



**DIRECTOR'S SERIES**

# **ORPHEUS BRITANNICUS**

MUSIC OF HENRY PURCELL

Sunday, October 30, 2022  
National Presbyterian Church  
4101 Nebraska Ave NW  
Washington, DC

**WASHINGTON BACH CONSORT**  
*Dr. Dana T. Marsh, Artistic Director*





# ORPHEUS BRITANNICUS

MUSIC OF HENRY PURCELL

*Praise the Lord, O Jerusalem*, Z. 46

Henry Purcell (1659–1695)

*O sing unto the Lord*, Z. 34

*My heart is inditing*, Z. 30

Intermission

*Ode on St. Cecilia's Day* (1692), Z. 328

1. Symphony/Canzona
2. Hail! bright Cecilia
3. Hark! each Tree
4. 'Tis Nature's Voice
5. Soul of the World
6. Thou tun'st this World below
7. With that sublime celestial Lay
8. Wondrous Machine
9. The Airy Violin
10. In vain the Am'rous Flute and soft Guitar
11. The Fife and all the Harmony of War
12. Let these amongst themselves contest
13. Hail! bright Cecilia, Hail to thee!

Amy Nicole Broadbent, *soprano*  
Clifton Massey, *countertenor*  
Matthew Loyal Smith, *tenor*  
Jonathon Adams, *bass*  
Jason Widney, *bass*

Dr. Dana T. Marsh, *conductor and Artistic Director*

**Sally Wells** and **Dorothy B. Wexler**, *underwriters*

The Washington Bach Consort is grateful to present this program at National Presbyterian Church, which sits on the ancestral lands of the Nacotchtank (or Anacostans) and neighbors the ancestral lands of the Piscataway peoples.

# Musicians

## **Soprano**

Amy Nicole Broadbent, *soloist*  
Julie Bosworth  
Jaely Chamberlain Turner  
Alicia DePaolo  
Susan Lewis Kavinski  
Sara MacKimmie  
Margot Rood

## **Tenor**

Matthew Loyal Smith, *soloist*  
Ryan C. Connelly  
David Evans  
Patrick Kilbride  
Jacob Perry, Jr.  
Jason Rylander

## **Violin I**

Andrew Fouts, *concertmaster*  
Marika Holmqvist  
Gail Hernández Rosa  
Natalie Kress

## **Violin II**

Tatiana Chulochnikova  
Marlisa del Cid Woods  
Leslie Nero  
Freya Creech

## **Viola**

Risa Browder  
Scott McCormick  
Isaiah Chapman

## **Bass Violin**

John Moran  
Wade Davis  
Alexa Haynes-Pilon

## **Violone**

Jessica Powell Eig

## **Alto**

Clifton Massey, *soloist*  
Hannah Baslee  
Kristen Dubenion-Smith  
Barbara Hollinshead  
Sylvia Leith  
P. Lucy McVeigh

## **Bass**

Jonathon Adams, *soloist*  
Jason Widney, *soloist*  
Joshua Brown  
Ian Pomerantz  
David Rugger  
Ross Tamaccio

## **Oboe & Recorder**

Geoffrey Burgess  
Margaret Owens

## **Trumpet**

Josh Cohen  
Jason Dovel

## **Timpani**

Michelle Humphreys

## **Harpsichord & Organ**

Paula Maust

## **Lute & Theorbo**

William Simms

# Text

## **Praise the Lord, O Jerusalem**

Praise the Lord, O Jerusalem;  
Praise thy God, O Sion;  
For kings shall be thy nursing fathers,  
And queens thy nursing mothers.

As we have heard, so have we seen in the city of  
our God.  
God upholdeth the same forever.

Be Thou exalted, Lord, in Thine own strength:  
So we will sing and praise Thy power.  
Alleluja.

## **O sing unto the Lord**

O sing unto the Lord a new song. Alleluja.  
Sing unto the Lord all the whole earth. Alleluja.

Sing unto the Lord, sing and praise His name;  
Be telling of His salvation from day to day.

Declare His honour unto the heathen,  
And His wonders unto all the people.  
Glory and worship are before Him,  
Power and honour are in His sanctuary.

