



DIRECTOR'S SERIES
Mass in B minor

Sunday, April 30, 2023
National Presbyterian Church
4101 Nebraska Avenue NW
Washington, DC

WASHINGTON BACH CONSORT

Dr. Dana T. Marsh, Artistic Director

PROGRAM

Mass in B minor, BWV 232
Johann Sebastian Bach (1685–1750)

I. Missa (Kyrie et Gloria)

1. Kyrie eleison
2. Christe eleison
3. Kyrie eleison
4. Gloria in excelsis
5. Et in terra pax
6. Laudamus te
7. Gratias agimus tibi
8. Domine Deus
9. Qui tollis peccata mundi
10. Qui sedes ad dexteram Patris
11. Quoniam tu solus sanctus
12. Cum Sancto Spiritu

—*Intermission*—

II. Symbolum Nicenum (Credo)

1. Credo in unum Deum
2. Patrem omnipotentem
3. Et in unum Dominum
4. Et incarnatus est
5. Crucifixus
6. Et resurrexit
7. Et in Spiritum Sanctum
8. Confiteor
9. Et expecto

III. Sanctus

IV. Osanna, Benedictus, Agnus Dei et Dona Nobis Pacem

1. Osanna
2. Benedictus
3. Osanna (da capo)
4. Agnus Dei
5. Dona nobis pacem

Paulina Francisco, *soprano*
Crossley Danielle Hawn, *soprano*
Roger O. Isaacs, *countertenor*

Kyle Stegall, *tenor*
Mischa Bouvier, *bass*

Dr. Dana T. Marsh, *conductor*

The Honorable & Mrs. John D. Rockefeller IV, *underwriters*



MUSICIANS

Dr. Dana T. Marsh, *conductor*

Soprano I

Paulina Francisco, *soloist*
Alicia DePaolo
Katelyn Jackson
Sara MacKimmie
Elijah McCormack

Soprano II

Crossley Danielle Hawn, *soloist*
Elissa Edwards
Susan Kavinski
Genevieve McGahey
Kate Vetter-Cain

Alto/Countertenor

Roger O. Isaacs, *soloist*
Hannah Baslee
Julie Bosworth
Sarah Davis Issaelkhoury
Derek Greten-Harrison
Barbara Hollinshead

Tenor

Kyle Stegall, *soloist*
Ryan C. Connelly
Matthew Loyal Smith
Robert Petillo
Jason Rylander

Bass

Mischa Bouvier, *soloist*
Karl Hempel
Ian Pomerantz
David Rugger
Ross Tamaccio

Violin I

Andrew Fouts, *concertmaster*
Carmen Johnson-Pájaro
Natalie Kress
Leslie Nero
Gersh Chervinsky

