DIRECTOR'S SERIES

Haydn Symphony No. 47
Bologne Violin Concerto No. 10
Mozart Requiem

CLASSICS OF PARIS & VIENNA

April 27, 2025
National Presbyterian Church
4101 Nebraska Avenue NW
Washington, DC

WASHINGTON BACH CONSORT
Dana Marsh, Artistic Director

PROGRAM

Symphony No. 47, Hob.I:47 — **Franz Joseph Haydn** (1732–1809)

[Allegro]
Un poco adagio, cantabile
Menuet al Roverso
Presto assai

Violin Concerto No. 10, Op. 11 (c.1777) — **Joseph Bologne** (1745–1799)

Allegro
Largo
Presto
Andrew Fouts, *violin*

*** * INTERMISSION * ***

Requiem in D Minor, K.626 — **Wolfgang Amadeus Mozart** (1756–1791)

Introit
Requiem aeternam

Kyrie

Sequence
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa

Offertory
Domine Jesu
Hostias

Sanctus
Sanctus
Osanna

Benedictus
Osanna

Agnus Dei

Communion

Heinz & Liselotte Nehring Stiftung and Hope P. McGowan, *underwriters*

MUSICIANS

CHORUS

Soprano
Laura Choi Stuart, *soloist*
Amy Broadbent
Julie Bosworth
Chelsea Helm
Sara MacKimmie
Margot Rood

Alto
Sylvia Leith, *soloist*
Rhianna Cockrell
Kristen Dubenion-Smith
Derek Greten-Harrison
Crossley Hawn
Roger O. Isaacs

Tenor
Matthew Hill, *soloist*
Ryan Connelly
David Evans
Opal Clyburn Miller
Rob Petillo
Steven Soph
John Logan Wood

Bass
Jonathon Adams, *soloist*
Joshua Brown
Mark Duer
Ian Pomerantz
Gilbert Spencer
Ross Tamaccio

ORCHESTRA

Violin I
Andrew Fouts, *concertmaster*
Freya Creech
Marika Holmqvist
Marlisa del Cid Woods

Violin II
Tatiana Chulochnikova
Jude Ziliak
Leslie Nero
Gersh Chervinsky

Viola
Risa Browder
Isaiah Chapman
Asa Zimmerman

Violoncello
John Moran
Wade Davis

Violone
Jessica Powell Eig

Organ
Adam Pearl

Oboe
Sarah Schilling
Sarah Weiner

Bassett Horn
Dominic Giardino
Ed Matthew

Bassoon
Anna Marsh
Stephanie Corwin

Horn
Bradley Tatum
Ken Bell

Trumpet
Josh Cohen
Dillon Parker

Trombone
Barry Bocaner
David Miller
David Searle

Timpani
Michelle Humphreys

Rehearsal Pianist
Edward Rothmel

Conductor
Dana Marsh, *artistic director*

NOTES

by Daniel R. Melamed

There are so many extraordinary things about the life of Joseph Bologne in the context of European concert music. He was born in Guadeloupe in the Lesser Antilles, a French plantation colony whose labor consisted largely of enslaved Africans. His father was a white planter, his mother one of his father's enslaved Black servants. When the family returned to France in 1753, the then 13-year-old's prospects were limited by his mixed heritage. He entered military school, where he particularly excelled in fencing. His successes—and a generous annuity from his wealthy and newly ennobled father—allowed him to establish a place in Parisian society.

His career included a stint as the leader of a Paris orchestra (though the nature of his musical training has never been fully discovered), an appointment as director of the Paris Opéra that was foiled by racist objections, a tour as a fencing expert, the commissioning of symphonies from Haydn, a stint as an opera composer, a prison sentence during the Reign of Terror, and participation in an expedition to put down a slave revolt in present-day Haiti.

