

DIRECTOR'S SERIES

Weihnachts-Oratorium, BWV 248

Laura Choi Stuart, Soprano

Robin T. Bier, Alto

James Reese, Tenor and Evangelist

Enrico Lagasca, Bass-Baritone

Saturday, December 11, 2021

The Music Center at Strathmore

5301 Tuckerman Lane

North Bethesda, Maryland

WASHINGTON BACH CONSORT

Dana Marsh, Artistic Director



THE CHRISTMAS STORY

Weihnachts Oratorium, BWV 248
Johann Sebastian Bach (1685–1750)

Laura Choi Stuart, *soprano*
Robin T. Bier, *alto*
James Reese, *tenor and Evangelist*
Enrico Lagasca, *bass-baritone*
Dana Marsh, *Conductor and Artistic Director*

Part I. On the first day of Christmas

Chorus
Evangelist
Recitative
Aria
Chorale
Evangelist
Chorale and Recitative
Aria
Chorale

Part II. On the second day of Christmas

Sinfonia
Evangelist
Chorale
Evangelist/Angel
Recitative
Aria
Evangelist
Chorale
Recitative
Aria
Evangelist/Chorus of Angels
Recitative
Chorale

— *Intermission* —

Part IV. On New Year's Day

Chorus
Evangelist
Recitative
Chorale and Recitative
Aria
Recitative and Chorale
Aria
Chorale

Part VI. On Epiphany

Chorus
Evangelist/Herod
Recitative
Aria
Evangelist
Recitative
Aria
Recitative
Chorale



Mary Ann Gardner, Stephen C. Wright & Thomas Woodruff,
Hope McGowan, and National Endowment for the Arts, underwriters



MUSICIANS

SOPRANO

Laura Choi Stuart, *soloist*
Katelyn G. Aungst
Susan Lewis Kavinski
Sara MacKimmie
Margot Rood
Kate Vetter Cain

ALTO/COUNTERTENOR

Robin T. Bier, *soloist*
Sarah Davis Issaekhouri
Derek Greten-Harrison
Barbara Hollinshead
Sylvia Leith
Meghan Miles Tuttle

TENOR

James Reese, *Evangelist & soloist*
Andrew Bearden Brown
David Evans
Patrick Kilbride
Matthew Loyal Smith
Robert Petillo
Jason Rylander

BASS

Enrico Lagasca, *soloist*
Joshua Michael Brown
Mark Duer
Karl Hempel
Edmund Milly
Jason Widney

FLUTE

Colin St-Martin
Kathryn Roth

OBOE, OBOE D'AMORE, OBOE DA CACCIA

Geoffrey Burgess
Margaret Owens
Fatma Daglar
Sarah Schilling

BASSOON

Anna Marsh

HORN

Brad Tatum
Kenneth Bell

TRUMPET

Josh Cohen
Jason Dovel
Dennis Anthony Ferry

TIMPANI

Michelle Humphreys

HARPSICHORD

Leon Schelhase

ORGAN

Adam Pearl

VIOLIN I

Andrew Fouts, *concertmaster*
Marlisa del Cid Woods
Gail Hernández Rosa
Natalie Rose Kress
Leslie Nero

VIOLIN II

Tatiana Chulochnikova
Chiara Fasani Stauffer
Caroline Levy
Annie Loud
David McCormick

VIOLA

Risa Browder
Marika Holmqvist
Scott McCormick
Marta Howard

VIOLONCELLO

John Moran
Wade Davis

VIOLONE

Jessica Powell Eig
Patricia Ann Neely

CONDUCTOR

Dana Marsh

Text & Translations

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

PART I

ORATORIUM welches die heilige Weyhnacht
über in beyden Haupt-Kirchen zu Leipzig
musiciret wurde. Anno 1734.

**Am 1sten Heil. Weyhnacht-Feyertage, frühe zu
St. Nicolai und nachmittage zu St. Thomæ.**

TUTTI

Jauchzet, frohlocket, auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des Herrschers verehren!

EVANGELIST

*Es begab sich aber zu der Zeit, daß ein Gebot von dem
Kaiser Augusto ausging, daß alle Welt geschätzt würde.
Und jedermann ging, daß er sich schätzen ließe, ein
jeglicher in seine Stadt. Da machte sich auch auf Joseph
aus Galiläa, aus der Stadt Nazareth, in das jüdische Land
zur Stadt David, die da heißet Bethlehem; darum, daß er
von dem Hause und Geschlechte David war, auf daß er
sich schätzen ließe mit Maria, seinem vertrauten Weibe,
die war schwanger. Und als sie daselbst waren, kam die
Zeit, daß sie gebären sollte.*

RECITATIV

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das Weinen,
Dein Wohl steigt hoch empor!

ARIA

Bereite dich, Zion, mit zärtlichen Trieben,
Den Schönsten, den Liebsten bald bei dir zu sehn!
Deine Wangen
Müssen heut viel schöner prangen,
Eile, den Bräutigam sehnlichst zu lieben!

ORATORIO that was performed musically over
the Christmas season in the two principal
churches in Leipzig. 1734.

**On the first day of Christmas, early at St.
Nicholas and in the afternoon at St. Thomas.**

ALL

Shout, exult, arise, praise the days [of Christmas],
Glorify what the Most High this day has done!
Leave off faintheartedness, ban lamenting;
Break forth into song, full of shouting and rejoicing!
Serve the Most High with glorious choirs;
Let us revere the ruler's name!

EVANGELIST

*But it happened at that time that a commandment went
out from the emperor Augustus that all the [Roman]
world be appraised. And everyone [from Judea] went,
that he might have himself appraised, each one to his
[ancestral] city. Then Joseph too made out to go up
from Galilee, from the city of Nazareth, into the Jewish
region to the city of David, which is called Bethlehem,
this, because he was of the house and lineage of David,
so that he might have himself appraised with Mary, his
betrothed wife, who was pregnant. And while they were
there, the time came that she should give birth.*

RECITATIVE

Now will my most beloved bridegroom,
Now will the champion from the tribe of David—
For the consolation, for the salvation of the earth—
At last be born.
Now will the star out of Jacob shine;
Its stream of light is already breaking forth.
Arise, Zion, and forsake weeping now;
Your well-being lifts on high!

ARIA

Make yourself ready, Zion, with tender desires,
To see the Most Handsome, the Most Beloved,
Soon at your side! This day your cheeks
Must sparkle much lovelier;
Hurry on, to love the Bridegroom most ardently!