Harpichord

Adam Pearl

Horn

Brad Tatum

Organ

Paula Maust

Trumpet

Josh Cohen
Jason Dovel
Dennis Anthony Ferry

Violin II

Tatiana Chulochnikova
Freya Creech
Allison Moore
Caroline Levy

Flute

Colin St-Martin
Kathryn Roth

Timpani

Michelle Humphreys

Viola

Risa Browder
Scott McCormick
Asa Zimmerman

Oboe

Geoffrey Burgess
Margaret Owens
Anna Marsh

Rehearsal Pianist

Wei-Han Wu

Violoncello

John Moran
Wade Davis

Bassoon

Anna Marsh, *dbl. oboe*
Kelsey Schilling

Violone

Jessica Powell Eig

TEXT & TRANSLATION

Translation by Daniel R. Melamed & Michael Marissen

I. Missa

1. Kyrie eleison. Lord, have mercy.
2. Christe eleison. Christ, have mercy.
3. Kyrie eleison. Lord, have mercy.
4. Gloria in excelsis Deo, Glory to God on high,
5. Et in terra pax hominibus bonae voluntatis. And on earth peace to persons of good will.
6. Laudamus te, benedicimus te, adoramus te, glorificamus te. We praise you, we bless you, we worship you, we glorify you.
7. Gratias agimus tibi propter magnam gloriam tuam. We give you thanks on account of your great glory.
8. Domine Deus, rex coelestis, Deus Pater omnipotens, Domine Fili unigenite, Jesu Christe altissime, Domine Deus, Agnus Dei, Filius Patris. Lord God, heavenly king, God Father almighty, Lord only begotten Son, Jesus Christ most high, Lord God, Lamb of God, Son of the Father.
9. Qui tollis peccata mundi, miserere nobis, qui tollis peccata mundi, suscipe deprecationem nostram. You who take away the sins of the world, have mercy on us; you who take away the sins of the world, accept our prayer.
10. Qui sedes ad dexteram Patris, miserere nobis, You who sit at the right [hand] of the Father, have mercy on us,
11. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, For you alone are holy, you alone are Lord, you alone are most high, Jesus Christ,
12. Cum Sancto Spiritu in gloria Dei Patris, amen. With the Holy Spirit in the glory of God the Father, amen.

II. Symbolum Nicaneum

1. Credo in unum Deum; I believe in one God;
2. Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilibus. I believe in one God, the Father almighty, maker of heaven and earth, of all things, seen and unseen.
3. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis, And [I believe] in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all the ages, God from God, light from light, true God from true God, begotten, not made, of one substance with the Father; through whom all things were made, [the Son] who on account of us human beings and on account of our salvation, came down from the heavens,
4. Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est. And was embodied in flesh, from the Holy Spirit, of the Virgin Mary, and was made a human being.
5. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est, He was also crucified for us under Pontius Pilate; he suffered [on the cross] and was buried,

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| 6. Et resurrexit tertia die secundum scripturas; et ascendit in coelum, sedet ad dexteram Dei Patris; et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis. | And rose again on the third day in accordance with the scriptures, and ascended into heaven, sitting at the right [hand] of God the Father; and he will come again with glory to judge the living and the dead, of whose reign there will be no end. |
| 7. Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et glorificatur, qui locutus est per Prophetas; et unam sanctam catholicam et Apostolicam Ecclesiam. | And [I believe] in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son; who is worshiped and glorified together with the Father and the Son, [the Spirit] who spoke through the Prophets; and [I believe in] one holy, world-wide, and Apostolic Church. |
| 8. Confiteor unum baptisma in remissionem peccatorum, | I confess one baptism for the forgiveness of sins, |
| 9. Et exspecto resurrectionem mortuorum; et exspecto resurrectionem mortuorum et vitam venturi saeculi, amen. | And I look forward to the resurrection of the dead; and I look forward to the resurrection of the dead and the life of the age to come, amen. |

III. Sanctus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth, pleni sunt coeli et terra gloria ejus	Holy, holy, holy Lord God of Hosts, heaven and earth are full of his glory.
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IV. Osanna, Benedictus, Agnus Dei et Dona nobis pacem

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| 1. Osanna in excelsis. | Hosanna on high. |
| 2. Benedictus qui venit in nomine Domini. | Blessed is he who comes in the name of the Lord. |
| 3. Osanna in excelsis. | Hosanna on high. |
| 4. Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi, miserere nobis. | Lamb of God, you who take away the sins of the world, have mercy on us. Lamb of God, you who take away the sins of the world, have mercy on us. |
| 5. Dona nobis pacem. | [Lamb of God,] Grant us peace. |



Scan or go to
www.bachcantatatexts.org/BWV232
for an annotated translation.

What Kind of Performance Is This?

Daniel R. Melamed

What kind of performance of Bach's *Mass in B minor* will be heard today? If experience is any guide, a good one. If you like emotional performances, maybe a moving one. If you are drawn to intellectually stimulating renditions, perhaps a thought-provoking one. But that is not really what I mean by the question. Rather I want to ask where this performance, in its choices of text, forces, and musical approach, fits into the broad range of possibilities. The question is meaningful in light of the many choices and approaches open to performers today. Those choices guarantee that every performance reflects a distinct point of view.

This was not always the case. The revival of Bach's large vocal-instrumental music took place in the middle of the 19th century and was led by large amateur choral societies. Choral ensembles came to own this repertory, eventually sharing it with large professional orchestras. It became routine to perform a work like the *B-minor Mass* with a large chorus, a good-sized orchestra, and professional soloists, not necessarily for any historically informed reasons but simply as the way things were done. String quartets were for four string players; Sousa marches were for band; and the *Mass* was for large chorus, orchestra and soloists. This must have seemed self-evident.