The Lord is great and cannot worthily be praised.  
He is more to be feared than all gods.  
As for all the gods of the heathen, they are but idols;  
but it is the Lord that made the heavens.

O worship the Lord in the beauty of holiness;  
Let the whole earth stand in awe of Him.

Tell it out among the heathen that the Lord is King,  
And that it is He who hath made the round world  
so sure that it cannot be moved,  
And how that He shall judge the people righteously.

Alleluja. Amen.

## **My heart is inditing**

My heart is inditing of a good matter:  
I speak of the things which I have made unto the King.  
At his right hand shall stand the Queen,  
All glorious within, her clothing is of wrought gold.

She shall be brought unto the King in raiment of  
needlework;  
The virgins that follow her shall bear her company.  
With joy and gladness shall they be brought,  
And shall enter into the King's palace.

Hearken, O daughter, consider, incline thy ear,  
Forget also thine own people and thy father's house.  
Instead of thy fathers thou shalt have children  
Whom thou may'st make princes in all lands.

Praise the Lord, O Jerusalem;  
Praise thy God, O Sion;  
For kings shall be thy nursing fathers,  
And their queens thy nursing mothers.

Alleluja. Amen.

## Text (continued)

### Ode on St. Cecilia's Day

1. [Symphony/Canzona]
2. Hail! bright Cecilia, hail!  
Feel every heart with Love of thee and thy  
Celestial Art,  
That thine and Music's sacred Love  
May make the British forest prove as famous as  
Dodona's vocal grove:
3. Hark each Tree its silence breaks,  
The Box and Fir to talk begin.  
Hark this in the sprightly Violin,  
That in the Flute distinctly speaks.  
'Twas Sympathy their list'ning Brethren drew,  
When to the Thracian lyre with Leafy Wings  
they flew.
4. 'Tis Nature's Voice; thro' all the wood of  
creatures understood:  
The Universal Tongue to none of all her num'rous  
Race unknown.  
From her it learnt the Mighty Art  
To court the Ear, or strike the Heart:  
At once the Passions to express and move;  
We hear, and straight we grieve or hate,  
Rejoice or Love: in Unseen chains it does the  
Fancy bind;  
At once it charms the sense and captivates  
the mind.
5. Soul of the World, inspired by thee,  
The jarring seeds of matter did agree,  
Thou didst the scatter'd atoms bind,  
Which by the laws of true proportion joined,  
Made up of various parts, one perfect harmony.
6. Thou tun'st this World below, the Spheres above,  
Who in Heav'nly round to their own Music move.
7. With that sublime celestial Lay,  
Can any Earthly sounds compare?  
If any Earthly music dare, the noble Organ may.  
Great Patroness of us and Harmony.  
From Heav'n its wondrous notes were giv'n,  
Cecilia oft convers'd with Heav'n.  
Some Angel of the Sacred Quire,  
Did with his breath the Pipes inspire,  
And of their Notes above the just resemblance gave,  
Brisk without Lightness, without dulness Grave.
8. Wondrous Machine, to thee Warbling Lute,  
Though us'd to conquest, must be forc'd to yield,  
With thee unable to dispute.
9. The Airy Violin and lofty Viol quit the Field;  
In vain they tune their speaking strings  
To court the cruel Fair, or praise Victorious Kings,  
Whilst all thy consecrated Lays are to more noble  
uses bent;  
And ev'ry grateful note to Heav'n repays the  
Melody it lent.
10. In vain the am'rous Flute and soft Guitar jointly  
labour  
To inspire wanton heat and loose desire.  
Whilst thy chaste Airs do gently move  
Seraphic Flames and Heav'nly Love.
11. The Fife and all the Harmony of War, in Vain attempt  
the Passions to Alarm,  
Which thy commanding sounds compose and  
charm.
12. Let these amongst themselves contest,  
Which can discharge its single duty best.  
Thou summ'st their diff'ring Graces up in one,  
And art a consort of them all within thyself alone.
13. Hail! bright Cecilia, Hail to thee!  
Great Patroness of us and Harmony.  
Who whilst among the choir above,  
Thou dost thy former skill improve,  
With raptures of light dost see  
Thy Fav'rite Art make up a part  
Of infinite Felicity.

