



VOCAL POLYPHONY:  
**THOMASKANTORS**  
AND THE GERMAN MOTET

**Friday, March 31, 2023**

Live! at 10th & G

945 G Street NW, Washington, DC

**Saturday, April 1, 2023**

St. Paul's Episcopal Church

228 S. Pitt Street, Alexandria, VA

**WASHINGTON BACH  
CONSORT**

*Dr. Dana T. Marsh, Artistic Director*



# VOCAL POLYPHONY: THOMASKANTORS AND THE GERMAN MOTET

Friday, March 31, 2023 at 7:00 p.m. | Live! at 10th & G, Washington, DC  
Saturday, April 1, 2023 at 7:00 p.m. | St. Paul's Episcopal Church, Alexandria, VA

## PROGRAM

*Fontana d'Israel* (1623)

*Herr, laß meine Klage für dich kommen*  
*Zion spricht: "Der Herr hat mich verlassen"*

Johann Hermann Schein (1586–1630)

*Opella nova I* (1618)†

*An Wasserflüssen Babylon*

*Die mit tränen werden mit Freuden ernten*

*Die mit tränen, from Geistlich Chormusik* (1648), SWV 378

Heinrich Schütz (1585–1672)

†*Herr Gott dich loben alle wir*

J. H. Schein

*Ich bin jung gewesen, und alt worden*

*Drei schöne Ding sind, die beide Gott und Menschen wohlgefallen*

†*Aus tiefer Not schrei ich zu dir*

*Da Jakob vollendet hatte die Gebot an seine Kinder*

*Siehe an die Werk Gottes*

†*Ein feste Burg ist unser Gott*

*Ist nicht Ephraim mein teurer Sohn und mein trautes Kind?*

*Unser leben währet siebzig Jahr*

†*Komm, heiliger Geist, Herre Gott*

*Nun danket alle Gott*

*Approximately 70 minutes*

## MUSICIANS

### Soprano

Crossley Danielle Hawn  
Katelyn Grace Jackson  
Sara MacKimmie  
Margot Rood

### Alto

P. Lucy McVeigh  
Kristen Dubenion-Smith

### Tenor

Jacob Perry, Jr.  
Matthew Loyal Smith

### Bass

Edmund Milly  
Ross Tamaccio

### Organ

Adam Pearl

### Violone

Jessica Powell Eig

### Conductor

Dr. Dana T. Marsh

# TEXTS & TRANSLATIONS

Herr, laß meine Klage für dich kommen; unterweise mich nach deinem Wort, laß mein Flehen für dich kommen. Errette mich nach deinem Worte. Meine Lippen sollen loben, wenn du mich deine Rechte lehrest.

Zion spricht: "Der Herr hat mich verlassen, der Herr hat mein vergessen." Kann auch ein Weib ihres Kindeleins vergessen, daß sie sich nicht erbarme über den Sohn ihres Leibes? Und ob sie desselbigen vergesse, so will ich doch dein nicht vergessen. Siehe, in die Hände hab ich dich gezeichnet.

An Wasserflüssen Babylon,  
Da saßen wir mit Schmerzen;  
Als wir gedachten an Sion,  
Da weinten wir von Herzen;  
Wir hingen auf mit schwerem Mut  
Die Orgeln und die Harfen gut  
An ihre Bäume der Weiden,  
Die drinnen sind in ihrem Land,  
Da mußten wir viel Schmach und Schand  
Täglich von ihnen leiden.

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen und kommen mit Freuden und bringen ihre Garben.

Herr Gott, dich loben alle wir  
Und sollen billig danken dir  
Für dein Geschöpf der Engel schön,  
Die um dich schweb'n vor deinem Thron.

Ich bin jung gewesen, und alt worden; und habe noch nie gesehen, den Gerechten verlassen; oder seinen Samen nach Brot gehen. Bleibe fromm und halt dich recht. Denn solchem wirds zuletzt wohl gehen.

Drei schöne Dinge sind, die beide Gott und Menschen wohlgefallen, wenn Brüder eins sind; wenn die Nachbarn sich lieb haben; wenn Mann und Weib sich miteinander wohl begehnen.