The approach has esthetic and interpretive consequences. Until 30 years ago or so, performances might vary in some respects but essentially all were presented with these forces and were designed to be moving, devout and monumental. That was the understanding of the *Mass*, its aims and its appropriate performance. This is a generalization, of course, but it is documented by the legacy of recordings of the work beginning in the late 1920s, even those that began to experiment in the 1950s with smaller ensembles. The *Mass* was a major choral-orchestral work calling for large groups of singers and instrumentalists, and this implied a monumentality that is still an implicit value.

But things do not look so self-evident now, or so uniform. We have moved beyond the point of universal agreement (reassuring though it might have been) on performances of the *Mass* and how they should sound. There is now a range of possibilities open to performers. We know a great deal about the performance of vocal/instrumental music in Bach's time and under his direction, and can be guided by that information if we wish. Or we can choose from the long tradition of modern-era performances, including those representing various theories about style and about the use of forces. Every performance makes choices and represents an interpretation, and there is no longer any such thing as an unmarked, ideologically neutral performance.

The choices in interpreting and performing the *Mass* begin

with its musical text, and in most respects they are not difficult. In his last year—perhaps even his last months—Bach assembled an autograph score of the complete *Mass* that gives a very good picture of the work. Still, there are a few choices we do have to make. For example, in one section the composer changed his mind about the number of movements and distribution of text. He extracted the words “Et incarnatus est,” which originally appeared at the end of the duet “Et in unum Dominum,” and inserted a new choral movement to present them.

It appears that we should probably choose either one version (without the chorus) or the other (with it). But the most influential modern edition made a curious decision on this point by including the words “Et incarnatus est” both in the duet and in the following chorus, mixing the two versions, and the piece is sometimes heard this way. This is probably not what Bach had in mind, but one can choose to present the *Mass* in this manner, and doing so represents an interpretation.

There are relatively few such problems, though, compared to other works by Bach. Where things get more ambiguous (and where the real choices begin) is in the realization of the score in performance. In some movements, Bach's autograph does not provide much guidance, especially about instrumentation. For example, the five vocal lines of the “Confiteor” appear in Bach's score without labels or annotations. The clefs make the voice assignments (SSATB) clear, but what about instruments?

We know that in movements like the “Confiteor” (in old-style counterpoint with no independent role for instruments other than basso continuo) Bach typically added doubling instruments to each vocal line. We have testimony from contemporary writers too, suggesting that this was a usual practice tied to the musical style of the movement.

It is worth noting, though, that we have no explicit instructions from Bach on this point and that performers who add instruments to the “Confiteor” base their decision on a reading of the movement, deeming it stylistically appropriate for doubling. However well informed these decisions might be, we need to remember that they represent interpretations. What is more, there are several possible ways to distribute doublings depending on the assumptions and decisions one makes about the size and composition of the work's forces in the first place.

Performers might even choose to dispense with doubling instruments in the “Confiteor” given that they are not specified in the score, and in some ways this sounds like a historically careful, minimally interpretive approach. But in fact it arguably draws on a 19th-century ideal of old-style counterpoint as pure vocal music unsullied by instrumental

participation, not on knowledge of 18th-century practice. (There is perhaps an analogy to Greek and Roman sculpture in white marble, much prized in this form in the Renaissance and after, but now thought in some quarters to misrepresent the brightly-painted originals.) An interpretation of the “Confiteor” without instruments that literally follows Bach’s score might actually lead to a strongly ideological reading itself.

There is a further problem special to the *Mass in B minor*. We know a lot about Bach’s performance of church music, particularly in Leipzig, where he was employed from 1723 until his death in 1750, and where he compiled the work. But it is unlikely that the *Mass* was designed for liturgical performance in Leipzig, at least not as an integral piece, so we need to be careful about applying Bach’s Leipzig practices to this composition. In fact, the *Mass* defies attempts to place it in a historical performance context—that is, to identify when, where, and by whom it was presented, and thus (to the extent that we have evidence) how it would have been sung and played.

