

DIRECTOR'S SERIES

ALL THAT IS RITE

BACH AND HANDEL:
MUSIC FOR THE MASS AND VESPERS

Sunday, November 7, 2021

St. Paul's Lutheran Church

4900 Connecticut Ave NW
Washington, DC

WASHINGTON BACH CONSORT

Dana Marsh, Artistic Director



ALL THAT IS RITE

Bach and Handel: Music for the Mass and Vespers

Dana Marsh, Conductor & Artistic Director

Vocal Soloists

Amy Nicole Broadbent, *soprano I*
Crossley Danielle Hawn, *soprano II*
Clare McNamara, *alto*
Brian Giebler, *tenor*
Paul Max Tipton, *bass*

Nisi Dominus, HWV 238

Nisi Dominus (chorus and soloists)
Vanum est vobis (tenor solo)
Cum dederit dilectis (alto solo)
Sicut sagittae (bass solo)
Beatus vir (tenor aria with solo violin)
Gloria Patri (double chorus)

George Frideric Handel
(1685-1759)

Mass in A Major, BWV 234

Kyrie eleison (chorus and soloists)
Gloria in excelsis Deo (chorus and soloists)
Domine Deus, Rex coelestis (bass solo and violin obbligato)
Qui tollis peccata mundi (soprano solo)
Quoniam tu solus sanctus (alto solo)
Cum Sancto Spiritu (chorus)

Johann Sebastian Bach
(1685-1750)

Intermission

Dixit Dominus, HWV 232

Dixit Dominus (chorus and soloists)
Virgam virtutis tuae (alto aria)
Tecum principium (soprano I aria)
Juravit Dominus (chorus)
Tu es sacerdos (chorus)
Dominus a dextris tuis (chorus and soloists)
De torrente in via (soprano solists, chorus tenors and basses)
Gloria Patri (chorus and soloists)

G. F. Handel

Shannon & Jim Davis and Anonymous Donor, underwriters



MUSICIANS

SOPRANO

Amy Nicole Broadbent
Crossley Danielle Hawn
Katelyn G. Aungst
Laura Choi Stuart
Alicia DePaolo
Margot Rood

ALTO

Clare McNamara
Kristen Dubenion-Smith
Roger O. Isaacs

TENOR

Brian Giebler
Matthew Hill
Patrick Kilbride

BASS

Paul Max Tipton
Mark Duer
Jason Widney

FLUTE

Colin St-Martin
Kathryn Roth

VIOLIN

Andrew Fouts, *concertmaster*
Tatiana Chulochnikova
Gail Hernández Rosa
Leslie Nero

VIOLA

Risa Browder
Scott McCormick

VIOLONCELLO

John Moran
Wade Davis

VIOLONE

Jessica Powell Eig

ORGAN

Paula Maust

Meet the Artists



“With consummate poise, limpid clarity, and faultless intonation” (*Washington Classical Review*), Washington, DC-based soprano **Amy Nicole Broadbent** has garnered recognition as a dynamic singer, conductor, and composer. Her vocal repertoire spans from frequent interpretations of Bach, Handel, and other Baroque champions through contemporary chamber music and art song. During the Covid-19 pandemic, Amy was a featured soloist for the Washington National Cathedral’s webcast services, including Easter Day 2020. Amy won first place in the Audrey Rooney Bach Competition and the National Society of Arts and Letters’ Winston Voice Competition; she was also a finalist 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.

Devoted to ensemble music as well as solo singing, Amy has performed in many of the nation’s world-class and GRAMMY award-winning choral ensembles, including The Crossing, True Concord, The Thirteen, the Choir of Trinity Wall Street, the Santa Fe Desert Chorale, the Berwick Chorus of the Oregon Bach Festival, and the Washington Bach Consort. She is also a founding member of the vocal quartet The Polyphonists. Her compositions and arrangements have been performed at venues including the Washington National Cathedral, Basilica of the National Shrine, and the White House, and for national television broadcasts. Amy currently serves as Assistant Conductor for the Sea Chanters, the official chorus of the US Navy, and is a graduate student in conducting at the University of Maryland.