TEXT & TRANSLATIONS *(continued)*

CHORAL

Wie soll ich dich empfangen
Und wie begegn' ich dir,
O aller Welt Verlangen,
O meiner Seelen Zier?
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei.

EVANGELIST

Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippe, denn sie hatten sonst keinen Raum in der Herberge.

CHORAL UND RECITATIV

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöh'n,
Die unser Heiland vor uns hegt?
Daß er unser sich erbarm,
Ja, wer vermag es einzusehen,
Wie ihn der Menschen Leid bewegt?
Und in dem Himmel mache reich,
Des Höchsten Sohn kömmt in die Welt,
Weil ihm ihr Heil so wohl gefällt,
Und seinen lieben Engeln gleich.
So will er selbst als Mensch geboren werden.
Kyrieleis.

ARIA

Großer Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muß in harten Krippen schlafen.

CHORAL

Ach mein herzliebes Jesulein,
Mach dir ein rein sanft Bettelein,
Zu ruhn in meines Herzens Schrein,
Daß ich nimmer vergesse dein!

CHORALE

How shall I receive you,
And how shall I meet you,
O desire of all the world,
O decoration of my soul?
O Jesus; Jesus, set
The torch next to me yourself,
So that whatever brings you enjoyment
May be manifest and known to me.

EVANGELIST

And she gave birth to her firstborn son and wrapped him in bands of cloth and laid him in a manger, for they otherwise had no space in the lodgings.

CHORALE AND RECITATIVE

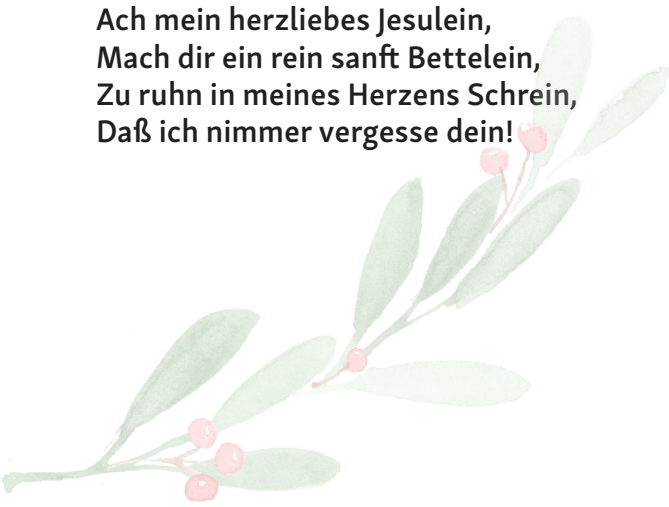
He has come on earth poor,
Who will properly extol the love
That our Savior feels for us?
That he might have mercy on us,
Indeed, who is capable of perceiving it,
How human suffering moves him?
And might make [us] rich, in heaven,
The Son of the Most High comes into the world
Because its salvation pleases him so well
And [might make us] equal to his dear angels.
That he himself wants to be born as man.
Lord have mercy.

ARIA

Great Lord, o mighty King,
Most beloved Savior, o how little
Do you regard the earth's splendor!
He, who upholds the entire world,
[Who] has created its splendor and decoration,
Must sleep in harsh mangers.

CHORALE

Oh my beloved little Jesus,
Make for yourself a perfectly soft little bed,
To rest in the shrine of my heart,
That I may never forget you!



PART II

Am 2. Heil. Weyhnachts-Feyertage. Frühe zu St.
Thomæ. Nachmittag zu St. Nicolai.

SINFONIA

EVANGELIST

*Und es waren Hirten in derselben Gegend auf dem Felde
bei den Hürden, die hüteten des Nachts ihre Herde. Und
siehe, des Herren Engel trat zu ihnen, und die Klarheit
des Herren leuchtet' um sie, und sie furchten sich sehr.*

CHORAL

**Brich an, o schönes Morgenlicht,
Und laß den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Daß dieses schwache Knäbelein
Soll unser Trost und Freude sein,
Dazu den Satan zwingen
Und letztlich Friede bringen!**

EVANGELIST

Und der Engel sprach zu ihnen

ENGEL

*Fürchtet euch nicht! Siehe, ich verkündige euch große
Freude, die allem Volke widerfahren wird; denn euch
ist heute der Heiland geboren, welcher ist Christus,
der Herr, in der Stadt David.*

RECITATIV

Was Gott dem Abraham verheißen,
Das läßt er nun dem Hirtenchor
Erfüllt erweisen.
Ein Hirt hat alles das zuvor
Von Gott erfahren müssen;
Und nun muß auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

ARIA

Frohe Hirten, eilt, ach eilet,
Eh ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn!
Geht, die Freude heißt zu schön,

On the second day of Christmas. Early at St.
Thomas. In the afternoon at St. Nicholas.

SINFONIA

EVANGELIST

*And there were in the same vicinity shepherds in the
field, by the live-stock pens; they guarded their flocks by
night. And look, the Angel of the Lord approached them,
and the radiance of the Lord lit up around them, and
they were very afraid.*

CHORALE

**Break out, o lovely morning light,
And let heaven dawn!
You shepherd folk, do not be alarmed;
For the angels tell you
That this weak little boy
Shall be our comfort and joy,
[Shal!] vanquish Satan, too,
And finally bring peace!**

EVANGELIST

And the angel said to them:

ANGEL

*Fear not! Look, I announce to you great joy, which will
come to all people; for to you this day is born in the city
of David the Savior, who is Christ, the Lord.*

RECITATIVE

What God had pledged to Abraham,
He now lets be shown to the chorus of shepherds
As fulfilled.
About all of this a shepherd [Abraham]
Had to hear from God beforehand; and now also a
Shepherd has to be the first to come to know the
deed—
What he [God] at that time had promised—
As fulfilled.

ARIA

Joyful shepherds, hurry, oh hurry,
Before you tarry too long;
Hurry, to see the pleasing child!
Go, the joy is all too lovely;

TEXT & TRANSLATIONS *(continued)*

Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

EVANGELIST

*Und das habt zum Zeichen: Ihr werdet finden das Kind
in Windeln gewickelt und in einer Krippe liegen.*

CHORAL

**Schaut hin, dort liegt im finstern Stall,
Des Herrschaft gehet überall.
Da Speise vormals sucht ein Rind,
Da ruhet itzt der Jungfrau'n Kind.**

RECITATIV

So geht denn hin, ihr Hirten, geht,
Daß ihr das Wunder seht!
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor:

ARIA

Schlafe, mein Liebster, genieße der Ruh,
Wache nach diesem vor aller Gedeihen!
Labe die Brust,
Empfinde die Lust,
Wo wir unser Herz erfreuen!