This is paradoxical because Bach originally composed almost all of the music in the *Mass* for other purposes, then incorporated it movement by movement into the new work. We know about the forces he most likely used to perform much of the music in its original forms, but once again context is everything. Just because we know how a movement was originally staffed does not mean that we can say what Bach had in mind for its reworking in the *Mass*.

An example: the “Osanna” is an adaptation of a movement Bach used in two secular cantatas, one of which survives in original sources. In this work, at least four of the eight vocal lines were almost certainly sung by one singer each—they are named characters—and probably all eight. That was a typical performance practice of the time and makes musical and stylistic sense. But can we be sure that the movement would have been realized in this way in the *Mass*?

For at least one portion we would seem to have better evidence. The Kyrie and Gloria are mostly reworkings of older music too, but their transformation into *Mass* movements goes back to 1733 when Bach presented them to the court in Dresden in the hope of a professional appointment. In doing so he prepared a complete set of performing materials, which supply excellent evidence about the forces for which they were designed. There has been some debate about the exact disposition of voices and instruments implied by these 1733 materials but it is clear that the performance Bach imagined was by an ensemble that many would consider very small today, probably individual voices throughout and a small complement of strings, woodwinds, brass and basso continuo.

So we would seem to have Bach’s own specifications for the performance of first part of the *Mass*. But these Dresden parts are not really part of the *Mass in B minor*; they represent a realization of the earlier, independent Kyrie and Gloria. Our

only document of the complete *Mass* is Bach’s late autograph score, which is a lot less specific in many matters. Once again we have a good guide to one way Bach chose to realize some of this music in a particular context, but not necessarily what he had in mind for the complete *Mass*.

As if all this is not uncertain enough, there is a more fundamental question in some people’s minds: is the *Mass in B minor* a practical work meant to be realized in a particular way at all? Or is it an abstract composition designed to demonstrate the possibilities of musical style? (The lack of a Lutheran context for a complete setting of the *Mass Ordinary* lends some support to this possibility.) If it is an abstract work, how concerned should we be about its exact presentation in performance? And if we are merely realizing an abstract work, are concepts like “historical performance practice” relevant?

There is even a school of thought that suggests that the *Mass in B minor* is not a piece—that the supposed score of the complete work is really just a collection of loosely related movements and that there is no such thing as the *Mass in B minor*. The title page of the most-used score announces (at the insistence of its influential editor) that the volume contains the Kyrie, Gloria, Credo, Sanctus, Osanna, Benedictus, Agnus Dei, and Dona nobis pacem, all “known as” (and then, in very small type) the *Mass in B minor*, with the clear implication that this is a misnomer. This is not a popular theory these days, but what, exactly, would be the appropriate performance practice for a piece that may not exist as a work?

So what kind of performance is heard tonight? It clearly regards the *B-minor Mass* as an integral work—the publicity and program say so. Its performers have made a series of decisions about musical text, and brought current ideas about the stylish singing and playing of mid-18th century music to bear. The use of lower-than-modern pitch and instruments constructed and played in 18th-century fashion point in a historical direction. But the use of a chorus rather than individual voices stems from a tradition of choral and orchestral performances inherited from the 19th and 20th centuries.

So although this performance will certainly be distinctive and individual, in another sense it is entirely typical in that it requires a series of choices. At the least, this should remind us just how complicated our question really is.

Daniel R. Melamed is a professor of musicology 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



Dr. Dana T. Marsh is the Artistic Director of the Washington Bach Consort. His musical training began as a boy chorister at St. Thomas Choir School in New York and at Salisbury Cathedral in England. He earned his undergraduate degree in organ performance from the Eastman School of Music, with later masters and doctoral degrees in historical musicology from the University of Oxford.