This would be a dizzying story for anyone, let alone the mixed-race composer of a violin concerto on a twenty-first century concert. But if we focus on one aspect of his many talents, that of a virtuoso instrumentalist, in many ways his musical career was entirely typical of the best French musicians in the second half of the eighteenth century. This, at least, was an aspect of his career that he could pursue freely.

Given the limitations placed on him by his racial background, it is not entirely surprising that Bologne cultivated musical skills along with his fencing as a way into cultivated circles. He was evidently talented enough to study with leading violinists, possibly including Antonio Lolli, an Italian employed mostly in Stuttgart who made appearances in Paris. He became a professional in the orchestra established in 1769 by François-Joseph Gossec, the paradoxically named Concert des Amateurs. He advanced in the group to the position of leader, succeeding Gossec, providing him with the opportunity of performing as a soloist with the ensemble.

This was the context for his first two violin concertos performed in 1772 and published as his op. 2 the following year. A violinist's composition of his own concertos was the norm in France. The celebrated performer Giovanni Battista Viotti, who worked in Paris and London, composed 29 concertos. The three great founders of the French violin school similarly wrote for themselves: Rodolphe Kreutzer (19 concertos), Pierre Baillot (9 concertos), and Pierre Rode (13 concertos). In an age before the firm establishment of a canonical repertory there was a premium on new works, and a violin virtuoso producing his own concertos could promote the newness of his pieces. A performer-composer could also craft works tailored to his particular skills; in this respect, Bologne appears to have been a particular master of the highest register of the violin, as his music demands playing in the highest so-called positions. He would eventually publish some 10 concertos himself.

And new concertos offered the possibility of their publication both for prestige and for income. There was more of a market for concertos than one might guess. Many amateurs probably aspired to the virtuosity required for the solo line, and a copy of what they had heard in concert revealed some of the performer-composer's secrets. (Probably not all of them, as it seems likely that the published versions did not fully reflect what was actually played in public.) And the forces required for a private performance of a late eighteenth-century concerto of the kind heard on this concert were tiny, so it was possible to put on private performances of this music.

In addition to the violin soloist, only a string quartet was required, as the pieces are scored almost entirely for two violins, viola, and cello/bass. This is true of the concerto for Bologne heard here, published as his op. 11 around 1777. The middle slow movement of this characteristic three-movement work is scored only for violin and strings. The outer movements include musical lines for two oboes and two horns, but they play no independent material. Typically they double other instruments or provide harmonic support in tutti (full-ensemble) passages, and play very small roles during solo sections. A piece like tonight's concerto could thus be fully represented by just a few string players. In a fully orchestrated performance like this one, the oboes and horns provide a listening guide to the structure of the piece as they reinforce big structural blocks of music.

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In contrast, the opening movement of Haydn's Symphony no. 47 begins with a theme that depends entirely on independent playing by the horns. Their simple repeated-note call becomes the music subject of the movement, with the nice trick that the big return near the end is in G minor rather than the expected G major of the opening—the repeated-note figure can point either way. The slow movement unfolds as a series of variations with increasingly busy ornamentation, In the dance movement Haydn pulls off a stunt: The minuet and trio (second minuet) each have the expected form AABB, but the "B"

section of each is just the A section played backwards. This is perhaps music for performers to appreciate more than listeners, as the trick is audible only if you know it's there. The trio once again makes independent use of the horns. The finale presents graceful and tripping music that keeps stumbling into stormy trouble and pulling itself out again.

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Pieces of music bear many burdens, and the more famous the piece the heavier the load; few pieces illustrate this better than Mozart's *Requiem*. The *Requiem* is burdened by biography. Whether or not one has seen the film *Amadeus*, it is hard to escape the poignancy of a mass for the dead written in the last months of a great composer's tragically short life. The biographical place of this piece, left unfinished at Mozart's death, almost inevitably affects the way we hear and think about the work. It probably prompts many listeners to hear it in a personally expressive way, as if it represented Mozart's own reflection on his mortality. This view is reinforced by an anecdote reported in the 19th century according to which Mozart essentially called the work his own *Requiem*; there are reasons to doubt the authority of this story but its impact has been large.