Hail! bright Cecilia, Hail to thee!

# Henry Purcell: *Orpheus Britannicus*

by Dr. Dana T. Marsh

**...at once the Passions to express, and move;  
We hear, and straight we grieve or hate,  
Rejoice or Love...**

The above quotation, found in Nicholas Brady's libretto "Hail! Bright Cecilia," gives us—quite literally—the guiding principle followed by virtually every composer and performer of the Baroque. Every musical key-area, accidental, melodic contour, modulation, and motivic figure combined affectively to create a direct, immediate, and dramatic response in the listener. This aesthetic priority had been put variously into practice in adjacent disciplines across the arts: dance, architecture, painting, poetry, literature, and drama, as well as society's principal modes of communication, such as public speaking, politics, diplomacy, and governance.

Arguably, then, among the most treasured devices to include in a baroque composer's toolbox was an understanding and mastery of classical rhetoric in the tradition of the ancients—Aristotle (384–322 BCE), Cicero (106–43 BCE), and especially Quintilian (c.35–c.100 CE)—all aptly reinterpreted in 17th-century musical terms. The study of rhetoric had already been staple fare in grammar schools and universities throughout Europe for well over two centuries (and in varying forms since the Middle Ages). Every educated composer was exposed to it; in fact, it's no exaggeration to say that all individuals within learned society were enjoined to excel in the rhetorical arts. Without clear, demonstrated skill, one held little hope of significant advancement in professions where communication was critical.

Music theorists of the 17th century heavily borrowed from and relied on the ancient philosophers' classical "figures of speech," gesture and thought, publishing comprehensive musical glossaries for interested buyers. The first example, printed in 1604, was Joachim Burmeister's pathbreaking *Musica Poetica*. This is not to imply that a composer merely sat down with a rhetorical manual and cobbled "figures" together musically to fashion a compositional "speech."

However, Henry Purcell's voluminous repertory does offer its own truly exhaustive lexicon of rhetorical brilliance. It comes as no surprise, then, that he would become the first composer in England to master the dramatic genre *par excellence*: opera.

For all of Purcell's ultimate renown as "Britain's Orpheus," the England he met at birth would only two years later emerge from an artistic famine that had lasted for two decades under Oliver Cromwell's Puritan commonwealth. Theaters were closed, dancing prohibited, church organs silenced, and elaborate choral music removed from worship. Chapel musicians at court numbered only ten: eight men and two boys—probably the only such body of trained singers in the land at the time. England had been an eminent center of sacred music and choral singing for centuries, and although there were the odd periods of relative musical dearth during the religious Reformations of the 16th century, now the isle had become virtually mute.

Purcell's first years of childhood were probably harsh: he lost his father at age four and at age six he survived the great London plague, which killed over 100,000. Very fortunately for him, his father and uncle were Gentlemen of the Chapel Royal, musicians employed for King Charles II's private worship. When Purcell was five, he began music lessons with his uncle and by age seven was a treble chorister of the Chapel Royal. He evidently showed a great deal of talent early on; only a year later his first successful attempts at composition came to fruition. After his voice changed, he wasn't sent off into the provinces as an organist—the typical route that obliged most of his peers. He was instead apprenticed to his godfather, John Hingeston, curator of the king's instruments. The young Purcell regularly tuned the organ at Westminster Abbey, among a host of other responsibilities, which set him in regular contact with the finest musicians of the royal court and the church.

## Program Notes (continued)

In 1677, the 18-year-old Purcell was appointed composer for the King's Royal Violins, following Matthew Locke (ultimately modeled on the French court's Les Vingt-quatre violons du Roi). At 20, he was appointed organist at Westminster Abbey, succeeding his teacher John Blow, and by 1682 the organist of the Chapel Royal. Despite the heavy demands on his time from three coveted musical posts, Purcell composed over 100 anthems, 24 odes, a wealth of instrumental music (fantasias and sonatas), hundreds of songs and catches, as well as an extensive yield for the London theater: 40 plays, five "semi-operas," and the first English opera, *Dido and Aeneas*.