DC-based soprano **Crossley Danielle Hawn** enjoys an engaging career in various styles of music. She has performed as soloist with ensembles including The Folger Consort, The City Choir of Washington, Cathedral Choral Society (with Eya Ensemble), Washington Bach Consort, Choralis (winner of the 2018 Choralis Young Artist Competition), Chatham Baroque, Cathedra Consort, the Reston Chorale, Maryland Choral Society, and Maryland Summer Chorus. She is a member of Eya Medieval Music, an award-winning female trio. Crossley has also appeared chorally with the Washington Bach Consort, True Concord, Kinnara, Chorosynthesis, Cathedra, Chantry, The Thirteen, Bridge, The District Eight, and the US Air Force Singing Sergeants. Crossley has performed the roles of Dido (*Dido and Aeneas*), Giannetta (*L’elisir d’amore*), Drusilla (*L’Incoronazione di Poppea*), Susanna (*Le nozze di Figaro*), Adele (*Die Fledermaus*), Suor Dolcina (*Suor Angelica*), Amahl (*Amahl and the Night Visitors*), and Serpina (*La serva padrona* [DC Metro Theater Arts: Best of 2016]). Other highlights include 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 enjoys employment at the Basilica of the National Shrine of the Immaculate Conception and the Washington National Cathedral. She recently served as Project Manager and ensemble singer for Experiential Orchestra’s GRAMMY-winning premiere recording of Dame Ethel Smyth’s *The Prison*. Crossley is an Artist Director of Bridge Voices, a professional vocal chamber ensemble specializing in new works for voices.



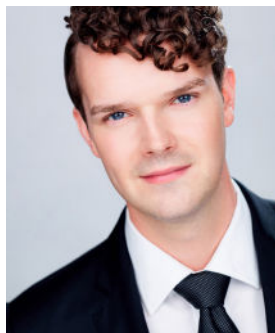
“Otherworldly” mezzo-soprano Clare McNamara brings her versatility to a wide variety of early and new repertoire throughout the United States and abroad. She has maintained affiliations as a soloist and ensemble member with groups such as Skylark, Handel and Haydn Society, Cut Circle, Lorelei Ensemble, and The Boston Camerata.

Clare’s “astonishing” voice is heavily featured in the recent “path-breaking” release of Cut Circle’s one-to-a-part compendium of the works of Johannes Ockeghem (*Gramophone Magazine*); she has joined Cut Circle for multiple European festivals (Utrecht, Regensburg, Antwerp, and Maastricht).

She was also recently hailed as “pure-toned” and “as good as they come” (*MusicWeb International*) for her solo Hildegard chant on the GRAMMY-nominated Skylark album *Seven* (2018). During her nine years with Lorelei, engagements included collaborations with A Far Cry (Kareem Roustom, *Hurry to the Light*) and with the Boston Symphony Orchestra under Andris Nelsons (Puccini, *Suor Angelica*; Debussy, *Nocturnes*; George Benjamin, *Dream of the Song*). Clare made her New York soloist debut alongside the St. Thomas Fifth Avenue Choir of Men and Boys under Daniel Hyde in Handel’s *Messiah* in 2017. Since 2019, Clare has been a rostered alto at the Staunton Music Festival in Staunton, Virginia.

Clare rapidly pivoted to digital music creation during the pandemic. She recorded a solo recital and a program of women’s trios for Skylark’s digital subscription platform, Skylark+ and she also co-founded a new vocal trio, Ourania. In January 2021, Clare appeared as the vocal soloist (works by Michelle DiBucci and Gustav Mahler) for the United Nations’ Chamber Music Society’s concert for the International Day of Commemoration in Memory of the Victims of the Holocaust, which was globally broadcast on the UN’s YouTube Channel and on Facebook.

Originally from Northern Virginia, Clare holds an BA in Music from Princeton University and an MMus in Early Music from the Longy School of Music of Bard College.

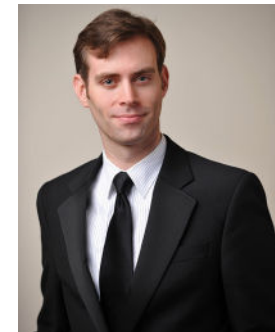


Praised for his “lovely tone and deep expressivity” by the *New York Times*, GRAMMY-nominated American tenor **Brian Giebler** radiates “shine and clarity” (*Opera News*) in every phrase using “his high-placed tenor with great skill” (*Opera Magazine*). His debut solo album, *a lad’s love* (Bridge Records, 2020), garnered high praise from significant industry publications and earned him his first GRAMMY Award nomination for Best Classical Solo Vocal Album.

