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THE WASHINGTON BACH CONSORT Opens Season With World Premiere Of A New Song By Composer Trevor Weston

The Bach Consort's 2022–23 Director's Series opens September 18 at National Presbyterian Church with **A New Song | Mythologies Past and Present**, featuring a world premiere from composer Trevor Weston and J.S. Bach's *Geschwinde, ihr wirbelnden Winde*



(Washington D.C. August 29, 2022) The Washington Bach Consort led by Artistic Director, Dr. [Dana Marsh](#) opens its 45th season with the unveiling of a world premiere, and their first ever commission, from composer [Trevor Weston](#). **A New Song** finds period instruments and voices on a fresh canvas of creation, bringing together and transforming perspectives of musical past, present, and future. Completing the program will be J.S. Bach's dramatic secular cantata, *Geschwinde, geschwinde, ihr wirbelnden Winde*, BWV 201. The concert takes place on Sunday, September 18, 2022 at 4:00 PM at the [National Presbyterian Church](#) in Washington, D.C. For more information visit bachconsort.org.

A New Song marks the Bach Consort's first commission, and will be recorded along with Bach's *Dramma per Musica, Geschwinde, geschwinde, ihr wirbelnden Winde*, BWV 201 for release on the ACIS label in spring of 2023. "I am incredibly honored that my longtime friend and fantastic musician and scholar, Dana Marsh, asked me to compose a new work in response to Bach's Cantata 201," says Trevor Weston. "In graduate school, I performed in a

choir that presented early music with a period instrument orchestra. It always struck me that new innovative approaches to music lived in both contemporary music and early music ensembles. *A New Song* aspires to be entertaining and engaging like a Bach cantata. I did not want to write a new Bach cantata, but a work in my own voice reflecting what I have learned from Bach. My larger concern was to compose a piece that promotes thought through various musical movements using period instruments."

J.S. Bach's dramatic secular cantata, *Geschwinde, geschwinde, ihr wirbelnden Winde*, BWV 201 revolves around an episode in Ovid's *Metamorphoses* in which King Midas and the mountain god Tmolus judge a singing competition between Phoebus Apollo, playing the lyre, and Pan, playing his pipes, with text by Bach's frequent collaborator, poet Christian Friedrich Henrici. Six solo arias—presented in six different

keys, five musical meters, and five varying instrumental combinations—join with choral singing to complete the drama, which will be performed by **Sherezade Panthaki**, soprano as Momus; **Sarah Davis Issaekhouri**, alto as Mercury; **Jacob Perry, Jr.**, tenor as Tmolus; **Patrick Kilbride**, tenor as Midas; **Paul Max Tipton**, bass as Phoebus; and **Ian Pomerantz**, bass as Pan.

A New Song | Mythologies Past and Present is supported by generous gifts from the J. Reilly Lewis Legacy Fund, DC Commission on the Arts and Humanities, and the National Endowment for the Arts.

About the Artists

Founded in 1977 by the late Dr. J. Reilly Lewis, the **Washington Bach Consort** is a professional choral and orchestral ensemble based in Washington, DC, now led by Artistic Director, Dr. Dana Marsh. The Consort is committed to ensuring that current and future audiences experience the music of Johann Sebastian Bach and his contemporaries by performing the music of Bach and his contemporaries to the highest artistic standards, sharing the joy of Bach’s music by broadening audiences in the nation’s capital, nurturing the appreciation of Bach’s music through education and community outreach activities, and interpreting the music of Bach for audiences of today, thereby ensuring his legacy.

The Bach Consort is noted for its historically informed performances of 18th-century music on period instruments. As one of the DC area’s most critically acclaimed and nationally recognized performing arts organizations, the Consort has made regular appearances with the National Symphony Orchestra, Washington Performing Arts, and the Cathedral Choral Society. In addition, the Consort has appeared at numerous festivals and presented three European tours. Recordings include Bach’s complete motets, both J.S. and C.P.E. Bach’s Magnificats, the first American recording of the F major and G minor masses, and three solo soprano cantatas with opera luminary Elizabeth Futral. Furthermore, the Consort completed Bach’s entire 215-cantata cycle. In association with this monumental achievement, the Library of Congress welcomed the Washington Bach Consort performance recording and concert program archives into its permanent collection.

In August 2018, the Bach Consort welcomed Dana Marsh as its new Artistic Director. Acclaimed by *The Washington Post* as “a superb choral conductor, energetic and precise,” Marsh is an accomplished organist, vocalist, conductor and musicologist. He serves as Associate Professor of Music and Director of the Historical Performance Institute at Indiana University, where he has directed a broad range of performances and NPR broadcasts. Marsh succeeds founder, J. Reilly Lewis, who led the Washington Bach Consort for 39 years until his untimely passing in 2016.

In May 2019, the Council of the District of Columbia honored Washington Bach Consort in recognition of the 30th anniversary of the Consort’s free classical music performances. In their written proclamation, the Council cited the Consort’s musical mission to “enrich the quality of life” by “recognizing that not everyone is able to afford a regular subscription concert ticket” and celebrated the Consort’s attempt to “reach as many people as possible.” For further information please visit bachconsort.org

Trevor Weston’s music has been called a “gently syncopated marriage of intellect and feeling.” (Detroit Free Press) Weston’s honors include the George Ladd Prix de Paris from the University of California, Berkeley, the Arts and Letters Award in Music and a Goddard Lieberon Fellowship from the American Academy of Arts and Letters, and residencies from the Virginia Center for the Creative Arts, the MacDowell Colony and a residency with Castle of our Skins at the Longy School of Music. Weston co-authored with Olly Wilson, chapter 5 in the **Cambridge Companion to Duke Ellington**, “Duke Ellington as a Cultural Icon” published by Cambridge University Press. Weston’s work, **Juba for Strings** won the Sonori/New Orleans

Chamber Orchestra Composition Competition. Trevor Weston won the first **Emerging Black Composers Project** sponsored by the San Francisco Conservatory of Music and the San Francisco Symphony.

Weston's ***Flying Fish***, co-commissioned by Carnegie Hall for its 125 Commission Project and the American Composers Orchestra, was described as having, "...episodes of hurtling energy, the music certainly suggested wondrous aquatic feats. I was especially affected, though, by an extended slower, quizzical episode with pensive strings and plaintive chords." (New York Times). The Boston Landmarks Orchestra commissioned ***Griot Legacies*** for choir and orchestra, a work created with four innovative arrangements of African American Spirituals. ***Griot Legacies*** demonstrates Weston's "knack for piquant harmonies, evocative textures, and effective vocal writing." (Boston Globe) The Grammy-nominated Choir of Trinity Church Wall Street, under the direction of Julian Wachner, recorded Trevor Weston's choral works. The Bang on a Can All-Stars premiered Weston's composition ***Dig It***, commissioned by the group for the Ecstatic Music Festival in NYC.

A list of ensembles performing Trevor Weston's compositions include Roomful of Teeth, The Boston Children's Chorus, St. Thomas Church Fifth Avenue Choir, The Starling Chamber Orchestra, Mallarme Chamber Players, The Providence Singers, Chicago Sinfonietta, Seraphic Fire, The Tufts Chamber Chorus, Ensemble Pi, The Amernet String Quartet, The UC Berkeley Chamber Chorus, The Washington Chorus, Trilogy: An Opera Company, and The Manhattan Choral Ensemble. In addition to his creative work, Weston completed the re-orchestration of Florence Price's Piano Concerto for the Center for Black Music Research in 2010.

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