This afternoon's concert offers four of Purcell's finest large-scale works for voices and instruments, composed for occasions of state or special ecclesiastical feasts. Opening the program, the anthem *Praise the Lord, O Jerusalem* was composed in 1689 for the coronation of William III of Orange and Mary II. It was performed in Westminster Abbey at a ritual moment when the queen had been crowned and then was first seated next to the newly anointed and crowned king. An introductory symphony of deeply expressive solemnity sets the tone, with Purcell's superb string writing everywhere evident. A semi-chorus then introduces the text in the same vein, followed later by an animated section featuring a bass soloist beginning at the words, "Be Thou exalted, Lord, in Thine own strength," which then breaks away into a celebratory choral section, "so will we sing and praise Thy power," with the work concluding in a triple-meter surge of exuberant "Allelujas." The final coda, reverting to duple meter, gives us a very deliberate use of what music theorists called "false-" or "cross-relation," a wonderful and beloved dissonance—almost bluesy to modern ears—that brings the work to an exhilarating close.

Purcell's *O sing unto the Lord* was one of seven works commissioned in 1687–1688 by the Reverend John Gostling, a renowned *basso profundo* serving with Purcell as a Gentleman of the Chapel Royal. These anthems were written to display what must have been a dazzling vocal talent. The opening symphony gives us a rather compact imitation of Italian sonata

style. A duet for soprano and countertenor, "The Lord is great," is set above a three-bar ground bass. The exultant "Tell it out among the heathen" evinces an effective dialogue between bass soloist and the chorus and orchestra that sounds as if it could have influenced Handel—whom we know had carefully studied Purcell's anthems while developing his own familiarity with the English language and style upon arrival in London some 20 years later.

The anthem *My heart is inditing* was composed for the coronation of King James II in 1685. As the previous monarch Charles II had no heirs, his Catholic brother James acceded the throne. This marked another convulsive period in national politics. For English musicians at court, their livelihoods were diminished as James imported his players and singers from Italy, sparing no expense. As one might imagine, the coronation put on full display British musicians of the court to powerful effect. The Archbishop of Canterbury at the time, William Sancroft, probably penned the text for this work—the first time it was used in a coronation and a climactic moment immediately after the Queen's ceremonial crowning. It was the longest text devised historically for the ritual thus far, and Purcell created music in due proportion. (The abovementioned anthem, *Praise the Lord, O Jerusalem*, performed at the next coronation in 1689, was itself a truncated version of the same text.)

Purcell deploys a large choir in eight parts with a full string complement. The opening symphony, in French overture style, is one of the finest of its type, with an utterly beguiling harmonic language in its opening bars. The joyful fugue that follows again displays Purcell's writing at its idiomatic best, while the choir follows afterwards with a melody that paraphrases the fugal theme. A second more mysterious and restrained section, "She shall be brought unto the King in raiment of needlework," depicts the Queen's majesty, appearance, and retinue, before returning to an exuberant triple-metered section, "With joy and gladness shall they be brought, and shall enter into the King's palace." Another contemplative section, "Hearken, O daughter, consider," gives us some of Purcell's most thoughtful vocal writing. The final



## Program Notes (continued)

“Praise the Lord, O Jerusalem,” offers a crescendo of repeated Allelujas that provides a fitting conclusion to an epic work. *My heart is inditing* stands as perhaps Purcell’s most ambitious symphonic sacred anthem. Following the Cromwell interregnum, English composers established a new musical idiom in partnership with a literary genre known either as an “ode” or a “welcome” song. Purcell composed two dozen of these dedicatory works over a fifteen-year period (1680–1695). Four were devised expressly as Odes for St Cecilia’s Day, firstly in 1683 (“Welcome to all the pleasures”), and then from 1692 to 1694. “Hail! Bright Cecilia” continued a London tradition hosted annually by an aristocratic, high-society music lovers’ club, involving a lavish banquet and concert. Purcell had provided music for the inaugural outing in 1683. Shortly after the premiere of the 1692 celebrations, his friend and society member, Peter Motteux, provided a report in the society’s journal, opining that the new ode:

*...was admirably set to Music by Mr. Henry Purcell, and perform’d twice with universal applause, particularly the second Stanza, which was sung with incredible Graces by Mr. Purcell himself.*

Over the work’s entirety, librettist Nicholas Brady and composer Purcell jointly took on the obligatory aesthetic imperative (cited further above) to “move the passions” of the listener—and especially to extol music’s status as the utmost art through which to undertake that elevated imperative. Brady based his work in part on John Dryden’s 1687 eponymous example, which a composer no less than George Frideric Handel would set to music decades later in his *Ode for St Cecilia’s Day* of 1739.