EVANGELIST

*Und alsobald war da bei dem Engel die Menge der
himmlischen Heerscharen, die lobten Gott und sprachen:*

CHOR DER ENGEL

*Ehre sei Gott in der Höhe und Friede auf Erden und den
Menschen ein Wohlgefallen.*

RECITATIV

So recht, ihr Engel, jauchzt und singet,
Daß es uns heut so schön gelinget!
Auf denn! Wir stimmen mit euch ein;
Uns kann es so wie euch erfreun.

Seek to gain the refinement [of this child];
Go and refresh your hearts and minds!

EVANGELIST

And take this for a sign: you will find the child
wrapped in
bands of cloth and lying in a manger.

CHORALE

**Look there, yonder in the dark stall lies he whose
Lordship ranges all over [to the ends of the earth].
Where once an ox sought food,
There now rests the Virgin's child.**

RECITATIVE

So go forth, then, you shepherds; go,
That you may see the marvel!
And should you find the Son of the Most High
Lying in a harsh manger,
Then sing for him by his cradle
—In a sweet tone
And with united choir—
This lullaby:

ARIA

Sleep, my Most Beloved, enjoy your rest,
Awake after this for the flourishing of all!
Refresh your breast,
Feel the delight
[There, in your rest], where we gladden our hearts!

EVANGELIST

*And immediately there was with the angel the
multitude of the heavenly legions, lauding God and
saying:*

CHORUS OF ANGELS

*May honor be to God on high, and peace on earth, and to
humankind [God's] great pleasure.*

RECITATIVE

Quite right, you angels: shout and sing
That for us this day has prospered so beautifully!
Arise then! We will join with you in song;
It can gladden us just like you.

TEXT & TRANSLATIONS *(continued)*

CHORAL

Wir singen dir in deinem Heer
Aus aller Kraft Lob, Preis und Ehr,
Daß du, o lang gewünschter Gast,
Dich nunmehr eingestellet hast.

CHORALE

We sing to you, amid your host,
With all our power, "laud, praise, and honor,"
That you, o long desired guest,
Have now presented yourself.

PART IV

**Aufs Fest der Beschneidung Christi. Frühe zu St.
Thomæ; Nachmittage zu St. Nicolai.**

**On the feast of the circumcision of Christ. Early at
St. Thomas; in the afternoon at St. Nicholas.**

TUTTI

Fallt mit Danken, fällt mit Loben
Vor des Höchsten Gnadenthron!
Gottes Sohn
Will der Erden
Heiland und Erlöser werden,
Gottes Sohn
Dämpft der Feinde Wut und Toben.

ALL

Bow with thanksgiving, bow with lauding
Before the Most High's Throne of Grace!
God's Son
Is willing to become the earth's
Savior and redeemer;
God's Son
Dampens the enemies' fury and rage.

EVANGELIST

*Und da acht Tage um waren, daß das Kind beschnitten
würde, da ward sein Name genennet Jesus, welcher
genennet war von dem Engel, ehe denn er im
Mutterleibe empfangen ward.*

EVANGELIST

*And as eight days were up, when the child would be
circumcised, his name was called Jesus, [the name he]
was called by the angel, before he was conceived in the
womb.*

RECITATIV UND CHORAL

Immanuel, o süßes Wort!
Mein Jesus heißt mein Hort,
Mein Jesus heißt mein Leben.
Mein Jesus hat sich mir ergeben;
Mein Jesus soll mir immerfort
Vor meinen Augen schweben.
Mein Jesus heißet meine Lust,
Mein Jesus labet Herz und Brust.
Komm! Ich will dich mit Lust umfassen,
Mein Herze soll dich nimmer lassen.
Ach, so nimm mich zu dir!

RECITATIVE AND CHORALE

"Emmanuel," O sweet word!
My Jesus is called "my refuge,"
My Jesus is called "my life."
My Jesus has submitted himself to me;
My Jesus shall evermore, to me,
Hover before my eyes.
My Jesus is called "my delight,"
My Jesus refreshes heart and breast.
Come! With delight I will embrace you,
My heart shall never leave you.
Oh, so take me to you!

**Jesu, du mein liebstes Leben,
Meiner Seelen Bräutigam,
Der du dich vor mich gegeben
An des bittern Kreuzes Stamm!**

**Jesus, you, my most beloved life,
My soul's bridegroom,
You who has given himself for me
On the beam of the bitter cross!**

Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach

Even in dying shall you be to me
The most beloved of all;
In need, danger, and affliction

TEXT & TRANSLATIONS *(continued)*

Seh ich dir sehnlichst nach.
Was jagte mir zuletzt der Tod für Grauen ein?
Mein Jesus! Wenn ich sterbe,
So weiß ich, daß ich nicht verderbe.
Dein Name steht in mir geschrieben,
Der hat des Todes Furcht vertrieben.

ARIA

Flößt, mein Heiland, flößt dein Namen Auch
den allerkleinsten Samen
Jenes strengen Schreckens ein?
Nein, du sagst ja selber nein;
Sollt ich nun das Sterben scheuen?
Nein, dein süßes Wort ist da!
Oder sollt ich mich erfreuen?
Ja, du Heiland sprichst selbst ja.

RECITATIV UND CHORAL

Wohlan, dein Name soll allein
In meinem Herzen sein!
So will ich dich entzückt nennen,
Wenn Brust und Herz zu dir vor Liebe brennen.
Doch, Liebster, sage mir:
Wie rühm ich dich, wie dank ich dir?

**Jesu, meine Freud und Wonne,
Meine Hoffnung, Schatz und Teil,
Mein Erlösung, Schmuck und Heil,
Hirt und König, Licht und Sonne,
Ach! wie soll ich würdiglich,
Mein Herr Jesu, preisen dich?**

ARIA

Ich will nur dir zu Ehren leben,
Mein Heiland, gib mir Kraft und Mut,
Daß es mein Herz recht eifrig tut!
Stärke mich,
Deine Gnade würdiglich
Und mit Danken zu erheben!