Commended as “an energetic and persuasive conductor” (*Los Angeles Times*), and as “a superb choral conductor, energetic and precise” (*The Washington Post*), Marsh has enjoyed fruitful collaborations with the London Mozart Players, Studio de musique ancienne de Montréal, the Lamèque International Baroque Music Festival, Cappella Romana, the choirs of St. Thomas Fifth Avenue and Trinity Wall Street with Trinity Baroque and New York Baroque Incorporated, Magnificat (UK), Musica Angelica Baroque Orchestra, Portland Baroque Orchestra, and the Indianapolis Baroque Orchestra, among others. While living, studying, and working in the UK (1999–2010), he founded the British ensemble Musica Humana Oxford (2001–2008), which toured the US to enthusiastic praise: “... pleasing to the ear and satisfying to the soul” (*LA Times*).

Working as a vocal soloist and consort singer in the U.S. and the U.K. for 16 years (1992–2008), he received critical acclaim: “Marsh gave object lessons in vocal ornamentation as a graceful countertenor” (*LA Times*), with further plaudits as “a powerful and expressive countertenor” (*The New York Times*). He undertook Bach aria study with the Dutch bass-baritone Max Van Egmond in Amsterdam. He performed with the American Bach Soloists, Concert Royal, New York Collegium (under Gustav Leonhardt), Seattle Baroque Orchestra, Musica Angelica Baroque Orchestra, A Cappella Portuguesa, and the Brabant Ensemble. While pursuing doctoral research in the UK, Marsh sang for seven years as a soloist and regular member of the Choir of New College Oxford, joining in numerous collaborations with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra; involved in some 25 concert tours, recording 15 discs with New College Choir, one of which won the Gramophone Award for Early Music in 2008.

Marsh is Professor of Music and Director of the Historical Performance Institute at the Indiana University Jacobs School of Music. Previously, he taught early music history at both Oxford and Cambridge universities, additionally publishing original research and review articles through the scholarly presses of both institutions. Marsh is general editor of the Indiana University Press book series, *Historical Performance*, as well as an annual academic journal under the same name. He has written research and review articles for *Early Music* (OUP), *Early Music History*, and the *Journal of Ecclesiastical History* (CUP). He served as Assistant Director of Music and Director of Chapel Music at Girton College Cambridge, and more recently was Canon Organist and Director of Music at Christ Church Cathedral, Indianapolis. Marsh has also prepared ensembles of young singers for concert and recording engagements with the Los Angeles Philharmonic under Esa-Pekka Salonen and Antonio Pappano. He has recorded in various capacities for Acis, Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum and Public Radio International.



Michael Marissen (Talking Bach) is Daniel Underhill Professor Emeritus of Music at Swarthmore College and holds a BA from Calvin College and PhD from Brandeis University. He has taught courses on medieval, Renaissance, baroque, and classical European music; Bach; a conceptual introduction to the music of various cultures; and Mozart and the string quartet. His research has been supported by fellowships from agencies in Canada (Social Sciences and Humanities Research Council), England (Woolf Institute), Germany (DAAD and Humboldt Foundation), and the US (National Endowment for the Humanities and American Council of Learned Societies).

He has written several books on Bach and Handel, including *Bach & God* (Oxford University Press, 2016); *Tainted Glory in Handel’s Messiah* (Yale University Press, 2014); *Bach’s Oratorios — The Parallel German-English Texts, with Annotations* (Oxford University Press, 2008); *Creative Responses to Bach from Mozart to Hindemith* (University of Nebraska Press, 1998), editor; *Lutheranism, Anti-Judaism, and Bach’s St. John Passion* (Oxford University Press, 1998); *An Introduction to Bach Studies* (Oxford University Press, 1998), co-authored with Daniel R. Melamed; and *The Social and Religious Designs of J.S. Bach’s Brandenburg Concertos* (Princeton University Press, 1995). Other publications include articles in *Early Music*, *Harvard Theological Review*, *Lutheran Quarterly*, *Music and Letters*, *Musical Quarterly*, *The Huffington Post*, and *The New York Times*.

