



Sunday, March 19, 2023  
**The Music Center at Strathmore**  
5301 Tuckerman Lane  
North Bethesda, Maryland

**WASHINGTON BACH CONSORT**

*Dr. Dana T. Marsh, Artistic Director*



# PROGRAM

## *Messiah: an Oratorio*, HWV 56 (1753)

George Frideric Handel (1685–1759)

### Part I

1. Sinfonia (Overture)
- Scene I
  2. Accompagnato (tenor): *Comfort ye*
  3. Song (tenor): *Ev'ry valley*
  4. Chorus: *And the glory of the Lord*
- Scene II
  5. Accompagnato (bass): *Thus saith the Lord*
  6. Song (alto): *But who may abide*
  7. Chorus: *And he shall purify*
- Scene III
  8. Recitative (alto): *Behold, a virgin shall conceive*
  9. Song (alto & chorus): *O thou that tellest*
  10. Accompagnato (bass): *For behold, darkness*
- Scene I
  22. Chorus: *Behold the Lamb*
  23. Song (alto): *He was despised*
  24. Chorus: *Surely He hath borne our griefs*
  25. Chorus: *And with His stripes*
  26. Chorus: *All we, like sheep*
  27. Accompagnato (tenor): *All they that see Him*
  28. Chorus: *He trusted in God*
  29. Accompagnato (tenor): *Thy rebuke hath broken His heart*
  30. Song (tenor): *Behold and see*
- Scene II
  31. Accompagnato (soprano): *He was cut off*
  32. Song (soprano): *But Thou didst not leave*
- Scene III
  33. Chorus: *Lift up your heads*
- Scene I
  45. Song (soprano): *I know that my Redeemer liveth*
  46. Chorus: *Since by man came death*
- Scene II
  47. Accompagnato (bass): *Behold, I tell you a mystery*
  48. Song (bass): *The trumpet shall sound*

11. Song (bass): *The people that walked in darkness*
12. Chorus: *For unto us a child is born*
- Scene IV
  13. Pifa
  - 14a. Recitative (soprano): *There were shepherds*
  - b. Accompagnato (soprano): *And lo, the angel of the Lord*
  15. Recitative (soprano): *And the angel said unto them*
  16. Accomp. (soprano): *And suddenly there was with the angel*
  17. Chorus: *Glory to God*
- Scene V
  18. Song (soprano): *Rejoice greatly*
  19. Recitative (alto): *Then shall the eyes of the blind*
  20. Duet (soprano & alto): *He shall feed his flock*
  21. Chorus: *His yoke is easy*

### Part II

- Scene IV
  34. Recitative (tenor): *Unto which of the angels*
  35. Chorus: *Let all the angels*
- Scene V
  36. Song (alto): *Thou art gone up on high*
  37. Chorus: *The Lord gave the word*
  38. Song (soprano): *How beautiful are the feet*
  39. Chorus: *Their sound is gone out*
- Scene VI
  40. Song (bass): *Why do the nations*
  41. Chorus: *Let us break their bonds*
- Scene VII
  42. Recitative (tenor): *He that dwelleth in heaven*
  43. Song (tenor): *Thou shalt break them*
  44. Chorus: *Hallelujah*

### Part III

- Scene III
  49. Recitative (alto): *Then shall be brought to pass*
  50. Duet: (alto & tenor): *O death, where is thy sting?*
  51. Chorus: *But thanks be to God*
  52. Song (soprano): *If God be for us*
- Scene IV
  53. Chorus: *Worthy is the Lamb*

Sonya Headlam, *soprano*  
Patrick Dailey, *countertenor*

Dann Coakwell, *tenor*  
Jonathan Woody, *bass*

Dr. Dana T Marsh, *conductor*

Shannon & Jim Davis, Tamera Luzzatto, and Charles Reifel & Janie Kinney, *underwriters*



# MUSICIANS

Dr. Dana T. Marsh, *conductor*

## **Soprano**

Sonya Headlam, *soloist*  
Jaely Chamberlain Turner  
Laura Choi Stuart  
Crossley Hawn  
Sara MacKimmie  
Margot Rood