Aus tiefer Not schrei ich zu dir,  
Herr Gott, erhöre mein Rufen;  
Dein gnädig Ohr neig her zu mir  
Und meiner Bitt sie öffne!  
Denn so du willst das sehen an,

Lord, let my cry come before you; give me understanding according to your word; let my supplication come before you; deliver me according to your word. May my lips praise [you], when you teach me your righteousness.  
(Psalm 119:169–171)

Zion says, "The Lord has forsaken me; the Lord has forgotten me." Can a mother even forget her baby and have no compassion for the son of her body? And though she may forget, I will not forget you. See, I have engraved you on my hands.  
(Isaiah 49:14–16)

By Babylon's rivers,  
There we sat with sorrows;  
As we thought of Zion,  
There we wept from the heart.  
We hung up, with heavy spirit,  
Our organs and our harps  
On its willows  
That are there in their land;  
There we had to suffer daily through them  
Much shame and disgrace.  
(attr. W. Dachstein, paraphrase of Psalm 137)

Those who sow with tears will reap with joy. They go out and weep and carry good seed, and return with joy and bring their sheaves.

(Psalm 126: 5–6)

Lord God, we all praise you  
And should fittingly thank you  
For your creation of the resplendent angels  
That hover around you, around your throne.  
(M. Luther, para. *Te Deum*)

I was young and have become old, and have never seen the righteous forsaken, or their children begging bread. Remain pious and conduct yourself righteously. For in the end it will go well for you.

(Psalm 37:25, 37)

There are three things that delight both God and humankind: agreement between brothers, friendship between neighbors, and when a wife and a husband live in harmony.

(Sirach 25:1–2)

In deep distress I cry to you,  
Lord God; hear my call.  
Incline your gracious ear to me,  
And open it to my plea.  
For if you would examine

---

Was Sünd und Unrecht ist getan,  
Wer kann, Herr, vor dir bleiben?

What sin and injustice has been done,  
Who can, Lord, stand before you?  
(M. Luther, para. Psalm 130)

Da Jakob vollendet hatte die Gebot an seine Kinder, tät er seine Füße zusammen aufs Bett und verschied und ward versammelt zu seinem Volk. Da fiel Joseph auf seines Vaters Angesicht und weinet über ihn und küsset ihn.

When Jacob had finished giving instructions to his children, he drew his feet together on the bed and departed and was gathered to his people. Then Joseph threw himself on his father's countenance and wept over him and kissed him.  
(Genesis 49:33–50:1)

Siehe an die Werk Gottes, den wer kann das schlecht machen das er krümmt? Am guten Tag sei guter Dinge, und den bösen Tag nimm auch für gut; den diesen schafft Gott neben jenem, daß der Mensch nicht wissen soll, was künftig ist.

Behold God's works; who can straighten what he has made crooked? On good days may there be good things; and take bad days for good as well; for God has made both this [kind] and that, so a person does not know what is in the future.  
(Ecclesiastes 7:13–14)

Ein feste Burg ist unser Gott,  
Ein gute Wehr und Waffen;  
Er hilft uns frei aus aller Not,  
Die uns itzt hat betroffen.  
Der alte böse Feind,  
Mit Ernst er's jetzt meint,  
Groß Macht und viel List  
Sein grausam Rüstung ist,  
Auf Erd ist nicht seinsgleichen.

A secure fortress is our God,  
A good defense and weaponry;  
He helps free us from every distress  
That has befallen us now.  
The ancient wicked enemy [Satan],  
He means it seriously now,  
Great power and much cunning  
Is his gruesome suit of armor;  
On earth there is not his equal.  
(M. Luther, para. Psalm 46)

Ist nicht Ephraim mein teurer Sohn und mein trautes Kind?  
Denn ich denk noch wohl daran, was ich ihm geredet habe;  
darum bricht mir mein Herz gegen ihn, dass ich mich sein erbarmen muss, spricht der Herr.

Is not Ephraim my dear son, and my beloved child? For I still think of what I said to him; therefore my heart breaks for him so that I must have mercy on him, says the Lord.  
(Jeremiah 31:20)

Unser Leben währet siebzig Jahr, und wenn es hoch kömmt so sind achtzig Jahr, und wenn es köstlich gewesen ist, so ist es Müh' und Arbeit gewesen. Denn es fehret schnell dahin als flögen wir davon.

Our life lasts seventy years, or, at most, eighty years and even when it passes sweetly so has it passed in toil and hardship. For they pass away quickly and we fly away.  
(Psalm 90:10)

Komm, Heiliger Geist, Herre Gott,  
Erfüll mit deiner Gnaden Gut  
Deiner Gläubigen Herz, Mut und Sinn,  
Dein' brünstig Lieb' entzünd' in ihn'n!  
O Herr, durch deines Lichtes Glast  
Zu dem Glauben versammelt hast  
Das Volk aus aller Welt Zungen;  
Das sei dir, Herr, zu Lob gesungen!  
Halleluja! Halleluja!