MEET THE ARTISTS



Paulina Francisco is a versatile singer, interpreter, and scholar of early music and historical performance. In the summer of 2022, she was announced as one of eight winners of the 11th cycle of *Le Jardin des Voix* with Les Arts Florissants and looks forward to touring Purcell's *The Fairy Queen* with LAF throughout the 2023–2024 season. Paulina has performed with early music ensembles throughout the US and Canada, including the Washington Bach Consort, Chapelle du Québec, Studio de musique ancienne de Montréal, Bach Akademie Charlotte, TENET Vocal Artists, and the Indianapolis Baroque Orchestra. Paulina was a finalist in the 2022 Aria Borealis Bodø Competition (Bodø, Norway) and the 2021 Handel Aria Competition (Madison, WI).

Paulina is passionate about building stronger connections between research and performance. She has presented interdisciplinary research on the 17th-century trillo at the International Vocal Agility and Ornamentation (2023), International Medieval and Renaissance (2022), Spheres of Singing (2021), and IU Historical Performance (2021) Conferences. Paulina's research interests encompass 17th century monody and chamber music, early voice training, and the education and music making of early modern women. Her Master's thesis, *The Virtuosi of Ferrara: the Concerto delle Donne 1580–1601*, including a modern edition of Luzzasco Luzzaschi's *Madrigali* (1601), and her recently completed DMus dissertation, *The 17th Century Trillo: Historical Practice for the 21st Century Singer*, are available on ProQuest.

Paulina holds advanced degrees in voice and historical performance from Indiana University, the University of Southern California, and Carroll University, and is currently based in Montréal.



Crossley Hawn is a DC-based soprano, known for her ability to perform across various musical styles. She has been a soloist with a range of notable ensembles, including Folger Consort, Washington Bach Consort, Chatham Baroque, City Choir of Washington, Cathedral Choral Society, Choralis, The Thirteen, Cathedral, Reston Chorale, Maryland Choral Society, and Maryland Summer Chorus. Crossley has also sung with True Concord, Kinnara, Chorosynthesis, Chantry, Bridge, District Eight, and the U.S. Air Force Singing Sergeants.

As a member of Eya Medieval Music, an award-winning female trio, Crossley has showcased her gift for interpreting and performing medieval music. In opera, she has performed various roles including Dido (*Dido and Aeneas*), Giannetta (*L'elisir d'amore*), Drusilla (*L'incoronazione di Poppea*), and Susanna (*Le nozze di Figaro*). Other operatic highlights include Adele (*Die Fledermaus*), Suor Dolcina (*Suor Angelica*), Amahl (*Amahl and the Night Visitors*), and Serpina (*La serva padrona*).

Crossley has participated in numerous noteworthy events throughout her career, including performing for a wedding at the White House, singing David Lang's the little match girl passion with the composer in attendance, performing in chamber choirs for two Popes, and serving as cantor at Justice Antonin Scalia's funeral. She has performed across seven different countries throughout her career. She is currently employed at the Basilica of the National Shrine of the Immaculate Conception and the Washington National Cathedral.

In addition, Crossley has served as Project Manager and ensemble singer for Experiential Orchestra's Grammy-winning premiere recording of Dame Ethel Smyth's *The Prison*. She is also an Artistic Director of Bridge Voices, a professional vocal chamber ensemble specializing in new works for voices and winner of three film festival awards for an original film, *America, You're Beautiful*.



Countertenor **Roger O. Isaacs** has performed as soloist with many of the most prominent choral organizations 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," he has been called upon to perform a wide range of diverse repertoire. Past performances include solo appearances in *Mass in B Minor*, *St Matthew Passion*, *St. John Passion*, *Magnificat*, and *Christmas Oratorio* by Bach; the role of Hercules in *Hercules at the Crossroads*, BWV 213; *Israel in Egypt*, *Joshua*, *Messiah* and the secular *Cantata Splenda L'alba in Oriente* by Handel. Isaacs frequently performs abroad, and has sung with the Bergen Opera in Norway, singing 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. This past winter he returned to London to tour with

the English Concert for the tour of Handel's *Solomon* to Madrid, London, San Francisco, Los Angeles, and culminating with a performance at Carnegie Hall in New York City. Roger performs regularly in festivals in the Czech Republic and has been the featured soloist at the International Music Festival at Český Krumlov.