CHORAL

**Jesu richte mein Beginnen,
Jesus bleibe stets bei mir,
Jesus zäume mir die Sinnen,
Jesus sei nur mein Begier,
Jesus sei mir in Gedanken,
Jesu, lasse mich nicht wanken!**

I gaze after you most ardently.
How in the end might death [be able to] scare
Me with fright? My Jesus! When I die,
I know that then I will not be ruined.
Your name, inscribed within me,
Has driven out the fear of death.

ARIA

Is it, my Savior, is it [true] that your name instills
Even the very tiniest seed
of that stark horror [of the Day of Judgment]?
No, yes you yourself say, “no”;
Now shall I shy away from having to die?
No, your sweet word is there!
Or shall I rejoice?
Yes, you yourself, Savior, declare, “yes.”

RECITATIVE AND CHORALE

Well then, your name alone shall
Be in my heart!
These are what I, in a trance, will call you,
When [my] breast and heart burn with love for you.
But tell me, Most Beloved:
How may I glorify you, how may I thank you?

**Jesus, my joy and gladness,
My hope, treasure, and portion,
My redemption, adornment, and salvation,
Shepherd and king, light and sun,—
Oh!—how shall I worthily
Praise you, my lord Jesus?**

ARIA

For honor I will live only to you;
My Savior, give me power and courage,
That my heart will do it right zealously!
Strengthen me
To exalt your grace worthily
And with thanksgiving!

CHORALE

**May Jesus direct my embarking;
May Jesus remain with me ever;
May Jesus bridle my inclinations;
May Jesus only be my desire;
May Jesus be in the plans I devise;
Jesus, let me not waver!**

PART VI

Am Feste der Offenbarung Christi. Frühe zu St.
Thomæ. Nachmittag zu St. Nicolai.

TUTTI

Herr, wenn die stolzen Feinde schnauben,
So gib, daß wir im festen Glauben
Nach deiner Macht und Hülfe sehn!
Wir wollen dir allein vertrauen,
So können wir den scharfen Klauen
Des Feindes unversehrt entgehn.

EVANGELIST

*Da berief Herodes die Weisen heimlich und erlernet mit
Fleiß von ihnen, wenn der Stern erschienen wäre. Und
weist sie gen Bethlehem und sprach:*

HERODES

*Ziehet hin und forschet fleißig nach dem Kindlein, und
wenn ihr's findet, sagt mir's wieder, daß ich auch komme
und es anbet.*

RECITATIV

Du Falscher, suche nur den Herrn zu fällen,
Nimm alle falsche List,
Dem Heiland nachzustellen;
Der, dessen Kraft kein Mensch ermißt,
Bleibt doch in sichrer Hand.
Dein Herz, dein falsches Herz ist schon,
Nebst aller seiner List, des Höchsten Sohn,
Den du zu stürzen suchst, sehr wohl bekannt.

ARIA

Nur ein Wink von seinen Händen
Stürzt ohnmächtger Menschen Macht.
Hier wird alle Kraft verlacht!
Spricht der Höchste nur ein Wort,
Seiner Feinde Stolz zu enden,
O, so müssen sich sofort
Sterblicher Gedanken wenden.

On Epiphany. Early at St. Thomas. In the afternoon
at St. Nicholas.

ALL

Lord, when our insolent enemies snort,
Then grant that we in steadfast faith
Will look to your strength and salvation!
We want to put our trust in you alone,
So that we can escape
The enemy's sharp claws unharmed.

EVANGELIST

*Then Herod convened the wisemen secretly and sought
with diligence to learn from them when the star might
have appeared. And [he] directed them to Bethlehem,
saying:*

HEROD

*Set out and search diligently for the little child, and
when you find it, report this to me, so that I, too, may
come and worship it.*

RECITATIVE

You deceitful one, just try to bring down the Lord;
Use all your deceitful cunning
To have it in for the Savior;
He, whose power no human comprehends,
Remains nonetheless in safe hands.
Your heart, your deceitful heart,
With all its cunning, is already very well known
To the Son of the Most High, whom you seek to
overthrow.

ARIA

Just one signal from his hands
Overthrows the feeble strength of humankind.
Here all power is mocked!
The Most High has to utter just one word
To put a stop to the insolence of his enemies.
O, then the plans of mortals
Will have to be immediately cut short.

TEXT & TRANSLATIONS (continued)

EVANGELIST

Als sie nun den König gehöret hatten, zogen sie hin. Und siehe, der Stern, den sie im Morgenlande gesehen hatten, ging für ihnen hin, bis daß er kam und stund oben über, da das Kindlein war. Da sie den Stern sahen, wurden sie hoch erfreuet und gingen in das Haus und funden das Kindlein mit Maria, seiner Mutter, und fielen nieder und beteten es an und täten ihre Schätze auf und schenkten ihm Gold, Weihrauch und Myrrhen.

CHORAL

**Ich steh an deiner Krippen hier,
O Jesulein, mein Leben;
Ich komme, bring und schenke dir,
Was du mir hast gegeben.
Nimm hin, es ist mein Geist und Sinn,
Herz, Seel und Mut, nimm alles hin,
Und laß dir's wohlgefallen!**

EVANGELIST

Und Gott befahl ihnen im Traum, daß sie sich nicht sollten wieder zu Herodes lenken, und zogen durch einen andern Weg wieder in ihr Land.

RECITATIV

So geht! Genug, mein Schatz geht nicht von hier,
Er bleibet da bei mir;
Ich will ihn auch nicht von mir lassen.
Sein Arm wird mich aus Lieb
Mit sanftmutsvollem Trieb
Und größter Zärtlichkeit umfassen;
Er soll mein Bräutigam verbleiben,
Ich will ihm Brust und Herz verschreiben.
Ich weiß gewiß, er liebet mich,
Mein Herz liebt ihn auch inniglich
Und wird ihn ewig ehren.
Was könnte mich nun für ein Feind
Bei solchem Glück versehren!
Du, Jesu, bist und bleibst mein Freund;
Und werd ich ängstlich zu dir flehn:
Herr, hilf!, so laß mich Hülfe sehn!

ARIA

Nun mögt ihr stolzen Feinde schrecken;
Was könnt ihr mir für Furcht erwecken?
Mein Schatz, mein Hort ist hier bei mir!
Ihr mögt euch noch so grimmig stellen,

EVANGELIST

Having heard the king, then, they set out. And look: the star that they had seen in the Orient went forth before them, until, having come [to Bethlehem], it settled over [the place] where the little child was. When they saw the star, they became exceedingly glad and went into the house and found the little child with Mary its mother, and bowed down and worshiped it, and opened their treasures, giving it gold, frankincense, and myrrh.