The opening symphony must rank as one of Purcell’s finest examples, and it evidently met with sufficient praise for him to reuse it the following year to open his 1693 *Ode* for the same occasion, a setting of Nahum Tate’s “Celebrate this festival.” Musical forces in 1692 combine recorders, oboes, trumpets, and kettle drums with the default string band. The music deploys every possible mixture of instruments and voices, from an ecstatically massed ensemble to the most intimate possible groupings.

“Hark, each tree,” a duet for countertenor and bass, is scored for two solo violins, recorders, and continuo as a *sarabande* on a ground bass. “‘Tis Nature’s Voice” is a copiously embellished recitative/arioso, here presented with voice and theorbo (lute). This is as apt and eloquent an archetypal baroque “recitative” as a listener could hope to hear. “Wondrous Machine,” with its mechanically pulsating ground bass and peeling oboes gives the impression of cogs moving inexorably in a massive mechanical apparatus. “In vain the am’rous Flute and soft Guitar” is a vocal duet set above a bass passacaglia in the manner of a lament. The four chorus movements in this work find Purcell on top of his game—formally, contrapuntally, and rhetorically. Indeed, in every possible respect, the entire work proves to be a literary and musical *tour de force*.

# Dr. Dana T. 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.

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” (*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 U.K., 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 fifteen 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 Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum and Public Radio International.

# Meet the Artists



Born in amiskwaciwâskahikan (Edmonton, Canada), **Jonathon Adams** is an Indigenous (Cree-Métis) baritone. In concert, they have appeared as a soloist with Sigiswald Kuijken, Hans-Christoph Rademann, Helmut Rilling, Václav Luks, Ensemble BachPlus, Vox Luminis, il Gardellino, and B'Rock Orchestra at Opera-Ballet Flanders. In 2021 Jonathon was named the first ever artist-in-residence at Early Music Vancouver.

Future solo engagements include performances with Tafelmusik Baroque Orchestra under Masaaki Suzuki, Ricercar Consort and Collegium Vocale Gent, il Gardellino, Les Voix Humaines, Studio de musique ancienne de Montréal, Servir Antico, and Portland Baroque Orchestra. 2022 will see the world premiere of Adams's performance piece *nipahimiw* with Susie Napper and Catalina Vicens at venues across Canada. Jonathon is a featured soloist in the acclaimed film MESSIAH/COMPLEX produced by Against the Grain Theatre and Toronto Symphony Orchestra.

During 2020 and 2021 Jonathon held a fellowship with the Netherlands Bach Society. Jonathon was a core member of Amsterdam Baroque Orchestra & Choir for many years, appearing regularly with this ensemble around the world. Recent career highlights include a solo début at the Bruges Concertgebouw in Purcell's *Ode to St. Cecilia*, Bach cantatas at Snape Maltings Concert Hall, and concerts with Amsterdam Baroque in China, Japan, and at the Château de Versailles.

Jonathon is based in Canada and the Netherlands. They have attended Royal Academy of Music (London), Conservatorium van Amsterdam, and Victoria Conservatory of Music, where they studied with Nancy Argenta. Jonathon also studied privately with Dame Emma Kirkby and Edith Wiens, and with Rosemary Joshua and Olivier Lallouette at the Dutch National Opera Academy.



"With consummate poise, limpid clarity, and faultless intonation" (*Washington Classical Review*), soprano **Amy Nicole Broadbent** has garnered recognition as a vibrant and versatile musical force. Acclaimed for dynamic performances of oratorio, art song, opera, and chamber music, Amy has performed as a soloist for the Oregon Bach Festival, Staunton Music Festival, Bach Choir of Bethlehem, Washington National Cathedral, Washington Bach Consort, The Thirteen, Folger Consort, Reading Choral Society, Washington Master Chorale, and New Dominion Chorale.