## **Alto/Countertenor**

Patrick Dailey, *soloist*  
Julie Bosworth  
Sarah Davis Issaekhouri  
Kristen Dubenion-Smith  
Derek Greten-Harrison  
Barbara Hollinshead

## **Tenor**

Dann Coakwell, *soloist*  
Aaron Cates  
David Evans  
Jason Rylander  
Andrew Sauvageau  
John Logan Wood

## **Bass**

Jonathan Woody, *soloist*  
Joshua Brown  
Karl Hempel  
Carter Sligh  
Gilbert Spencer  
Ross Tamaccio

## **Violin I**

Andrew Fouts  
Freya Creech  
Marlisa del Cid Woods  
Jude Ziliak  
Carmen Johnson-Pájaro

## **Violoncello**

John Moran  
Wade Davis

## **Oboe**

Sarah Schilling  
Sarah Weiner

## **Violone**

Jessica Powell Eig

## **Bassoon**

C. Keith Collins  
Kelsey Schilling

## **Violin II**

Natalie Rose Kress  
Gersh Chervinsky  
Leslie Nero  
Caroline Levy  
Caitlin Cribbs

## **Harpichord**

Paula Maust

## **Trumpet**

Josh Cohen  
Dillon Parker

## **Organ**

Patrick Merrill

## **Timpani**

Michelle Humphreys

## **Viola**

Risa Browder  
Scott McCormick  
Asa Zimmerman

## **Lute**

Dušan Balarin

## **Rehearsal Pianist**

Wei-Han Wu

## Part I

The prophecy and realisation of God's plan to redeem mankind by the coming of the Messiah

### 1. Sinfonia (Overture)

#### Scene I

Isaiah's prophecy of salvation

### 2. Accompagnato (tenor)

Comfort ye, comfort ye my people, saith your God.  
Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God.

### 3. Song (tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight and the rough places plain.

### 4. Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

#### Scene II

The prophecy of the coming of Messiah and the question, despite, of what this may portend for the World

### 5. Accompagnato (bass)

Thus saith the Lord, the Lord of hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land. And I will shake all nations; and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts.

### 6. Song (alto)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

### 7. Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

#### Scene III

The prophecy of the Virgin Birth

### 8. Recitative (alto)

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us.

### 9. Song (alto & chorus)

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God!

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

### 10. Accompagnato (bass)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

### 11. Song (bass)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

### 12. Chorus

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the mighty God, the Everlasting Father, the Prince of Peace.

#### Scene IV

The appearance of the Angels to the Shepherds

### 13. Pifa

### 14a. Recitative (soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.

### 14b. Accompagnato (soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

### 15. Recitative (soprano)

And the angel said unto them: "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord."

### 16. Accompagnato (soprano)

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

### 17. Chorus

"Glory to God in the highest, and peace on earth, good will towards men."

#### Scene V

Christ's redemptive miracles on earth

### 18. Song (soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen.

**19. Recitative (alto)**

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

**20. Duet (soprano & alto)**

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take his yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

**21. Chorus**

His yoke is easy, and His burden is light.

**Part II**

The accomplishment of redemption by the sacrifice of Christ, mankind's rejection of God's offer, and mankind's utter defeat when trying to oppose the power of the Almighty

**Scene I**

The redemptive sacrifice, the scourging, and the agony on the cross

**22. Chorus**

Behold the Lamb of God, that taketh away the sin of the world.

**23. Air (alto)**

He was despised and rejected of men, a man of sorrows and acquainted with grief.

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting.

**24. Chorus**

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

**25. Chorus**

And with His stripes we are healed.

**26. Chorus**

All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.

**27. Accompagnato (tenor)**

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

**28. Chorus**

"He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him."

**29. Accompagnato (tenor)**

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him.

**30. Song (tenor)**

Behold and see if there be any sorrow like unto His sorrow.

**Scene II:**

His sacrificial death, His passage through Hell, and Resurrection

**31. Accompagnato (soprano)**

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.

**32. Song (soprano)**

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

**Scene III**

His ascension

**33. Chorus**

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle. The Lord of Hosts, He is the King of Glory.