Come, Holy Spirit, Lord God,  
Fill the heart, courage, and conscience  
Of your faithful with the goodness of your grace;  
Kindle your ardent love in them.  
O Lord, through the splendor of your light  
[You] have gathered to faith  
Peoples from all corners of the world;  
For this, Lord, let you be sung praise.  
Hallelujah.  
(M. Luther, transl. *Veni Sancte Spiritus*)

Nu danket alle Gott, der große Ding tut an allen Enden, der uns von Mutterleibe an lebendig erhält und tut uns alles Guts. Er gebe uns ein fröhliches Herz und verleihe immerdar Friede zu unser Zeit in Israel, und daß seine Gnade stets bei uns bleib; Und erlöse uns so lange wir leben.

Now let all bless God, who does great things in every way; who upholds our lives from birth and deals well with all of us. May he give us a glad heart and forever grant peace in our time in Israel, and may his grace remain always with us; and may he deliver us as long as we live.  
(Sirach 50: 22–24)

# IN THE ITALIAN MANNER

By Daniel R. Melamed

The two best musical jobs in Lutheran Germany in the first half of the seventeenth century were arguably the court capellmeistership in Dresden and the city music directorship in Leipzig. In the year of publication of *Fontana d'Israel* (1623), from which most of the works on this program are drawn, the Dresden position was held by Heinrich Schütz. The Leipzig position, which went along with an appointment as cantor of the St. Thomas School, was occupied by Johann Hermann Schein, composer of the featured collection.

The two men were born within months of each other in two small towns within the Saxon orbit. Schütz outlived Schein by many years, but their surviving musical works, including many in overlapping genres, show each of them to have been working at the highest level of composition in German-speaking lands.

German-speaking, that is, with an eye to the south. The compositional models for northern composers in the first part of the seventeenth century came from Italy. Schütz was sent there twice by his patrons to study music and to learn new styles; Schein never had this opportunity but was clearly a devoted student of Italian music.

German composers imported three principal styles from Italy. One, not explicitly heard on this program, was the dramatic style of recitative and opera. (Schein is not known to have composed in this vein; much of Schütz's work in this style was probably contained in his lost opera *Daphne*, though the style does inform some pieces from his *Kleine geistliche Concerte*.)

The second was the legacy of the Italian madrigal repertory, a secular genre of text-responsive vocal settings of poetry. Schütz demonstrated his mastery of this type in a collection of Italian madrigals published in Venice (his Opus 1 [1611]) under the supervision of his teacher Giovanni Gabrieli. In the secular realm, Schein published a collection of German-language pieces, the *Hirten Lust* (1624), composed (as he advertised on the title page) in the "Madrigal-manner" and provided with an alternate Italian title, *Diletti pastorali*. The pieces in both composers' collections make equal use of their five voices; respond phrase by phrase to the meaning and emotional implications of their poetic texts; and provide an instrumental basso continuo line that merely follows the lowest-sounding voice.

The two composers also applied this approach to sacred texts. For Schütz, this is represented in his 1650 *Geistliche Chormusick*, a collection of text-responsive motets for five, six, or seven voices and an optional basso continuo. Schein's contribution was the *Israelis Brünlein*, described by the composer on its title page as containing "choice pithy [Biblical] dicta from the Old and New Testaments, for five or six voices together with basso continuo, in a particularly charming Italian madrigalian manner"—and headed, at the

top of the page, with an Italian version of the title: *Fontana d'Israel*.

The works heard on this program drawn from this collection are mostly characteristic in their choice of texts. Each sets a passage of scriptural prose, some from the Hebrew Testament (especially the book of psalms, but also from the books of Moses, the prophets, and the so-called writings), and two from the deuterocanonical Ecclesiasticus, also called Jesus Sirach. (Schein's full collection also includes settings of New Testament texts.)

The compositional approach is almost entirely uniform: Schein treats each phrase in its own musical setting, responding to the text in some way, whether in loose text illustration or in emotional character. The works begin in two distinct ways. In one, the vocal parts enter one by one in slow imitation, building up a texture of equally important musical lines. This is a clear reference to the inherited vocal polyphony of the sixteenth century but there is no missing the modern features of this later music, whether it comes in expressive melodic writing, poignant dissonance of a kind that was not a part of the earlier style, or surprising harmonies; or in the juxtaposing of slow-moving text settings with much faster speech-like declamation. This kind of beginning can be heard in "Herr, lass meine Klage," "Die mit Tränen säen," "Ich bin jung gewesen," and "Siehe an die Werk Gottes."