CHORALE

**Here I stand at your manger,
O little Jesus, my Life;
I come to bring and give to you
What you have granted me.
Take this, it is my spirit and inclination,
Heart, soul and courage; take this all,
And let it please you greatly!**

EVANGELIST

And God commanded them in a dream that they should not direct themselves back to Herod, and [they] set off by another way back to their country.

RECITATIVE

So go! [It is] enough that my Treasure will not go
From here; he stays with me;
I will also not let him [free] from me.
His arm will embrace me out of love
With gentle desire
And greatest tenderness;
He shall remain my bridegroom;
I will entrust breast and heart to him.
I know for certain that he loves me;
My heart also loves him deeply
And will honor him eternally.
Now, at such good fortune, how could any enemy
Harm me!
You, Jesus, are and remain my friend;
And if I anxiously beseech you:
"Lord, save [me]!", then let me see salvation!

ARIA

Now you insolent enemies might horrify;
[Yet] how could you arouse any fear in me?
My Treasure, my Refuge is here with me!
You do still so like to feign being fierce;

TEXT & TRANSLATIONS (continued)

Droht nur, mich ganz und gar zu fällen,
Doch seht! mein Heiland wohnt hier.

RECITATIV

Was will der Höllen Schrecken nun,
Was will uns Welt und Sünde tun,
Da wir in Jesu Händen ruhn!

CHORAL

Nun seid ihr wohl gerochen
An eurer Feinde Schar,
Denn Christus hat zerbrochen,
Was euch zuwider war.
Tod, Teufel, Sünd und Hölle
Sind ganz und gar geschwächt;
Bei Gott hat seine Stelle
Das menschliche Geschlecht.

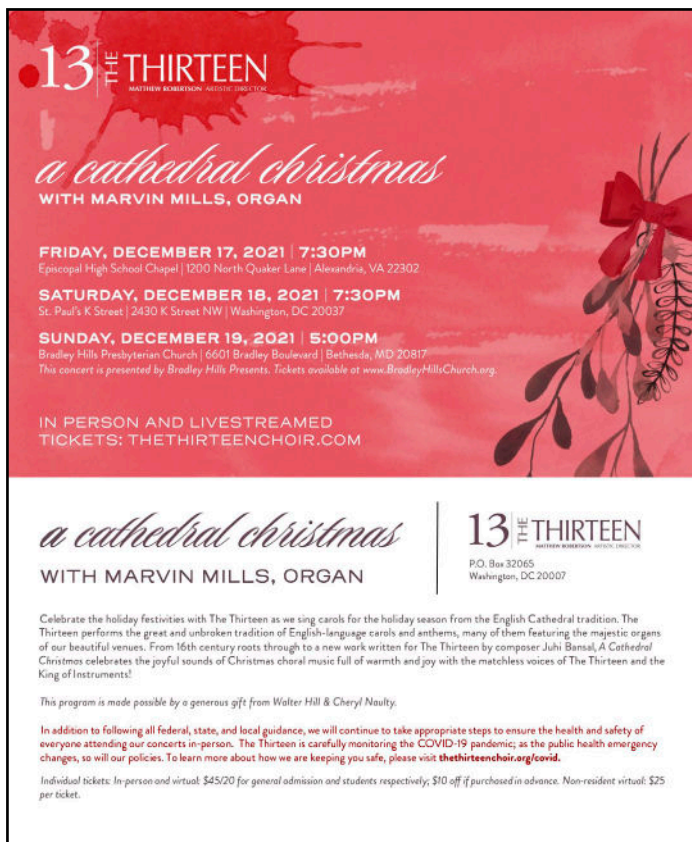
Just [go ahead and] threaten to bring me down
Completely; but look! My Savior dwells here.

RECITATIVE

What will the horrors of hell intend now,
What will World and Sin intend to do to us,
Since we rest in Jesus' hands!

CHORALE

Now you all are well avenged
Of your band of enemies,
For Christ has broken apart
What was against you.
Death, devil, sin, and hell
Are completely diminished;
The human family
Has its place by God.



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If you had been a member of the congregations of the St. Thomas or St. Nicholas Churches in Leipzig during the 1734–1735 Christmas season, you might have purchased a small booklet with the title “Oratorio that was performed musically over the Christmas season in the two principal churches in Leipzig.” This 24-page publication contained the text of the *Christmas Oratorio* written and compiled by an anonymous (and to date unidentified) librettist, and set to music by Johann Sebastian Bach.

The booklet fulfilled several functions. One was practical: to the extent that such publications generated a profit, those proceeds typically went to the music director, so Bach may have earned income from the sale of the libretto. Another was liturgical: with the printed text in hand, one could follow the words of the musical presentation of the Christmas story and its poetic elaboration. The large congregations of those churches could not reasonably expect to catch every word of the music performed vocally and instrumentally, especially because its poetry was newly written and heard for the first time in Bach's performances.

But printed texts like this also had a devotional function, meant to encourage reflection on a story of obviously central importance to the Lutheran believer. They did this by presenting both the gospel narrative in its familiar prose from Luke's account, and the poems and hymn stanzas written or chosen by the librettist as commentary. These non-gospel texts framed segments of the narrative (heard on six occasions across the twelve days of the Christmas observance) and interrupted it to comment on particular moments in the story. Both the framing numbers and the interpolations guided the reader of the libretto to particular understandings of the story and its theological significance.

The layout and typography of the original printed pages were designed to support this function. The words of gospel prose were presented in

relatively large type, clearly labeled “Evangelist” (or occasionally with the name of an interlocutor such as an angel or Herod). These scriptural verses were “run in”—that is, presented continuously and spanning the whole width of the page, just like these notes. Hymn stanzas (labeled “Chorale”) and new poetry (marked “Recitative” or “Aria”) were in distinct typefaces, presented as poetry with shorter lines and (in the case of arias) indented from the left margin. Their headings were actually “ARIA” in all capital letters, distinguishing them and pointing to their significance.

All this would have made it clear to you as a reader that the libretto consisted of a continuous narrative interrupted by other texts, encouraging you to read the nativity story in a way that dwelled on particular moments marked by interpolations of specific kinds. The opening poetic movement of each part of the oratorio provided a theological starting point for the day's scriptural passage and its elaboration. Owning a copy of the libretto would have encouraged guided meditation on the Christmas story outside the liturgy, but also fulfilled this function during the services in which the six parts of the *Christmas Oratorio* were performed.