His 2020–2021 season includes performances at the Ravinia and Caramoor Festivals with Apollo’s Fire; debuts with the Charlotte (Handel *Messiah*), Memphis, Johnstown, and Champaign-Urbana Symphony Orchestras (Tippett, *A Child of our Time*); *Santa Fe Pro Musica* (Haydn, *Creation*); and the Washington Bach Consort. Select return engagements include Mark Morris Dance Group (Handel, *L’Allegro, il Penseroso*) at the Brooklyn Academy of Music; and a staged version of Craig Hella Johnson’s *Considering Matthew Shephard* (starring Mr. Giebler) with Music at Trinity Wall Street.

“The sweetness of Giebler’s impressive high tenor” and his “expressive and elegant phrasing” (*Cleveland Classical*) have been heard as Adam in *REV 23* at the Prototype Festival; Apollo in Handel’s *Semele* with The English Concert; the Cleveland, Naples, Grand Rapids, and Virginia Symphony Orchestras; Handel and Haydn Society; at Carnegie Hall with the Oratorio Society of New York; Arnalta in Monteverdi’s *L’incoronazione di Poppea* with Boston Baroque; Iff the Water Genie in Wuorinen’s *Haroun* and the *Sea of Stories* with Boston Modern Orchestra Project; and in Germany and on record with Boston Early Music Festival.

Meet the Artists (continued)



Described by the *Atlanta Journal-Constitution* as a dignified and beautiful singer, **Paul Max Tipton**, bass-baritone, performs to acclaim in repertoire ranging from Schütz and Monteverdi to Britten and Bolcom. He solos under such notable figures as Masaaki Suzuki, Matthias Pintscher, Nicholas McGegan, Leonard Slatkin, Ton Koopman, Helmuth Rilling and Martin Katz, and has performed with the Bach Collegium Japan, New York Philharmonic, Apollo’s Fire, Seraphic Fire, and the Orchestra of St. Luke’s. Recent engagements include Britten’s *War Requiem*, Rameau’s *La lyre enchantée*, and a recording of Brahms’ *Ein Deutsches Requiem* which earned a 2021 GRAMMY nomination. His singing of the Bach *Passions* are noted in particular for their strength and sensitivity. He studied at the University of Michigan and Yale University, and is a Lorraine Hunt Lieberson Fellow at Emmanuel Music in Boston.



Violinist **Andrew Fouts** is honored to have served as a concertmaster with the Washington Bach Consort since 2010. *The Washington Post* has praised his performances with the Consort as being “exemplary...[Fouts] play[s] with clean intonation and radiant tone.” Other mentions by *The Washington Post* have praised his “deeply expressive solos” and his “mellifluous sound and sensitive style.”

Hailing from Northern California, Andrew resides in Pittsburgh and is a member of the city’s acclaimed early music ensemble, Chatham Baroque. The ensemble maintains a robust season, averaging 80 performances a year, including both its Concert Series and education outreach in early childhood centers of the Pittsburgh Public Schools. Chatham Baroque frequently collaborates with other Pittsburgh arts organizations including the Pittsburgh Opera, Pittsburgh Festival Opera, Pittsburgh Camerata, Quantum Theatre, Carnegie Mellon, and the Pittsburgh Symphony Orchestra.



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 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 (Wolf 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-author 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*.

Dana Marsh, Artistic Director



Dana Marsh's 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.

Acclaimed 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 enjoyed fruitful collaborations with the Studio de Musique Ancienne Montreal, Cappella Romana, Magnificat (U.K.), the Choir of St. Thomas Fifth Avenue, Musica Angelica Baroque Orchestra, Portland

Baroque Orchestra, the Indianapolis Baroque Orchestra, and the London Mozart Players, among others. While living and studying in the U.K., he founded the ensemble Musica Humana Oxford (2001-2008), which toured the U.S. to critical praise ("... pleasing to the ear and satisfying to the soul."—*LA Times*).