**Scene IV**

God discloses his identity in Heaven

**34. Recitative (tenor)**

Unto which of the angels said He at any time: "Thou art My Son, this day have I begotten Thee?"

**35. Chorus**

Let all the angels of God worship Him.

**Scene V**

Whitsun, the gift of tongues, the beginning of evangelism

**36. Song (alto)**

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them.

**37. Chorus**

The Lord gave the word; great was the company of the preachers.

**38. Song (soprano)**

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

### 39. Chorus

Their sound is gone out into all lands,  
and their words unto the ends of the world.

#### Scene VI

The world and its rulers reject the Gospel

### 40. Song (bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.

### 41. Chorus

Let us break their bonds asunder, and cast away their yokes  
from us.

#### Scene VII

God's Triumph

### 42. Recitative (tenor)

He that dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision.

### 43. Song (tenor)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

### 44. Chorus

Hallelujah: for the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

King of Kings, and Lord of Lords. Hallelujah!

## Part III

A Hymn of Thanksgiving for the final overthrow of Death

#### Scene I

The promise of bodily resurrection and redemption from  
Adam's fall

### 45. Song (soprano)

I know that my Redeemer liveth, and that He shall stand  
at the latter day upon the earth. And though worms destroy this  
body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first fruits of them that  
sleep.

### 46. Chorus

Since by man came death, by man came also the resurrection of  
the dead. For as in Adam all die, even so in Christ shall all be made  
alive.

#### Scene II

The Day of Judgment and general Resurrection

### 47. Accompagnato (bass)

Behold, I tell you a mystery; we shall not all sleep, but we shall  
all be changed in a moment, in the twinkling of an eye, at the last  
trumpet.

### 48. Song (bass)

The trumpet shall sound, and the dead shall be raised incorrupt-  
ible, and we shall be changed. For this corruptible must put on  
incorruption and this mortal must put on immortality.

#### Scene III

The victory over death and sin

### 49. Recitative (alto)

Then shall be brought to pass the saying that is written: "Death is  
swallowed up in victory."

### 50. Duet (alto & tenor)

O death, where is thy sting? O grave, where is thy victory?  
The sting of death is sin, and the strength of sin is the law.

### 51. Chorus

But thanks be to God, who giveth us the victory through our Lord  
Jesus Christ.

### 52. Song (soprano)

If God be for us, who can be against us?

Who shall lay anything to the charge of God's elect? It is God that  
justifieth, who is he that condemneth? It is Christ that died, yea  
rather, that is risen again, who is at the right hand of God, who  
makes intercession for us.

#### Scene IV

The glorification of the Messianic victim

### 53. Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God  
by His blood, to receive power, and riches, and wisdom,  
and strength, and honour, and glory, and blessing. Blessing and  
honour, glory and power, be unto Him that sitteth upon the  
throne, and unto the Lamb, for ever and ever. Amen.

# A Bach Ensemble Performs Handel

Daniel R. Melamed

It seems obvious today to compare Johann Sebastian Bach and George Frideric Handel. We can appreciate their births in the same year (1685) less than thirty miles apart; the close parallels in their training with famous organists (Handel with Friedrich Wilhelm Zachow, Bach with Georg Böhm and Dieterich Buxtehude); their reputations as keyboard virtuosos; their publishing of their own works; and the lasting influence of their vocal/instrumental compositions—Handel’s never having left the active repertory, and Bach’s through rediscovery and revival.

But the comparison of these two figures who dominate the telling of late Baroque music history goes back to their own time, and it started, in part, with the Bach family. The success of Handel’s career and the esthetic appeal of his music was more than evident to them and was reflected in their music-making and writing. The occasion of a *Messiah* performance by a Bach ensemble gives us the chance to look at Handel through the eyes of the Bachs.