Amy won first-place in the Audrey Rooney Bach Competition (Kentucky Bach Choir) and the National Society of Arts and Letters' Winston Voice Competition, and was a prizewinner for the Lyndon Woodside Oratorio-Solo Competition (New York Oratorio Society) at Carnegie Hall, the Annapolis Opera Competition, the Bach Vocal Competition for American Singers (Bach Choir of Bethlehem), and the Franco-American Grand Concours Vocal Competition. Using her Arts and Letters award, she studied in Weimar, Germany, appearing as Pamina in Mozart's *Die Zauberflöte*. Other operatic credits include: Sebastian (Scott Ordway's *The Outer Edge of Youth* [world premiere]), Papagena (*Die Zauberflöte*), Josephine (*H.M.S. Pinafore*), Elsie (*The Yeomen of the Guard*), Johanna (*Sweeney Todd*), and Ms. Jessel (*The Turn of the Screw*).

Amy is a founding member of vocal quartet The Polyphonists and has lent her voice to award-winning ensembles including The Crossing, True Concord, the Choir of Trinity Wall Street, Santa Fe Desert Chorale, The Thirteen, and the Choir of the Basilica of the National Shrine. She is the Assistant Conductor of the US Navy Sea Chanters. She holds degrees in both voice and conducting from the University of Maryland, and her teachers include Elizabeth Daniels, Gran Wilson, Carmen Balthrop, and Edward Maclary.

## Meet the Artists (continued)



Brooklyn based countertenor **Clifton Massey** was raised with a love of country and western, bluegrass, and other close-harmony singing in Dallas, Texas. Frequently sought as a soloist and collaborative musician, he has participated in the Ojai Festival, Tanglewood Music Festival, Oregon Bach Festival, and the Early Music Festivals of Berkeley, Bloomington, Utrecht, and Leipzig. A noted specialist in music of the Baroque period, he has appeared as soloist with early music luminaries including the Philharmonia Baroque Orchestra, American Bach Soloists, Trinity Baroque Orchestra, and American Classical Orchestra. He is an alumnus of the Grammy Award-winning group Chanticleer with whom he has performed hundreds of concerts worldwide.

NYC is home to many ensembles with whom he is grateful to make music, including TENET, Clarion Choir, Voices of Ascension, Musica Sacra, Bach Vespers at Holy Trinity Lutheran, and Trinity Wall Street, a vibrant urban church where he is a core member of the ensemble. Nationally, Clifton enjoys singing with Yale Choral Artists, True Concord, Les Canards Chantants, Bach Collegium San Diego, and Apollo's Fire. He holds a MMus degree from the Indiana University Historical Performance Institute, where he studied with Paul Elliott and Paul Hillier.

Upcoming projects include *Messiah* with Trinity Wall Street, a European tour with the English Consort, an album of medieval troubadour song with Concordian Dawn, and a celebration of George Crumb's *The River of Life: American Songbook I*.



**Matthew Loyal Smith** has been a frequent soloist with ensembles in the United States and Canada including the National Philharmonic, Choral Arts Society of Washington, Washington Chorus, City Choir of Washington, Folger Consort, Washington Bach Consort, Artek, Choralis, the Cathedral Choral Society, Washington Concert Opera, Choral Artists of Sarasota, Niagara Symphony Orchestra, the Pennsylvania Chamber Orchestra, and the Mendelssohn Club of Philadelphia.

Matthew's voice has been described as "vibrant," "heroic," and "refined" by *The Washington Post*, while the Philadelphia Inquirer remarked that he "clearly had something something personal to bring to the music."

Matthew's wide concert repertoire includes all of Bach's major works and many of his cantatas. Other highlights are his performances of Handel's *Messiah*, many works of Haydn and Mozart, recitals of art songs from Britten and Finzi, Rachmaninoff's *Vespers*, Monteverdi's *Vespers 1610*, Debussy's *L'enfant prodigue*, and numerous premieres of new compositions.