Cited by the *New York Times* as "a powerful and expressive countertenor," Marsh's Bach aria study was undertaken with Max Van Egmond in Amsterdam. He worked as a vocal soloist and consort singer in the U.S. and the U.K. (1992-2008), performing 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 completing his doctoral research at Oxford, Marsh sang regularly with the Choir of New College, performing in numerous collaborations 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 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. 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 Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum and Public Radio International.

Text & Translations

Dixit Dominus, HWV 232

Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eam. Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere, surgite postquam sederitis, qui manducatis panem doloris.

Cum dederit dilectis suis somnum. Ecce haereditas Domini, Filii, merces fructus ventris.

Sicut sagittae in manu potentis: ita Filii excussorum.

Beatus vir qui implevit desiderium suum ex ipsis, non confundetur cum loquetur inimicis suis in porta.

Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper et in saecula saeculorum. Amen.

Psalm 127

(New International Version)

Nisi Dominus, HWV 238

Dixit Dominus Domino meo: Sede a dextris meis: Donec ponam inimicos tuos, scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.

Juravit Dominus, et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.

Unless the Lord builds the house, the builders labor in vain. Unless the Lord watches over the city, the guards stand watch in vain.

In vain you rise early and stay up late, toiling for food to eat.

For he grants sleep to those he loves. Children are a heritage from the Lord, offspring a reward from him.

Like arrows in the hands of a warrior are children born in one's youth.

Blessed is the man whose quiver is full of them. They will not be put to shame when they contend with their opponents in court.

Glory to the Father, and the Son, and the Holy Spirit. As it was in the beginning, and now, and always, forever and ever. Amen.

The Lord says to my lord: "Sit at my right hand until I make your enemies a footstool for your feet."

The Lord will extend your mighty scepter from Zion, saying, "Rule in the midst of your enemies!"

Your troops will be willing on your day of battle. Arrayed in holy splendor, your young men will come to you like dew from the morning's womb.

The Lord has sworn and will not change his mind: "You are a priest forever, in the order of Melchizedek."

Text and Translations (continued)

Dominus a dextris tuis, confregit in die irae suae reges.

Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.

De torrente in via bibet: propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Psalms 110

Mass in A Major, BWV 234

Kyrie eleison. Christe eleison. Kyrie eleison.

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris. Amen.

The Lord is at your right hand; he will crush kings on the day of his wrath.

He will judge the nations, heaping up the dead and crushing the rulers of the whole earth.

He will drink from a brook along the way, and so he will lift his head high.

Glory to the Father, and the Son, and the Holy Spirit. As it was in the beginning, and now, and always, forever and ever. Amen.

(New International Version)

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Glory to God in the highest, and peace on earth to men of good will. We praise you, we bless you, we adore you, we glorify you. We give you thanks for your great glory.

O Lord God, heavenly King, God the Father almighty, Lord the only begotten son, Jesus Christ, Lord God, Lamb of God, Son of the Father.

Who takes away the sins of the world, have mercy on us, receive our prayers. Who sits at the right hand of the Father, have mercy on us.

For you are holy. You alone are lord, you alone are most high, Jesus Christ.

With the Holy Spirit, in the glory of God the Father. Amen.

Two German Students of Italian Music

Daniel R. Melamed

Johann Sebastian Bach and George Frideric Handel were, famously, born in the same year in the same part of central Germany. They trained in the same organist/cantor tradition, Handel with Friedrich Wilhelm Zachow and Bach with his brother Johann Christoph (himself a student of Johann Pachelbel), Georg Böhm, and to some extent with Diedrich Buxtehude. And both became immersed in the Italianate musical style of operas and concertos that became the principal taste across most of Europe in the first decades of the 1700s. Handel learned it largely in Italy itself, working in Rome; Bach encountered it in published music by Antonio Vivaldi and others.

Both absorbed its style, and like all up-to-date composers of the time, put it to use in church music, borrowing its conventions and techniques and ornamented the liturgy with music in the latest fashion—with looks over the shoulder back to the older style long associated with church music. The works on this program illustrated their thorough adoption of Italian style. They were written years apart (in 1707 for Handel, sometime in late 1730s for Bach), in two different places (Rome for Handel, Leipzig for Bach), and for two different confessions (the Roman church in its seat, and orthodox Lutheranism in a German stronghold).