A first perspective comes from a work by Handel that J.S. Bach knew. Bach owned a manuscript score, partly in his own hand, of a passion setting; we can also deduce that he must have had access to a second source as well. Bach inserted several arias from this work into a *St. Mark Passion* he performed in Leipzig in the late 1740s. The nature of the Handel work from which Bach borrowed is telling, and must have been significant to him. It was not the sort of passion that Bach himself composed, with narrative from one of the gospel accounts. Instead it was a setting of a more up-to-date libretto, and its modernity lay in its entirely poetic construction. Not only are the commentary movements (set as choruses, recitatives, and arias, just as in Bach’s *St. John* and *St. Matthew Passions*) poetic, so is the narrative. The librettist of the work paraphrased the four gospel accounts and turned them into expressive verse. The text covers the whole passion story but tends to focus attention on particular moments for their theological significance and emotional resonance. In this regard it is more episodic and reflective than a gospel narrative passion.

In fact Handel’s work was a setting of the first and best-known poetic passion libretto, a work by the theologian Barthold Heinrich Brockes, and was evidently composed for Hamburg. This context is important because Hamburg is where Handel had spent several years playing and eventually composing opera. What is more, Handel’s work found a

place among Brockes settings by three other musicians also famous for their association with opera in Hamburg: Reinhard Keiser, Georg Philipp Telemann, and Johann Mattheson. The compositions were not liturgical but rather devotional, presented outside the liturgy at the Hamburg Cathedral, an ecclesiastically independent church whose musical leadership was closely connected to the opera house. Handel’s passion setting thus clearly represented his place in the urban world of opera, and Bach certainly knew this in using its music.

In its devotional character, Handel’s Brockes Passion also bears comparison with his *Messiah* from thirty years later. *Messiah*’s texts are from scripture and the Book of Common Prayer, with no free poetry, but the oratorio shares with poetic passions a tendency to present emotionally-laden tableaux rather than a continuous dramatic narrative. In its status as a “sacred entertainment” and a socially acceptable opera substitute during Lent, *Messiah* was close to the devotional type represented by Handel’s poetic passion. This represented a very different sort of composition than the ones Bach produced, and it is unsurprising that he apparently needed to excerpt the work to make it musically useful to him. (Brockes’s passion poem was so popular that Bach and his anonymous librettist for the *St. John Passion* incorporated numerous aria texts in their gospel work, and his librettist Christian Friedrich Henrici based the poetry of the *St. Matthew Passion* on Brockes’s work as well.)

Handel also figured in the thinking of J.S. Bach’s second-oldest son, Carl Philipp Emanuel, who appears to have been very concerned with Handel’s reputation as he compiled an obituary and life sketch of his father together with Bach’s former student Johann Friedrich Agricola. Amidst the biographical details, anecdotes, praise, and lists of compositions in this long essay published in 1754, there is an interesting and somewhat defensive statement about Bach’s success and reputation. C.P.E. Bach and Agricola wrote: “But in general he [Bach] did not have the most brilliant good fortune, because he did not do what it requires, namely, roam the world over. Yet by connoisseurs and lovers of the art he was sufficiently honored.”

Bach’s honors were indeed many, including an appointment as court composer to the Elector in Dresden, a warm reception by King Frederick in Berlin, and an invited membership in a small society of musical intellectuals that included Handel,



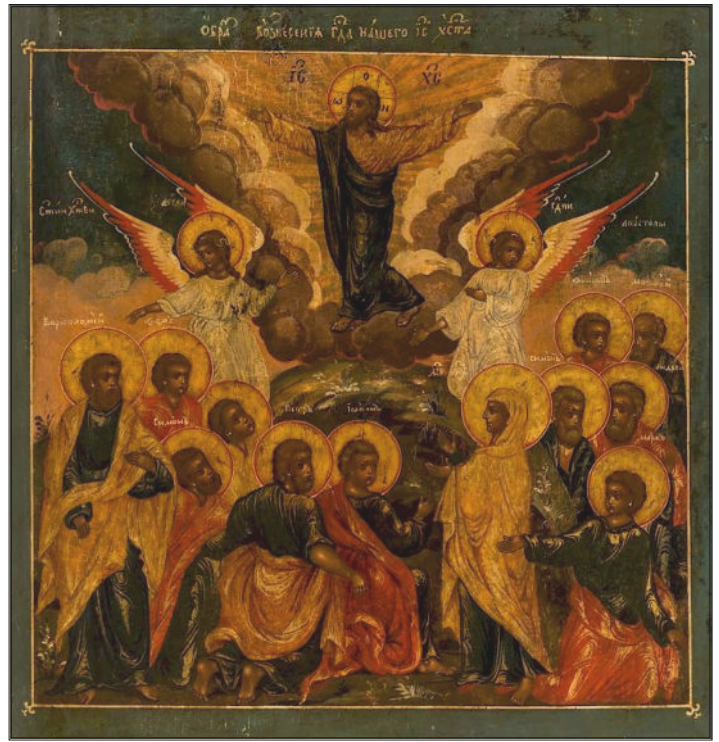
Telemann, and other famous musicians. But Philipp Emanuel was conscious that by the middle of the eighteenth century there were opportunities for a musician to garner real fame and to earn a significant fortune that his father had not partaken of.