His operetta and operatic roles have included Kaspar in *Amahl and the Night Visitors*, the Mayor in *Albert Herring*, The Prologue in *The Turn of the Screw*, Nemorino in *L'elisir d'amore* (cover), Mozart in *Mozart and Salieri*, Torquemada in *L'heure Espagnol*, Frederic in *Pirates of Penzance*, and Baron Zsupàn in *Countess Maritza*.

Matthew studied voice with Beverley Rinaldi and Christine Anderson while earning a BMus in Voice from the Cleveland Institute of Music and a MMus in Opera from Temple University. He received the Carmel Bach Festival's Adams Fellowship for performance and study of the music of Bach. He has performed with the Metropolitan Opera Chorus and currently serves as a member of the US Army Chorus.

## Meet the Artists (continued)



Praised by the Washington Post as “velvety voiced”, bass-baritone **Jason Widney** is a versatile performer and pedagogue. A frequent oratorio soloist, he performs regularly with the Washington Bach Consort, having made solo appearances in the Noontime Cantata Series and both the *Saint John* and *Saint Matthew Passions*.

He has performed as a soloist in Bach’s *Christmas Oratorio* and the *Schütz Requiem* with New Dominion Chorale and the *St. Matthew Passion* with Bach in Baltimore. He has also appeared as a soloist with the Handel Choir of Baltimore in Vaughan William’s *Mass in G minor* and Handel’s *Messiah*, and with the Baltimore Symphony Orchestra in Nobuo Uematsu’s *Distant Worlds: the Music from Final Fantasy*.

Jason’s opera credits include Schaunard in Puccini’s *La Bohème*, Dancaïro in Bizet’s *Carmen*, and Wagner in Gounod’s *Faust* with the Baltimore Concert Opera; and Don Inigo in Ravel’s *L’Heure espagnole* with the Baltimore Opera Company. Jason also enjoys art song repertoire and is a frequent performer with Baltimore Musicales, as well as performing solo recitals. Jason is proud to sing in the choir of the Washington National Cathedral where he has performed solos in the Duruflé and Howells *Requiems* and Handel’s *Israel in Egypt*. Jason has performed with a number of chamber vocal ensembles including Cathedra, The Thirteen, Chantry, District 8, and the Bridge Ensemble.

In addition to performing, Jason enjoys a robust teaching career, serving on the faculties of Towson University and the University of Maryland Baltimore County.



**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*.

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## 2022–2023 Season at a Glance

### The Director's Series

#### **The Christmas Story**

##### ***Bach's Christmas Oratorio***

Saturday, December 10, 2022 at 7:00 p.m.  
Music Center at Strathmore

#### **Messiah**

##### ***The Greatest of Oratorios***

Sunday, March 19, 2023 at 4:00 p.m.  
Music Center at Strathmore

#### **Mass in B Minor**

##### ***The Foundation***

Sunday, April 30, 2023 at 4:00 p.m.  
National Presbyterian Church

### The Chamber Series

Fridays at Live! at 10th & G (DC) at 7:00 p.m.  
Saturdays at St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

#### **A Musical Odyssey**

##### ***The Goldberg Variations***

Friday, November 18, 2022  
Saturday, November 19, 2022

#### **Ciaconna**

##### ***Bach on the Solo Violin***

Friday, March 3, 2023  
Saturday, March 4, 2023

#### **Vocal Polyphony**

##### ***Thomaskantors and the German Motet***

Friday, March 31, 2023  
Saturday, April 1, 2023

### The Noontime Cantata Series

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.

The series is supported by generous gifts from the  
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#### **Cantata: *Ein feste Burg ist unser Gott, BWV 80***

Organ prelude: Prelude & Fugue in E-flat Major, BWV 552  
October 31 & November 1, 2022

#### **Cantata: *Christum, wir sollen loben Schon, BWV 121***

Organ prelude: Prelude & Fugue in C major, BWV 547  
December 5 & 6, 2022

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

Organ prelude: Prelude & Fugue in A minor, BWV 543,  
and Toccata in F Major, BuxWV 157  
April 3 & 4, 2023

#### **Cantata: *Auf, schmetternden Tönen, BWV 207a***

Organ prelude: Toccata, Adagio &  
Fugue in C major, BWV 564  
March 6 & 7, 2023

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

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

## Washington Bach Consort Mission

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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