Mr. Isaacs is a frequent collaborator with contemporary composers, such as Nicholas White and Gary Davison, and performed the premieres of White's *On Dreams Alone*, *The Raven*, and the "chapel opera" entitled *The Fire & the Rose*. Isaacs recently recorded a CD of entitled *Songs of Innocence*, set to the poetry of William Blake, and released by MSR Classics (MS1739) in April 2022.



Kyle Stegall's reputation as "an outstanding communicator" (*Gramophone*) combined with his "clear-toned voice" (*Klassiek Centraal-Belgium*), have led to exciting collaborations with many of the classical world's most highly acclaimed conductors, including Manfred Honeck, Thomas Wilkins, Stephen Stubbs, Matilda Hofman, William Christie, Masaaki Suzuki, and Joseph Flummerfelt.

Celebrated as a "lively and empathetic evangelist" (*San Francisco Classical Voice*) and tenor soloist in the cantatas and passions of J.S. Bach, his high-arching tenor also makes him a natural choice as a "genuine, first-rate, haute-contre" (*Musical America*) in music of the French Baroque.

His performances are characterized by an unfailing attention to style and detail, and a penetrating directness of communication. On operatic stages, in addition to being a popular choice for world premieres of new works, Stegall is frequently engaged in the leading lyric roles of Mozart and the masters of the Bel Canto era. He is routinely praised for his "ability to absorb viewers into the action, something rarely achieved in opera" (*SF Classical Voice*).

Committed to the communicative potential of the art song genre, Stegall makes room for recitals each season, and holds a long-standing relationship with the Valley of the Moon Music Festival, where he has performed a wide-range of underrepresented Romantic chamber repertoire with historical instruments. His forthcoming solo album with pianist Bomi Kim for Avie Records features commercial premieres of song sets for tenor and piano by Adolphus Hailstork, B.E. Boykin, Harry Sdraulig, Rosephany Powell, and Anne Cawrse.

This season, he sings Charpentier with Ars Lyrica Houston; Handel with Bach Vocal Artists and Bach Aria Soloists; Bach with Bach Festival Winter Park, Houston Bach, Philharmonie Austin, San Francisco Bach Choir, and Cantata Collective; and Schumann's *Dichterliebe* with Eric Zivian in Sonoma. He will also make his Boston Early Music Festival debut in the modern premiere of Henri Desmaret's *Circé* and Francesca Caccini's *Alcina*.

Mr. Stegall is a proud alumnus of the Aldeburgh Festival's Britten-Pears Institute, as well as the universities of Missouri, Michigan, and Yale, and has been closely mentored by Caroline Helton, James Taylor, Ian Bostridge, Christoph Prégardien, Ted Taylor, and Ann Harrell.



Baritone **Mischa Bouvier** has been praised for his "soothing, cavernous baritone that can soar to heights of lyric beauty" (*Opera News*), his "extraordinary and varied background" and "rare vocal and interpretive gifts" (*San Francisco Classical Voice*), and his "rich timbre" and "fine sense of line" (*The New York Times*). He continues to impact audiences with his keen musicality and remarkable communicative ability.

Mischa made his Lincoln Center debut at Alice Tully Hall in a performance of Jocelyn Hagen's *amass* with Musica Sacra under the direction of Kent Tritle, and his Carnegie Hall debut at Weill Recital Hall in recital with pianist Yegor Shevtsov.

Other notable performances include Bach's *St. Matthew Passion* (arias) with Iván Fischer and the Orchestra of St. Luke's at Stern Auditorium; Rodgers & Hammerstein's *Carousel* (Jigger Craigin) with Keith Lockhart and the Boston Pops at Symphony Hall in Boston; Arvo Pärt's *Passio* (Evangelisti) for the "collected stories" series at Zankel Hall, curated by David Lang; Bach's *St. Matthew Passion* (Jesus) at the Festival Casals de Puerto Rico, conducted by Helmuth Rilling; Handel's *Messiah* at Grace Cathedral and the Mondavi Center with the American Bach Soloists, conducted by Jeffrey Thomas; Gordon Getty's *Plump Jack* (Bardolph and Chief Justice) at the Ángela Peralta Theater in Mazatlán; Mohammed Fairouz's *Sumeida's Song* (Alwan) at Zankel Hall; Handel's *Messiah* with the Orquesta Sinfónica de Puerto Rico in San Juan, under the direction of Maximiano Valdés; Monteverdi's *L'Orfeo* (Plutone) with Apollo's Fire in Cleveland, Ann Arbor and California; and the world premiere of *El Mesías* with Bach Collegium San Diego in Tijuana.