The model was surely Handel. His upbringing and training had been in the tradition of the Lutheran church cantor, but he had attended university (which J.S. Bach never did). He had operas performed at the leading commercial houses of Italy, and worked for its greatest families and ecclesiastical figures during several years spent there. On his return to Germany he rose early to prominence in Hamburg, a great operatic center. He was appointed to the Electoral court in Hanover, and then—in an extraordinary stroke of luck after a move to England—saw his former employer in the House of Hanover ascend to the British throne, helping to cement Handel’s place in London and his undisputed dominance of opera there for several decades leading to fame, social status, and great wealth.

In writing of his father’s more modest public accomplishments, Carl Philipp Emanuel Bach must have been concerned that J.S. Bach, who never traveled far from the central Germany of his birth, would appear provincial in comparison and might be remembered that way. Even if he was, this was not the permanent lot of the Bach family, though. Carl Philipp Emanuel, for example, became famous and well off, largely by emulating the other most famous and successful musician of the time, his godfather Georg Philipp Telemann. And Handel’s career must have been a model for J.S. Bach’s youngest son Johann Christian, who after study with Carl Philipp Emanuel in Berlin composed operas in Italy and then moved to London, where he too rose to the top of the musical world.

C.P.E. Bach also made a striking comparison between J.S. Bach and Handel by musical means. The occasion was a 1786 benefit concert in Hamburg for a medical institution, an event similar to the first charity performance of *Messiah* in Dublin in 1742. The program was extraordinary:

- Introduction by Herr Kapellmeister Bach
- Credo or Nicene Creed, by the late Herr Johann Sebastian Bach
- Aria “I know that my redeemer liveth” by Handel [in German]
- Hallelujah by Handel
- Symphony by Herr Kapellmeister Bach
- Magnificat or canticle of Mary by Herr Kapellmeister Bach
- Heilig by Herr Kapellmeister Bach, with double choir



Emanuel appears to have been making two comparisons by his programming. The first is, of course, between Bach and Handel, whose works made up a first half that presented great music of the past. This was the relatively recent past, to be sure, but its music had already become historical. Handel was represented by the two most famous movements from *Messiah*, which was becoming well known in German-speaking lands; Mozart arranged the work for Baron Gottfried van Swieten (also a patron of C.P.E. Bach) in Vienna just a few years later.

Together with these *Messiah* movements Carl Philipp Emanuel presented the “Credo” of his father’s *Mass in B Minor* (preceded by a short instrumental introduction of his own composition). Its inclusion made an implicit argument that J.S. Bach’s accomplishments were as great as Handel’s, and that he was equally worthy of admiration. This was the first known performance of any part of the *Mass*, and C.P.E. significantly chose this context—a concert that featured Handel’s best-known music—in which to introduce it. Many people today might pick precisely these works to represent the two composers.

In this concert the younger Bach also put his own music up against these great works of the past. The second half displays him as a composer of up-to-date instrumental music (a symphony); of a liturgical work in a distinctly traditional vein (his *Magnificat*, a piece that had served as an unofficial and unsuccessful application for his father’s position in Leipzig); and of a particularly striking setting of the German *Sanctus*. The contrast of the two halves of the program strengthens the

## A Bach Ensemble Performs Handel (continued)

connection between J.S. Bach and Handel, because together the two older men represent musical history compared to the current music of Carl Philipp Emanuel.