But the musical results are remarkably similar. We can hear differences in Bach's and Handel's personal styles, but can just as fruitfully listen for how much the pieces here have in common—how the two composers put the same conventions to use in setting their texts.

The context for Handel was employment by the leading Roman noble/ecclesiastical families (Pamphilij, Colonna, Ottoboni, and Ruspoli), writing music for services in their chapels or ecclesiastical seats. For Bach it was his duties during the years he worked in Leipzig as Cantor of St. Thomas School and city music director. It is not known for certain whether he used the work on today's program (or the three other Kyrie-Gloria settings he produced around the same time) in the Leipzig liturgy, but he certainly had a need for settings of these texts in his duties.

Both Handel works are settings of psalms used in the vesper (evening) service of daily observance. They represent the unchanging texts of the daily cycle of the liturgy known as the Office spanning early morning to late at night. The unvarying psalms were heard alongside changing text and music appropriate to each day in the liturgical year. The work by Bach represents the other part of daily observance, the Mass (celebration of Eucharist); it, too had text and music that changed with the liturgical occasion but also an unchanging part that remained the same whenever Mass was celebrated (the familiar Kyrie, Gloria, Credo, Sanctus/Benedictus, and Agnus Dei).

There was a long history of musical settings of vesper psalms and Mass texts in both Roman and Lutheran traditions. It made sense that the effort of creating elaborate musical settings was invested in the recurring texts; settings of the changing daily texts were much rarer except for those for the most solemn feasts.

Perhaps the most important element that Handel's and Bach's works here have in common seems almost too obvious to point out: they are multi-movement works. Both psalms and the Kyrie and Gloria settings are a collection of closed movements, each with a clear beginning, middle, and end, and each in a particular musical key. The outer framing movements of each larger work call for full vocal and instrumental forces, and are in the same key; this consistency of scoring and key helps define each piece as a whole despite the division into movements.

The inner movements of Handel's *Nisi Dominus* and Bach's Gloria are entirely for solo voices. These movements are aria-like but were not called arias by eighteenth-century musicians; the term was reserved for settings of poetic texts. Most of the inner movements of *Dixit Dominus* are for solo voices as well, but this work also presents two pieces for full forces in the middle.

We should not take the construction in closed movements for granted. This way of putting together a large work stands in contrast to seventeenth-century technique, which favored long multi-sectional pieces that changed musical character for each segment of the text. The inner choral movements of *Nisi Dominus* ("Juravit Dominum" and "Dominus a dextris tuis") actually illustrate this technique, looking back to an older way of assembling a setting as a continuous string of connected segments that each respond to the changing text. The other movements heard here are each unified in character, or contain one big shift in tone to make a pointed contrast.

Composition in closed movements, each with a single distinct character, was an eighteenth-century principle, producing movements that each sought to move the affections of the listener in a particular way. In the psalm settings here, each movement treats a single verse (with the exception of "Dominus a dextris tuis... Judicabit in nationibus," which combines two). In the Mass setting, movements cover the three segments of the Kyrie ("Kyrie eleison," "Christe eleison," and "Kyrie eleison" again) or the paragraphs of the Gloria in a typical division by topic.

The works share other elements of musical structure as well. Each ends with voices in imitation of each other—segments of so-called counterpoint (note-against-note writing in multiple parts), with clear independence of each voice. This is true of the psalms, whose added text of praise ("Glory to..." known as a doxology); of the "Cum Sancto Spiritu" in the Gloria; and even of the third section of the Kyrie, an imitative piece. The use of this old-fashioned technique points to the longstanding association between church music and imitative counterpoint.

Also shared is the overwhelming predominance of ritornello forms—movements based on an opening instrumental passage called a ritornello ("little thing that returns"). The ritornello frames and articulates the vocal presentation of text, and is the basis of both the aria-like solo movements in these works and their opening choruses. In this kind of piece, the instruments establish a movement's character and affect (human emotional quality), and the ritornello is also the source of musical material for the voice. The ritornello aria was the standard unit of early eighteenth-century opera, there set to newly-written poetry. Here, in settings of psalm verses

and segments of the Mass text, aria-like movements are heard in large number in all the works on the program, both for solo voices and for chorus.