As a recitalist, Mischa has appeared for the Macon Concert Series, Clemson University's Utsey Chamber Music Series, Baldwin-Wallace Art Song Festival, Trinity Church's Concerts at One, Rockport Chamber Music Festival, Abbey Church Events at St. Martin's University, Barbès Brooklyn, Lincoln Center at Fort Collins, Lakewood Cultural Center, SongFusion, New York Festival of Song, Five Boroughs Music Festival, Metropolis Ensemble, Close Encounters with Music, Mirror Visions Ensemble, Manhattan School of Music, University of Toronto, Soochow University (Shilin District, Taiwan), Shih Chien University (Taipei), Yongfoo Elite (Shanghai), and elsewhere.

Jill E. Kent 1948–2022

*Jill lived a life of service,
accomplishment, and loving
kindness toward everyone.*



For nearly two decades, Jill Kent made the Washington Bach Consort a priority in her life. As a concert attendee, donor, board member, and leader of our strategic plan and educational efforts, Jill helped make the Consort what it is today. Her sudden passing is a meaningful loss not just for the Consort, but for her friends, loved ones, and our community.

A native of Detroit, Michigan, Jill began her government career in the Vista programs, moving to the executive office of the President and, later, to the Department of Treasury where President Ronald Reagan appointed her as Assistant Secretary of the Treasury for Finance and Management. President George H.W. Bush then appointed her the first Chief Financial Officer of the U.S. State Department.

After leaving government, Jill worked with the George Washington University (GWU) Health System as its Chief Financial Officer. After GWU closed its medical center, Jill became CEO of Atlantic Threadworks, Inc., a promotional products company in Annapolis, MD. She then earned a degree in appraisal and connoisseurship studies and was active in recent years as a fine arts and personal property appraiser and owner of the Educated Eye Appraisals and Frogeye Company Antiques.

A noted author, Jill received the National Best Authors Award for her work *Folk Art for Appraisers*. Her other awards included distinguished service awards from the Department of State, Department of the Treasury, and the Association of Government Accountants. She was named one of the Top 40 Performers Under 40 by *Management Magazine* and was a lecturer on various topics at the University of Maryland and GWU. For her work with the elderly, she was named Volunteer of the Year by Arlington County, Virginia.

Jill served on the board and as an officer of the China Foundation, which provided health and educational services to the poorest rural communities in China. She served on the Board and as an Executive Committee member of the Rotary Club of Washington, and other charitable institutions. She was also active with the Ronald Reagan Institute and past president of Executive Women in Government.

Jill became a board member of the Washington Bach Consort in 2004. She led a variety of different committees, including finance and strategic planning, but her legacy will be the Consort's award winning and robust educational program with DC public school students. As a result of Jill's help in relaunching the program, more than 25,000 students have attended a live performance hosted by Consort musicians. Anything that could be asked of a board member, big or small, Jill gave it her all. We miss her dearly and are incredibly grateful for all she did for the Consort.

Jill is survived by her loving husband of 44 years, Mark E. Solomons of Washington, DC, and McDaniel, Maryland; her mother Grace Kent and sister and brother-in-law Joan and Dan Kvitka, all of Portland, OR; and many dear friends throughout the world.

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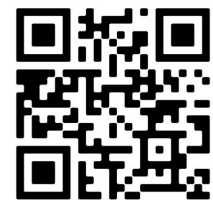
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† In memoriam*



The Washington Bach Consort

Founded in 1977 by Dr. J. Reilly Lewis and now led by Artistic Director, Dr. Dana T. Marsh, the Washington Bach Consort shares the transformative power of music, with the works of J.S. Bach and other baroque composers at the core. Our professional artists inspire audiences with the highest levels of artistic excellence, enrich the cultural life through historically-informed performances, and provide educational programs in the Washington, DC, community and beyond.

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