Philipp Emanuel almost certainly chose his double-chorus “Heilig” setting, Wq 217, to end the program because it emulates precisely the kind of effects that made *Messiah*—and particularly the “Hallelujah” chorus—so successful. In these works both composers aim to invoke the sublime, an esthetic category beloved in the eighteenth century. The sublime was characterized by a sense of overwhelming awe, for example in the face of nature at its most powerful, or of God and God’s works. The musical effects that C.P.E. Bach cultivates in his “Heilig” are exactly those of the “Hallelujah” chorus: the sudden entrance of trumpet-and-drums fanfares, the juxtaposition of this celebratory music with learned counterpoint (in fugue-like imitation among the voices), powerful unison singing, and soaring solo trumpet writing. These features in both works were understood to evoke the sublime.

A remark about the “Hallelujah” chorus ascribed to Handel perfectly captures this: “I did think I did see all Heaven before

me and the great God Himself.” This is usually taken to be the composer’s affirmation of divine inspiration in the work’s composition, but it is more likely that Handel (or whoever attributed these words to him) instead referred to the ultimate sublime moment—the sudden revelation of God and heaven—in connection with the “Hallelujah” chorus. In programming his “Heilig,” Carl Philipp Emanuel Bach showed that he understood the sublime appeal of *Messiah* and its most famous piece. He probably also recognized that in the musical world of the late eighteenth century this feature resonated strongly, perhaps even more than his father’s music ever could. The idea that Bach’s music was also sublime would have to wait for later times. In 1742, 1786, and for many people today, that label belongs to Handel.

**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.

The image shows a page of handwritten musical notation for the 'Hallelujah' chorus. It consists of ten staves of music. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The text 'Hallelujah' is written across the bottom of the staves. At the bottom of the page, there is a page number '207' and a signature 'C. P. E. Bach' with the date '6. 1741.'

# 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



Soprano **Sonya Headlam** enjoys a vibrant career performing music that spans from the Baroque to the 21st century. She opened the 2022–2023 season with several notable solo debuts, including Handel’s *Messiah* with the Philadelphia Orchestra; Mozart and Bologne with Apollo’s *Fire* at Severance Hall; Beethoven’s *Symphony no. 9* with the North Carolina Symphony; Bach’s *Mass in B Minor* with the Grand Rapids Symphony; and Mozart’s *Exsultate Jubilate* with the New World Symphony, a concert that was included in *South Florida Classical Review’s* “Top Ten Performances of 2022.” Upcoming highlights include solo debuts with the Indianapolis Symphony Orchestra, the Milwaukee Symphony Orchestra, and the Repast Baroque Ensemble.

Sonya delights in collaborating with contemporary composers on projects like Sung Jin Hong’s *Kennst du das Land*, a piece she commissioned and performed in 2020; Tyshawn Sorey’s *Monochromatic Light (afterlight)*, which was directed by Peter Sellars and performed at the Park Avenue Armory with the Choir of Trinity Wall Street; Yaz Lancaster’s *Ouroboros*, produced by Beth Morrison Projects; and Julia Wolfe’s *Steel Hammer*, which was filmed for the Cal Performances at Home series and performed in 2022 at Carnegie Hall with the Bang on a Can All-Stars.

As a recitalist, Sonya has an affinity for art songs from the romantic period and is equally committed to introducing fresh musical idioms and little-known composers to audiences. Born of Jamaican parentage, she champions the music of her heritage, and she regularly performs and lectures on the life and music of the 18th-century writer and composer Ignatius Sancho. On the opera stage, Sonya’s favorite roles include Fiordiligi in Mozart’s *Così fan tutte* and Musetta in Puccini’s *La bohème*.

Sonya holds a Doctor of Musical Arts degree from Rutgers University’s Mason Gross School of the Arts, as well as bachelor’s and master’s degrees in music from Miami University of Ohio.