And these movements function in much the same way as in opera. The composer invents a ritornello of a particular character and bases a solo or choral number on it, presenting a musical reading of the text colored by music designed to move the listener's affections in a particular way. All of the texts here are in the second person ("you"), directed outwards; some opera arias work this way, but many are in the first person ("I"), directly expressing a character's emotions.

Both composers invoke particular kinds of solo numbers, particularly audible in their choices of instrumental scoring. Both the psalm verse "Beatus vir qui implevit desiderium" and the Gloria segment "Domine Deus, Rex coelestis" call for solo violin paired with a voice. A distinctive scoring that eliminates the otherwise ever-present basso continuo (called "bassetto" or "little bass") is heard in Handel's "Cum dederit delectis somnum" and "De torrente in via bibet" and Bach's "Qui tollis peccata mundi." And the works each display the full range of scoring from voice paired with just basso continuo to the full string ensemble.

The works also share a vocabulary of musical style. Most striking is Bach and Handel's invocation of the so-called "concitato genere," Claudio Monteverdi's invention for the musical expression of anger and warlike sentiments characterized by fast violin figuration and rapid-fire text declamation. This style saturates Handel's setting of Psalm 110, with its talk of enemies, troops, the day of God's wrath, heaping up of the dead, and the crushing of rulers. But it also

appears in Bach's "Gloria in excelsis," alternating with strongly contrasting material of a calm character. Bach draws an affective contrast between the phrases "Glory to God in the highest..." and "...and peace on earth" by juxtaposing very different kinds of music. He further switches between them to contrast "We praise you" (fast material) and "We adore you" (slow material), representing a particular interpretation of a familiar liturgical text.

Our two composers, born 100 miles from each other and working 600 miles and thirty years apart, writing for the liturgy of two different Christian confessions, both turned to the same musical resources. This is a reminder of how thoroughly Italian musical style came to dominate most of Europe in the early eighteenth century.

Daniel R. Melamed

Daniel R. Melamed teaches at Indiana University. His new book for general readers, *Listening to Bach: The Mass in B Minor and the Christmas Oratorio*, was published in 2018 by Oxford University Press.

J. S. Bach at a Glance



Johann Sebastian Bach (1685–1750) was born and spent his career in the German regions of Thuringia and Saxony, where his extended family worked as professional musicians. He held positions as a small-town organist, court musician, court music director, and city and church music director. He became renowned as a keyboard virtuoso, as an expert on organ building, and as a master of technical musical forms.

He self-published music for keyboard, edited the music in a hymnal, took students in performance and composition, dealt in keyboard instruments, directed a mixed amateur-professional musical organization, and accepted commissions for music at civic ceremonies. Late in his life he was appointed composer to the Saxon Electoral court and elected to an elite society of learned musicians. Four of his sons had significant musical careers, and his prominent students established the foundations of his reputation as one of the greatest composers in the European tradition.

Bach left compositions for organ, both practical liturgical works and music that brought the worlds of the concerto and chamber music to the instrument. He composed works for the harpsichord, including many sets of stylized dances in the French manner; collections of preludes and fugues; and pedagogical works. He wrote for small and large instrumental ensembles, including concertos for diverse instruments that embraced the new Italian style. And he assembled more abstract collections that explored the possibilities of fugue and canon.

Bach composed vocal-instrumental music for the Lutheran church, mostly during the later years he worked at the Weimar court (1711–1717) and while he was employed as Cantor of the St. Thomas School and City Music Director in Leipzig (1723–1750). He wrote between three and five annual cycles of weekly music for the Sundays and feasts of the church year, compositions now generally called "cantatas."

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These liturgical works combine scriptural texts, hymn stanzas, and newly-written religious poetry to explicate themes from seasonal scriptural readings. Settings of the poetic texts borrow their musical style from contemporary opera, cast as speech-like solo recitatives and as melodic solo arias designed to move the affections (emotions) of the listener.