The other kind of opening involves multiple voices who begin together. These pieces start immediately with the kind of declamation that characterizes much of the collection, in which word accent and grammatical divisions dictate the setting (as opposed to the mostly musical considerations in the slow-moving imitative type).

Particularly important to composers of the time was the contrast of affects—human emotional states. Thus a text like "Die mit Tränen säen" ("Those who sow in tears will reap in joy") were particularly beloved precisely because they allowed the musical expression of this kind of contrast. Schein opens with a sinuous and chromatic setting of "Those who sow in tears," and contrasts it with a declamatory presentation of "will reap in joy." He imposes the same contrast on the next phrases, "They go out and weep and carry good seed, and return with joy." This program also offers Heinrich Schütz's setting of the same text from his *Geistliche Chormusick*, which goes one step further in alternating between opposing texts several times to emphasize the contrast.

The third Italian style imported by German musicians is represented by the four settings heard here from Schein's 1618 *Opella nova*, described by the composer as "sacred concertos in three, four, and five voices together with basso continuo composed upon Italian invention." The important word here is "concerto," understood to stand for a musical style in which one or more vocal or instrumental lines are presented over a foundational bass line. Unlike the motet/

madrigal style of *Fontana d'Israel*, the basso continuo is essential to the piece and frees the voices in some musical respects.

The four works from the *Opella nova* treat Lutheran hymns in little vocal concertos for two voices, typically presenting phrases from these chorales in imitation between the vocal lines. The organization is like that of the motets, moving

phrase by phrase through the text, with a cadence (musical arrival) at the end of each. But in these concertos (whose parallels are found in Schütz's *Kleine geistliche Concerte*) the two voices and basso continuo together present a complete musical texture, not needing a full complement of voices. Motets and concertos continued to be cultivated side by side, and German musicians never lost sight of their Italian origins.

#### Daniel R. Melamed

Dr. Daniel R. Melamed is professor of musicology at the Indiana University Jacobs School of Music. His book *Hearing Bach's Passions* (Oxford University Press), now in an updated paperback edition, is designed for general readers and discusses Bach's passions today against the background of their presentations in the eighteenth century. His most recent book, *Listening to Bach: the Mass in B Minor and the Christmas Oratorio* (Oxford), also for general readers, takes up issues of listening and is illustrated with many recorded examples.

## DR. DANA T. MARSH, ARTISTIC DIRECTOR



Dr. Dana T. 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" (*The New York Times*). He undertook Bach aria study with the Dutch bass-baritone Max Van Egmond in Amsterdam. He performed with the American Bach Soloists, Concert Royal, New York Collegium (under Gustav Leonhardt), Seattle Baroque Orchestra, Musica Angelica Baroque Orchestra, A Cappella Portuguesa, and the Brabant Ensemble. While pursuing doctoral research in the UK, Marsh sang for seven years as a soloist and regular member of the Choir of New College Oxford, joining in numerous collaborations with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra; involved in some 25 concert tours, recording 15 discs with New College Choir, one of which won the Gramophone Award for Early Music in 2008.

Marsh is Professor of Music and Director of the Historical Performance Institute at the Indiana University Jacobs School of Music. Previously, he taught early music history at both Oxford and Cambridge universities, additionally publishing original research and review articles through the scholarly presses of both institutions. Marsh is general editor of the Indiana University Press book series, *Historical Performance*, as well as an annual academic journal under the same name. He has written research and review articles for *Early Music* (OUP), *Early Music History*, and the *Journal of Ecclesiastical History* (CUP). He served as Assistant Director of Music and Director of Chapel Music at Girton College Cambridge, and more recently was Canon Organist and Director of Music at Christ Church Cathedral, Indianapolis. Marsh has also prepared ensembles of young singers for concert and recording engagements with the Los Angeles Philharmonic under Esa-Pekka Salonen and Antonio Pappano. He has recorded in various capacities for Acis, Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum and Public Radio International.

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# Bach's *Mass in B Minor*

National Presbyterian Church  
 Sunday, April 30 at 4 PM



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### The Director's Series

#### Mass in B Minor

#### The Foundation

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

### 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.

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

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

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

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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