And this is where Bach's compositional work came in. The words of the Evangelist are sung in a relatively neutral and declamatory manner, presenting the familiar story in a particularly intelligible way. These simple settings, uniform in their presentation across the entire oratorio, helped mark the gospel narrative as its foundation. The quoted hymn stanzas use melodies that would have been familiar to members of the congregation, and indeed the stanzas themselves, chosen from among the many that made up each complete hymn, were familiar as well. The focus here was on the words of the hymn and their relationship to the gospel texts they followed.

Reading Bach's *Christmas Oratorio* (continued)

That was true of the settings of the new poetry as well, but those movements went a step further. The poetic opening numbers and the interpolated new poems were set musically in ways that enhanced the librettist's theological guidance of the reader/listener. These most elaborate musical numbers did this by presenting the new poetry as declamatory recitatives, and as more lyrical solo, duet, and choral arias. These kinds of movements were meant to move the listener and contribute to the religious experience of the narrated nativity story. They not only conveyed the substance of the poetic words of commentary, but also clothed them in music designed to add an emotional dimension to the listener's experience.

The text and translation in this program reproduce many of the features of the 1734 print. Both the original German text and Michael Marissen's linguistically and theologically meticulous translation are laid out to make clear the distinction between gospel narrative (in italics and run in) and interpolated commentary. The commentary movements are labeled, as in the original print, with their kind (recitative, aria, chorale) and distinguished by type style, with chorales in boldface. And the parts of the oratorio, originally heard on distinct days and presenting distinct theological themes, are easily distinguished, all but one beginning with a framing opening number marked "Tutti" ("All"), as in the original.

This presentation of the oratorio's text gives you the opportunity of experiencing the *Christmas Oratorio* like an early eighteenth-century reader and listener, focusing on the librettist's interpretive construction and Bach's musical reinforcement of it. Part I of the oratorio provides a good example of how one might do this.

The work, for the first of the three days over which Christmas itself was celebrated, opens with a movement for all the voices and instruments—one

of those new poetic texts marked "Tutti". This piece, technically an aria for combined voices, presents themes meant to guide the emotional response of the listener to the beginning of the Christmas story. Its emphasis is on joy, both mentioning rejoicing and rejecting lamentation. (Note the explicitly emotional words.) It further expresses itself in sounding terms—shout, exult, song, choirs—urging audible praise.

Bach's setting reflects both elements. The joyful emotional character ("affect," in eighteenth-century terms) is expressed by conventional musical emblems of joy: the use of trumpets and drums, and a dance-like triple meter. Given the early eighteenth-century view that music like this acted directly on the listener's body to move the affections—to physically bring on an emotional state—a listener theoretically did not even need to read or hear the word "joy" to be made joyful; the characteristics of the music guaranteed it.

And the text's emphasis on sounding praise is reflected, of course, in the musical presentation itself. Bach provides a striking opening instrumental ritornello that singles out drums, strings, and then trumpets and drums, as if consciously pointing to each of the instruments and their sounds in turn. The effect would have been particularly striking to listeners at the time because Part I of the *Christmas Oratorio* would have been the first music heard since the start of Advent, as Leipzig observed a so-called "closed time" that prohibited most musical performance during that period.

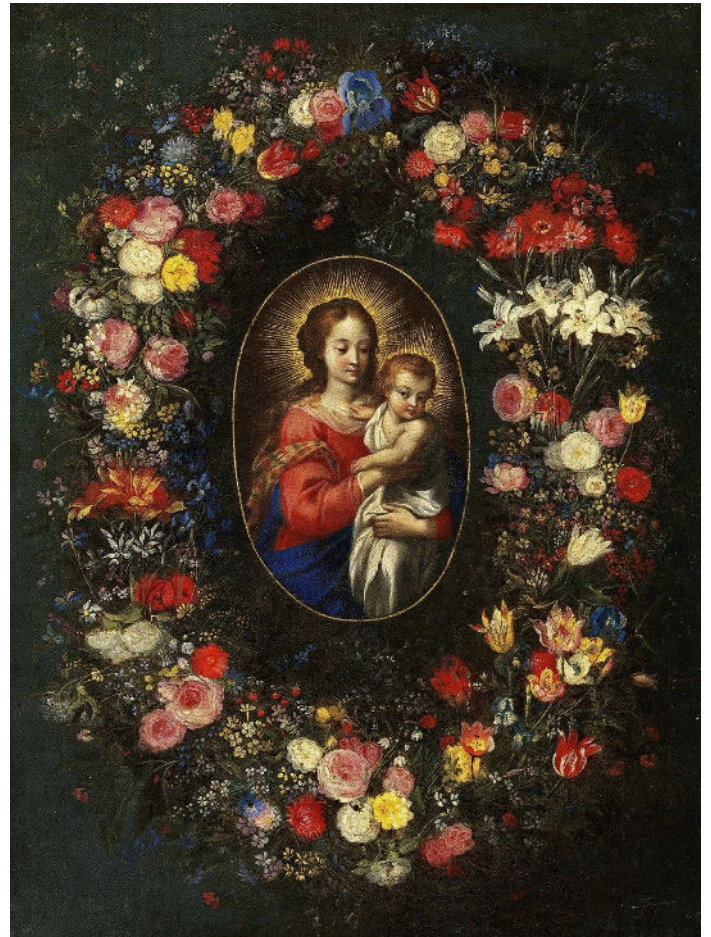
After the opening number, Part I continues with a passage of gospel narrative that sets the scene and leads up to the moment of Jesus's birth. Three movements of commentary follow, all oriented towards anticipation and preparation. A recitative elaborates on this anticipation, putting it in personal terms ("my most beloved bridegroom") and affective ones ("forsake weeping"). A gentle and gracious aria follows with a text ("Make yourself ready, Zion")

that takes up the themes of preparation and the marriage metaphor, and whose music evokes tenderness, an emotional state. Finally, a carefully selected hymn stanza asks "How shall I receive you?" bringing this first segment of Part I to an end.