For the liturgy he also composed settings of the story of Jesus' crucifixion known as passions, narrative settings of the Christmas and Easter stories, and settings of the "Kyrie eleison," "Gloria in excelsis Deo," and "Sanctus" sections of the Mass Ordinary and of the "Magnificat" canticle. At the very end of his life he compiled a complete setting of the Mass, now known as the Mass in B Minor, representing his mastery of a range of sacred musical styles.

Bach performed his church music with a small ensemble. He used singers in four vocal ranges (soprano, alto, tenor, and bass), employing them both as soloists and in combination as a chorus. His core instrumental ensemble consisted of upper strings (two lines for violin and one for viola), oboes, and a supporting bass-range group known as the basso continuo, typically played by cello, double bass, and organ or harpsichord. Some church works call for additional woodwind instruments (members of the oboe family, recorders, transverse flutes, bassoon), and festive pieces included trumpets or horns together with drums.

Although Bach's keyboard music was continuously cultivated after his lifetime, his church music fell out of use as it became musically and theologically outdated. It was revived in the early nineteenth century by amateur societies interested in great music of the past. From them we have inherited a performing tradition of this music by large ensembles—and our respect for Bach as the greatest composer of music for the Lutheran church.

Daniel R. Melamed

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Christmas Oratorio

Bach's Christmas Oratorio
 Saturday, December 11, 2021 7:00 p.m.
 Music Center at Strathmore

Music for the Soul

Polychoral Splendors of Venice & Northern Europe
 Sunday, March 20, 2022 4:00 p.m.
 Saint Sophia Greek Orthodox Cathedral

Concerti Virtuosi

Bach's Brandenburg Concerti
 Sunday, April 24, 2022 4:00 p.m.
 St. Paul's Lutheran Church

The Pinnacle of Passion

Bach's St. Matthew's Passion
 Sunday, March 21, 2021 7:00 p.m.
 St. Mark's Capitol Hill
 Sunday, March 22, 2022 4:00 p.m.
 St. Paul's Lutheran Church

The Chamber Series

Vocal Polyphony

Franco-Flemish composers of the 15th & 16th centuries

Fri., November 19, 2021 7:00p.m.
 Live! at 10th & G

Sat., November 20, 2021 7:00p.m.
 St. Paul's Episcopal Church

Violoncello da spalla

Bach's Cello Suites

Fri., February 25, 2022 at 7:00p.m.
 Live! at 10th & G

Sat., February 26, 2022 at 7:00p.m.
 St. Paul's Episcopal Church

Conceptio Gloriosae

Music for the Colonial Mexican & Bolivian Boroque

Fri. April 1, 2022 7:00p.m.
 Live! at 10th & G

Sat., April 2, 2022 7:00p.m.
 St. Paul's Episcopal Church

The Noontime Cantata Series

Mondays at St. Mark's Church on Capitol Hill at 12:10PM
 Tuesdays at Church of the Epiphany at 12:10PM

Cantata: *Wer sich selbst erhöhet, der soll erniedriget werden, BWV 47*

Organ Prelude: J.S. Bach, *Nun komm der Heiden Heiland*, BWV 659
 & *Wachet auf, ruft uns die Stimme*, BWV 645
 John Nothhaft, organist
 Mon. December 6 & Tues. December 7, 2021

Cantata: *Wiederstehe doch der Sünde, BWV 54*

Organ Prelude: J.S. Bach, *Prelude and Fugue in B Minor*, BWV 544
 Benjamin LaPrairie, organist
 Mon. February 28 & Tues. March 1, 2022

Cantata: *Erfreut euch, ihr Herzen, BWV 66*

Organ Prelude: J.S. Bach, *Fantasia and Fugue in C Minor*, BWV 537
 & *Chorale Prelude on An wasserflüssen Babylon*, BWV 635b
 Marvin Mills, organist
 Mon. April 4 & Tues. April 5, 2022

Cantata: *Herr Gott, dich loben alle wir, BWV 130*

Organ Prelude: N. Bruhns, *Praeludium in G Major*
 John Walthausen, organist
 Mon. May 2 & Tues. May 3, 2022

Washington Bach Consort Mission

The Washington Bach Consort shares the transformative power of music with the works of J.S. Bach 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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Visit our website by scanning the QR code
or at www.bachconsort.org/ways-to-donate, for more details.



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