverture, with a slow, stately opening and a fast second section that begins with musical lines imitating each other. This type, borrowed from French court ballet and opera, signified the entrance...
of the king, surely a meaning intended here, and also represented the opening movement of several kinds of works. The recitative switches from free declamation to more regular and melodic writing at the words “Du kommst” (You come), and repeats this text. Repetitions of the word “komm” punctuate the first half of the first aria. The second aria emphasizes the words “Öffne dich” (Open!). And the closing chorale (actually just the last lines of a stanza of “Wie schön leuchtet der Morgenstern”) uses language that evokes the Song of Songs, its longing, and its calls of “come.” Bach works out the movement so that it ends with the soprano’s long descent to the hymn’s last note—a decisive arrival of the kind wished for in the cantata’s text. 

Daniel R. Melamed

**Nun komm, der Heiden Heiland**

**Chorale | Recitative | Aria | Dictum | Aria | Chorale**

1. **Nun komm, der Heiden Heiland,**
   Der Jungfrauen Kind erkannt,
   Des sich wundert alle Welt,
   Gott solch Geburt ihm bestellt.

2. Der Heiland ist gekommen,
   Hat unser armes Fleisch
   Und Blut an sich genommen
   Und nimmet uns zu Blutsverwandten an.
   O allerhöchstes Gut,
   Was hast du nicht an uns getan?
   Was tust du nicht
   Noch täglich an den Deinen?
   Du kommst und läßt dein Licht
   Mit vollem Segen scheinen.

3. Komm, Jesu, komm zu deiner Kirche
   Und gib ein selig neues Jahr!
   Befördre deines Namens Ehre,
   Erhalte die gesunde Lehre
   Und segne Kanzel und Altar!

4. Siehe, ich stehe vor der Tür und klopfe an. So jemand meine Stimme hören wird und die Tür auftun, zu dem werde ich eingehen und das Abendmahl mit ihm halten und er mit mir

5. Öffne dich, mein ganzes Herze,
   Jesus kömmt und ziehet ein.
   Bin ich gleich nur Staub und Erde,
   Will er mich doch nicht verschmähen,
   Seine Lust an mir zu seh’n,
   Daß ich seine Wohnung werde.
   O wie selig werd ich sein!

6. Amen, amen!
   Komm, du schöne Freudenkrone,
   Bleib nicht lange!
   Deiner wart ich mit Verlangen.

**Normal = free poetry  Italics = scriptural text  Bold = chorale text**

Johann Sebastian Bach (1685–1750)
Michael Marissen, presenter

**PROGRAM**

**Nun komm, der Heiden Heiland, BWV 61**

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(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.

MEET THE PRESENTERS


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

With a voice that “shimmers” (DC Metro Theater Arts), Washington, DC-based soprano Amy Nicole Broadbent has garnered recognition as a versatile and dynamic performer. An advocate for new music, in 2016 Broadbent was selected by composer Robert Kyr as a soloist for the world premiere of his cantata *Song of the Beloved*. Professional achievements include winning first-place in the 2015 National Society of Arts and Letters’ Winston Voice Competition, first place at local and regional levels of NATS competitions, and prizewinner for the New York Oratorio Society Competition at Carnegie Hall, the Annapolis Opera Competition, the Bethlehem Bach Competition, and the Franco-American Grand Concours Vocal Competition. As an ensemble musician, Amy has performed with many of the nation’s top professional choirs. She is currently a vocalist in the United States Navy Band Sea Chanters Chorus, with the rank of Musician First Class. Amy holds degrees from the University of Maryland, College Park.

Countertenor Roger O. Isaacs has performed as soloist with many of the most prominent choral organizations and venues on the East Coast of America. Hailed by the *Washington Post* as a “countertenor quite extraordinary both for vocal quality and for his mastery of baroque style.” Roger frequently performs abroad and has sung with the Bergen Opera in Norway, in a staged production of Handel’s *Messiah*, and also sang on a European tour...
of Handel’s Semele with Harry Bicket and the English Concert. Roger has been the featured soloist at the International Music Festival at Cesky Krumlov. His recent opera appearances include Apollo in Handel’s Terpsicore with Musica Florea and the Hartig Ensemble in Prague, and the role of Oberon in Britten’s A Midsummer Nights Dream with the Cape Town Opera Company in South Africa. He has also sung the role of Apollo in Death in Venice by Britten.

Matthew Hill, tenor, from Laurel, Maryland, enjoys a varied career as a soloist and ensemble singer, based in Washington, DC. Past solo concert work includes Handel’s Israel in Egypt and Messiah, Mozart’s Requiem, Rachmaninoff’s All Night Vigil, Bach’s Mass in B Minor, and the Evangelist in Bach’s St. Matthew and St. John Passions. He also performs regularly with the American Bach Soloists, Washington Bach Consort, and Washington National Cathedral Choirs. As a choral musician, Matthew sings weekly at Christ Church Georgetown and is a member of the United States Air Force Band Singing Sergeants. Recent opera credits include his debut with Washington National Opera as Older brother in Dead Man Walking, Patre in Gounod’s Sapho with Washington Concert Opera, Parpignol in La Bohème with Wolf Trap Opera, Tamino in Die Zauberflöte and Don Ottavio in Don Giovanni with the Maryland Opera Studio, and Damon in Acis and Galatea with New Dominion Chorale. Matthew has won 2nd place in the National Society of Arts and Letters Dorothy Lincoln-Smith Competition, won the Choralis Young Artist Competition, 4th place in the Oratorio Society of New York Competition, 2nd place in Vocal Arts DC Art Song Competition, and 3rd place at the Metropolitan Opera National Council Middle Atlantic Regional Competition. Matthew received both his Master and Bachelor of Music degrees from the University of Maryland.

As a Bach specialist, Steven Combs has performed the bass arias in the B Minor Mass and the arias and roles in Bach’s St. John and St. Matthew Passions with many groups including the Washington Bach Consort, the National Cathedral and the Washington Choral Arts Society.

As a concert artist he has sung in acclaimed performances of Orff’s Carmina Burana with both the Washington Ballet and the Master Chorale of Washington. He also performed Poulenc’s Le Bal masqué and Mahler’s Des Knaben Wunderhorn lieder with orchestra.

On the opera stage, Steven made his Metropolitan Opera debut in the world premiere of John Corigliano’s The Ghosts of Versailles and also sang the title role in Colin Graham’s first staging of Britten’s Billy Budd at the Opera Theatre of St. Louis. He has performed other principal roles with the Metropolitan Opera, the Florentine Opera, and the Boston Lyric Opera.

Steven holds a Bachelor’s and Master’s degree in vocal performance and is a past national winner of the Metropolitan Opera National Council Auditions.
WHAT’S COMING NEXT
at the Washington Bach Consort

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, 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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