**Patrick Dailey** has been described as possessing “a powerful and elegant countertenor voice” (*Los Angeles Daily News*) and a “Vocal Standout” (*Boston Classical Review*). He has appeared with the Grand Rapids Symphony, Opera Memphis, Pacific Opera Project, Tête à Tête New Opera Festival (UK), Austin Baroque Orchestra, Shreveport Opera, Opera Louisiane, Woodhouse Opera Festival (UK), Il Festival de Ópera Barroca de Belo Horizonte (Brazil), among many others.

A versatile artist, Dailey is active in the baroque, new music, classical crossover, and musical theatre repertoires, as well as the full spectrum of music of the African Diaspora. In 2009, Dailey made his Kennedy Center debut in a finale duet with Aretha Franklin at the annual Let Freedom Ring MLK Celebration on the eve of President Obama’s inauguration. In 2017, he made his NYC cabaret debut at Subculture NYC at the invitation of Tony Award winning composer Jason Robert Brown. Dailey is featured in the documentary *Fatherhood* (Fuse TV), directed by London-based director Ben Gregor, and on recording projects from Louis York (*American Griots*), Adrian Dunn (*Redemption Live in Chicago* and *Emancipation, Act 1*), the Aeolians of Oakwood University, and Sir the Baptist’s Grammy Award-winning *Urban Hymnal*. Most recently, Dailey was featured on season 17 of *America’s Got Talent* with Metaphysic as the operatic singing voice of Terry Crews, in a performance Simon Cowell referred to as the “best of the series.”

During the 2021–2022 season, Dailey made debuts with Bourbon Baroque, Nashville Symphony, Gotham Early Music Scene, Chicago Philharmonic, and the Shenandoah Valley Bach Festival. His 2022–2023 season includes debuts and appearances with American Opera Projects, Auditorium Theatre Chicago, Handel Choir of Baltimore, The Thirteen, and Washington Bach Consort, as well as the world premiere of Hannibal Lokumbe’s *The Jonah People* with the Nashville Symphony.

A graduate of both Morgan State University and Boston University, Dailey is professor of voice at Tennessee State University, where he established the Big Blue Opera Initiatives, Tigre Opera Creation Lab, and the Harry T. Burleigh Spirituals Festival. Additionally, he is the founding director of the W. Crimm Singers and co-founder of the progressive historical performance ensemble Early Music City. Mr. Dailey serves on *Opera America’s* Learning and Leadership Council and as president of the International Florence Price Festival (Price Fest).



**Dann Coakwell**, tenor, has been praised as a “clear-voiced and eloquent... vivid storyteller” (*The New York Times*), with “a gorgeous lyric tenor that could threaten or caress on the turn of a dime” (*The Dallas Morning News*). He can be heard as a soloist on the Grammy-winning album *The Sacred Spirit of Russia* (Harmonia Mundi), Grammy-nominated *The Singing Guitar* (Delos), *Hope of Loving* (Delos), and *Considering Matthew Shepard* (Harmonia Mundi). He also appeared as a soloist in the critically acclaimed albums *Bruhns: Cantatas and Organ Works, Vol. 1* (BIS Records), led by Masaaki Suzuki; and *Mohammed Fairouz: Zabur* (Naxos), with the Indianapolis Symphonic Choir and Orchestra. He has performed as a soloist across Europe, Japan, and throughout the Americas, under renowned conductors such as Helmuth Rilling, Masaaki Suzuki, Monica Huggett, William Christie, María Guinand, Nicholas McGegan, Matthew Halls, Craig Hella Johnson, and the late John Scott.

Coakwell has performed at Carnegie Hall and Lincoln Center’s Alice Tully and David Geffen halls, as well as other prominent New York City venues, such as Saint Thomas Church Fifth Avenue and Trinity Church Wall Street. He has appeared as a soloist with acclaimed organizations such as Internationale Bachakademie Stuttgart in Germany, Bach Collegium Japan, Orquesta Sinfónica de Venezuela, Pacific Baroque Orchestra in Canada, Philharmonia Baroque Orchestra in San Francisco, Oregon Bach Festival, Portland and Indianapolis Baroque Orchestras, Dallas Bach Society, Conspirare, and the symphony orchestras of Orlando, Charlotte, Nashville, Indianapolis, Quad Cities, and Kansas City.