Another passage of Evangelist narrative opens the second segment, it announces the birth and its circumstances. As in the first segment, three movements of commentary follow that elaborate on the themes of the gospel words and their emotional implications. The first is a recitative interwoven with lines of a well-known Christmas hymn stanza. Both the hymn and the new poetic text that expands on it refer to the humble condition of Jesus's birth and to his humanity. The aria that follows paradoxically exalts the tiny child as a great king, and equally paradoxically points to Jesus's rejection of earthly things just at the moment of his earthly appearance. Bach's musical setting of the aria text invokes royalty and earthly splendor by its solo trumpet and fanfares, even as the text speaks of the rejection of such things.

The chorale stanza that closes this part of the oratorio, drawn from another familiar Christmas hymn, once again contrasts the child in the manger with the splendor implied by trumpets and drums used in the musical setting. The overall result is a first part of the *Christmas Oratorio* that presents two passages of narrative and elaborates on their themes of anticipation, preparation, and the paradoxical lowly status of the newborn Jesus; and that evokes tenderness and splendor as emotional guides to the theological messages of the libretto.

The other parts of the oratorio draw on these same techniques. The gospel verses in Part II relate the role of shepherds in the nativity story, and almost every added text refers to them. Bach and his librettist musically recognize this by forgoing an opening chorus, instead beginning with an instrumental *sinfonia* that invokes both of the



eighteenth-century conventions for pastoral music: a lilting string tune (a stylized shepherds' dance called a *Siciliana*) and a woodwind melody with drones (a so-called *musette*, imitating bagpipes). The gospel reference to the manger prompts a series of reflections and an aria explicitly introduced as a lullaby. It invokes the Baroque convention of the sleep aria, with a sustained bass pitch and notes grouped in twos. And the introduction of the angels' words of praise ("May honor be to God on high"), along with its splendid setting, lead to a recitative that promises to join the angel chorus. The concluding hymn stanza of praise, performed by the entire ensemble and recalling the opening pastoral music, symbolically does exactly that.

Part IV is for New Year's Day, which was celebrated as the Feast of the Circumcision in honor of the eighth day of a Jewish boy's life. There are eighteenth-century musical works whose texts take up the ritual itself,

Reading Bach's *Christmas Oratorio* (continued)

but the *Christmas Oratorio* instead addresses Jesus's naming, a common alternative. It presents only one passage of gospel narrative immediately after the opening chorus of praise; the six movements that follow are all commentary. This is an extreme case, but a telling one, in demonstrating the importance of the interpretive element over the narrative one in the oratorio. The first four interpolations each explicitly invoke the name. The end of the fourth again raises the topic of praise, and the aria that follows is explicitly on that subject. Each line of the closing chorale stanza begins with the name "Jesus," referring to a tradition that it should be the first word spoken by a believer in the new year.

Part VI, for Epiphany, opens with a chorus about snarling enemies and about God's power, and these themes govern the entire part. First a gospel passage invokes Herod; then a responding recitative and aria both emphasize Herod's deceit and God's might. The narrated arrival of the wisemen at the manger with their gifts is answered by a chorale stanza that

reflects on the concept of a gift. The departure of the wisemen prompts a recitative and aria about Jesus, in contrast, metaphorically remaining. To close, an ensemble recitative and chorale once again invoke the topic of God's power introduced at the start of Part VI. The chorale stanza chosen for this final movement uses the same melody as the very first inserted chorale in Part I, and trumpets and drums musically link this last part to the first as well.

In the course of six parts heard over twelve days, as a reader of the *Christmas Oratorio* you would have experienced its move from the theme of anticipation to a celebration of the consequence of Jesus's birth for the believer. And as a listener to Bach's setting, you would have heard his music reinforcing those themes, guiding your emotional responses, and pointing you to a particular Lutheran understanding of the Christmas story. Equipped with a copy of the text, like a listener in 1734–1735, we can try something similar today.

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.



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 de Montréal, Cappella Romana, Magnificat (UK), 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 UK, he founded the ensemble *Musica Humana Oxford* (2001–2008), which toured the US 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 US and the UK (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 2008 Gramophone Award for Early Music.

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.



Meet the Artists



Hailed as “a lyric soprano of ravishing quality” by the Boston Globe, **Laura Choi Stuart’s** solo appearances this season include a return to *Messiah* at Washington National Cathedral, the premiere of Joseph Turrin’s *Equinox* with the New Orchestra of Washington, and a debut with Seraphic Fire as part of the 2022 Enlightenment Festival.

Recent season highlights include Mozart *Requiem* and Handel *Israel in Egypt* and *Messiah*, also at Washington National Cathedral; Brahms *Requiem* with the Washington Chorus; and Fauré *Requiem* with Choral Arts Society. In opera, she has appeared on the mainstage with Boston Lyric Opera, Opera Boston, Annapolis Opera, Lake George Opera, IN Series, and Opera North in roles including Musetta, Adina, Gilda, Pamina, and Frasquita, and in premieres of new American works with Washington National Opera as part of the American Opera Initiative.

Laura was honored for art song performance at both the 2010 and 2012 National Association of Teachers of Singing Artist Awards and as one of the 2009 Art Song Discovery Series winners for the Vocal Arts Society.

Laura is proud to serve as Head of Vocal Studies at Washington National Cathedral and shares online voice education for adult singers at TheWeeklyWarmUp.com. She received her training at the Santa Fe Opera Apprentice Program for Singers, Opera North, and Berkshire Opera, as well as New England Conservatory and Dartmouth College.



Praised for her “inimitable, resonant contralto” (*Phindie*), “particularly moving singing” (*Cleveland Classical*), and “mysterious, dark hue and sauntering presence” (*San Francisco Classical Voice*), **Robin T. Bier** enjoys a varied career of solo and ensemble singing with an emphasis on the music of the Renaissance, Baroque, and present day.

Her appearances as a concert soloist include ensembles such as American Bach Soloists, Sarasota Orchestra, Bach Festival of Philadelphia, Cantata Collective, English Symphony Orchestra, and Yorkshire Baroque Soloists. As an ensemble member she has sung with the Choir of Trinity Wall Street, Everlasting Voices, Clarion, Musica Secreta, I Fagiolini, Apollo’s Fire, the Ebor Singers, Ensemble VIII, and the chorus of Opera Philadelphia, to name a few. In 2013, she became the first woman to sing with the Lay Clerks of Ripon Cathedral.

Robin is co-director of the solo-voice early music ensemble Les Canards Chantants, with whom she has collaborated with ACRONYM, Parthenia Viol Consort, Pellingman’s Saraband, and the Folger Consort, and garnered praise for “finely tuned vocals, robust singing, emotional flexibility, and sense of adventure” (*Broad Street Review*), and “brilliant and moving programming” (*Early Music America*).