Specializing in the Evangelist and tenor roles of J.S. Bach, Coakwell frequently performs the composer’s major oratorios—*St. Matthew Passion*, *St. John Passion*, *Christmas Oratorio*, and *Mass in B minor*—as well as many of Bach’s cantatas. An enthusiast of Benjamin Britten, Coakwell has appeared in several productions of Britten’s *Canticles*, *Serenade for Tenor, Horn, and Strings* (one of which was at Carnegie Hall’s Zankel Hall), and *St. Nicolas*. Other prominent solo roles performed also include numerous



**Jonathan Woody** is a versatile and dynamic musician who maintains an active schedule as a performer and composer in New York and across North America. Cited by *The Washington Post* for singing “with resonance and clarity,” Woody is in demand as a bass-baritone soloist, appearing regularly with historically informed orchestras, including Boston Early Music Festival, Apollo’s Fire, Pacific MusicWorks, Bach Collegium San Diego, Trinity Baroque Orchestra, and New York Baroque Incorporated. In the 2021–2022 season, he served as Artistic Advisor for the Portland Baroque Orchestra, curating a program of 17th-century German music for voices and orchestra. An accomplished chamber musician, Woody often performs as a member of the Grammy-nominated Choir of Trinity Wall Street, where he has earned praise from *The New York Times* for his “charismatic” and “riveting” solos. He has also recently performed in collaboration with Kaleidocope Ensemble, Les Délices, Seraphic Fire, Byron Schenkman and Friends, and Tenet Vocal Artists.

Woody’s compositional voice blends 17th- and 18th-century inspiration with the minimalism and socially conscious subject matter of today. Since 2020, he has received commissions from Apollo’s Fire, the Choir of Trinity Wall Street, Chanticleer, the Handel and Haydn Society, the Cathedral Choral Society of Washington, DC, and the Five Boroughs Music Festival, among others. As a sought-after new music proponent, Jonathan has participated in premiere performances of several leading composers’ works, including Ted Hearne’s *The Source*, Ellen Reid’s *Prism* (2019 Pulitzer Prize winner), Missy Mazzoli’s *Breaking the Waves* (NYC premiere), and Du Yun’s *Angel’s Bone* (2017 Pulitzer Prize winner).

In recent seasons, Woody has appeared at the Staunton Music, Portland Bach, Carmel Bach, and Oregon Bach Festivals; the American Bach Soloists Academy; and the Aldeburgh Festival at Snape Maltings. He has also been seen on the operatic stages of Opera Lafayette, American Opera Projects, and Beth Morrison Projects. Woody can be heard on the Choir of Trinity Wall Street’s Grammy-nominated recording of *Israel in Egypt*, released in 2013 on the Musica Omnia label, as well as on Acronym’s *Cantica Obsoleta* (Olde Focus Recordings), Boston Early Music Festival’s *St. Matthew Passion* of J. Sebastiani (RadioBremen), New York Polyphony’s *Roma Aeterna* (BIS Records), and the Choir of Trinity Wall Street’s *Missa Gentis Humanae* (Musica Omnia).

Jonathan is committed to racial equity in the field of the performing arts, and currently serves on Early Music America’s Task Force for Inclusion, Diversity, Equity and Access. Presently living on traditional Lenape lands now known as Brooklyn, NY, he holds degrees from McGill University and the University of Maryland, College Park.

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#### Mass in B Minor

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Mondays at St. Mark's Capitol Hill (DC) at 12:10 p.m.

Tuesdays at Church of the Epiphany (DC) at 12:10 p.m.

#### ***Jesu, meine Freude, BWV 227***

Prelude & Fugue in A minor, BWV 543  
and Toccata in F major, BWV 157  
April 3 & 4, 2023

#### ***Jauchzet Gott, in allen Landen, BWV 51***

Prelude and Fugue in E minor, BWV 548  
May 1 & 2, 2023

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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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