Originally from Alaska, Robin attended the Oberlin College and Conservatory of Music, where she entered as a pianist and departed as a singer with two bachelor’s degrees: one in voice performance and another in environmental studies. She earned her master’s in solo-voice ensemble singing and PhD in musicology from the University of York in England, during which process she suffered the unintended consequence of being frequently mistaken for a countertenor. Now based in Philadelphia, her daily activities include maintaining a private voice studio, coaching the Choristers at Bryn Athyn Cathedral, and prowling the trails of the Pennypack Nature Preserve with her husband, Graham, and son, Roland.



Filipino-American bass-baritone **Enrico Lagasca** is enjoying a career as a soloist and chorister across America with repertoire from early to contemporary music. The 2020–2021 season’s solo highlights include Handel *Messiah* at Carnegie Hall with Musica Sacra, Purcell *Ode to Queen Mary* with the English Concert, *Fairy Queen* with IN Series, Haydn *Lord Nelson Mass* with St. George’s Choral Society, Bach *Mass in B Minor* with Voices of Ascension von Bingen, *Ordo Virtutum* with Seraphic Fire, and solos with the Baldwin Bach Festival, among others. Other solo highlights include Mendelssohn *Die erste Walpurgisnacht*, the US premiere of Jonathan Dove’s *Monster in the Maze*, Beethoven *Symphony No. 9*, Haydn *Creation*, Mozart *Requiem*, and Rossini *Petite messe solennelle* and *Stabat Mater*. Festival

appearances include the Salzburg Festival, Oregon Bach Festival, Virginia Arts Festival, Mostly Mozart Festival, and Bard Summerscape Festival.

As a professional chorister, he is regularly seen with the Choir of Trinity Wall Street and frequently sings with the Metropolitan Opera Chorus, Choir of St. Ignatius Loyola, Bach Choir of Holy Trinity Lutheran, Musica Sacra NY, Tenet Vocal Artists, Clarion Music Society, Santa Fe Desert Chorale, Bach Collegium San Diego, Conspirare, Spire, Skylark Vocal Ensemble, and Seraphic Fire, and in performances with the New York Philharmonic, Orchestra of St. Luke's, American Classical Orchestra, and Pacific Symphony, to name a few. He can be heard on recordings with the Philippine Madrigal Singers, ACRONYM, Bach Choir of Holy Trinity, Skylark Vocal Ensemble, Choir of Trinity Wall Street, American Symphony Orchestra, Conspirare, and the Santa Fe Desert Chorale. Enrico studied at the University of the Philippines and Mannes College of Music. He currently resides in New York City.



James T. Reese's singing has been praised for its "intensity and sensitivity... spirituality and eloquence." He is a frequently-sought tenor soloist with leading orchestras and ensembles throughout North America, including the American Bach Soloists, Philharmonia Baroque Orchestra, TENET Vocal Artists, Bourbon Baroque Orchestra, Lyric Fest, and the Gamut Bach Ensemble. This season, James will collaborate with pianist Daniel Overly in a concert-length recital of art song at the Philadelphia Chamber Music Society. He is also making debuts with the Washington Bach Consort, the Brooklyn Art Song Society, and New York's Musica Sacra.

James is a noted interpreter of Baroque music, giving performances both "splendid" (*San Francisco Chronicle*) and "captivating" (*Broad Street Review*). Following his Carnegie Hall solo debut in Bach's *Mass in B Minor* with the New York Choral Society, the *New York Classical Review* noted "the high, easy tenor of James Reese... floated beautifully on its own over the long, gentle lines of the Benedictus." An advocate for new music, James is a founding member of the Philadelphia vocal sextet Variant 6. He sings frequently with leading choruses and vocal ensembles, including The Crossing, Seraphic Fire, the Santa Fe Desert Chorale, and Gallicantus.

James is a graduate of Northwestern University Bienen School of Music, where he studied with Kurt R. Hansen, Alan Darling, and Donald Nally. He holds a masters degree from Yale University School of Music, where he studied with James Taylor at the Institute of Sacred Music. He lives in Philadelphia.



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 (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-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*.



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2021–2022 Season at a Glance

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Music for the Soul

Polychoral Splendors of Venice & Northern Europe

Sunday, March 20, 2022 4:00 p.m.

Saint Sophia Greek Orthodox Cathedral (DC)

Concerti Virtuosi

Bach's Brandenburg Concerti

Sunday, April 24, 2022 4:00 p.m.

St. Paul's Lutheran Church (DC)

The Pinnacle of Passion

Bach's St. Matthew Passion

Sunday, May 21, 2022 7:00 p.m.

St. Mark's Capitol Hill

Sunday, May 22, 2022 4:00 p.m.

St. Paul's Lutheran Church (DC)

THE CHAMBER SERIES

Violoncello da spalla

Bach's Cello Suites

Friday, February 25, 2022 at 7:00p.m.

Live! at 10th & G (DC)

Saturday, February 26, 2022 at 7:00p.m.

St. Paul's Episcopal Church (Alexandria, VA)

Conceptio Gloriosae

Music of the Colonial Mexican & Bolivian Baroque

Friday, April 1, 2022 7:00p.m.

Live! at 10th & G (DC)

Saturday, April 2, 2022 7:00p.m.

St. Paul's Episcopal Church (Alexandria, VA)

THE NOONTIME CANTATA SERIES

Mondays at St. Mark's Church on Capitol Hill (DC) at 12:10PM

Tuesdays at Church of the Epiphany (DC) at 12:10PM

Cantata: *Wiederstehe doch der Sünde, BWV 54*

Reginald Mobley, Guest Director

Organ Prelude: J.S. Bach, *Prelude and Fugue in B Minor, BWV 544*

Benjamin LaPrairie, organist

Monday, February 28 & Tuesday, 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

Monday, April 4 & Tuesday, April 5, 2022

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

Organ Prelude: N. Bruhns, *Praeludium in G Major*

John Walthausen, organist

Monday, May 2 & Tuesday, May 3, 2022



Washington Bach Consort

Mission

Founded in 1977 by Dr. J. Reilly Lewis, now led by Artistic Director, Dr. Dana 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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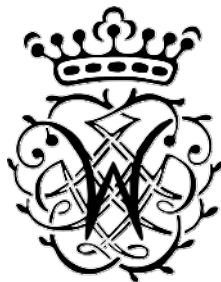
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