Of course, the *Requiem* might well have taken on this significance in Mozart's mind, or may have been promoted that way by people in his circle. But we should perhaps be hesitant to read Mozart's music (the *Requiem* or anything else) as a direct expression of his sentiments, feelings, or thoughts. His study of older music, his absorption of musical styles, and his desire to find elegant musical solutions to compositional problems are each likely to have been on his mind as he composed the work. And given the importance that church music played in his life in Vienna (not least as a potential source of income and a steady job), it is unsurprising that he was enthusiastic about working on a commission for a special piece like a *Requiem* setting.

So it looks as though we might be able to discard the maudlin and melodramatic interpretation of this work as Mozart's own musical remembrance of himself and replace it with something more modern. But then we find that research of the last few decades suggests that movements of the *Requiem* were indeed performed by members of the composer's circle as a memorial. The circumstances are not certain, but the evidence of a performance around the time of his death is not to be dismissed lightly. So perhaps the work functioned as Mozart's own *Requiem* after all, at least in some sense.

The piece is also burdened by questions of its authorship, and here Romantic sentiment probably plays a role. As is well known, Mozart never finished the *Requiem*, which remained a fragment at his death. It was completed by several musicians from his circle who were probably engaged to finish the commissioned Mass. This means that the surviving work is actually Mozartian fragment with additional material by others.

Romantics loved the idea of the fragment, which they celebrated (along with the architectural ruin and the nautical wreck) in literature and the visual arts. An artistic fragment, left incomplete at its creator's death, was particularly resonant. We can recall that the best-known adult portrait of Mozart, a likeness painted by Joseph Lange, appears itself to be poignantly unfinished. (It actually dates from the 1780s, and was not cut off by Mozart's demise.) Much of the mythology of the *Requiem* grew up under the influence of German Romantic ideals, not least because of its status as a fragment.

There are many reasons to be dissatisfied with the inherited completion of the *Requiem*, so over the years various musicians have sought to re-complete the work, starting by stripping away the material supplied by others just after Mozart's death. Their aim is to begin the process of reconstruction again with "pure" Mozartian material. Manuscript sources in the composer's own hand, which distinguish what he wrote down from what others notated, appear to make this possible.

But the purity of what is left after the non-Mozartian music is removed is problematic. The difficulty is that some of the material added to Mozart's by those in his circle was probably based on direct knowledge of the composer's work, possibly even on sketches and drafts that are now lost. This means that some of the music we discard as we strip the work down to a pure form might well be genuine Mozart. This should make us ask who is really responsible for the fragmentary state of some of the *Requiem*'s movements. Was it Mozart, or is it modern editors who have inadvertently created fragments by tossing out music notated by others but essentially of Mozart's invention?

Finally, performances nowadays are burdened by uncertainty about how we should approach the *Requiem*. It is difficult to perform a fragment, so we routinely turn to one of the many completions undertaken by great musical minds of several eras. But it is not hard to see that any completion of the Mozartian torso is inevitably an act of composition rooted in its own time and place. This is true however well supported a given version might be by research, stylistic awareness, and knowledge of the repertory.

The problem comes in dealing with these completions stylistically. What is the appropriate performance practice for a completion that dates from the late 20th century? Most completers pride themselves on being historically informed, but what should a historically-informed performance of such a version sound like? If it is performed on period instruments, what period should they be from? Is there any other music from our own time that we are inclined to play on 18th-century instruments (other than pieces composed explicitly for them)?

In fact, we have only one eighteenth-century completion of the *Requiem*: the one prepared by Franz Xavier Süssmayr, Joseph Leopold Eybler, and perhaps others in Mozart's circle. This is the traditional version, and the one used in this performance. If we want to hear the work as it sounded in Mozart's time, perhaps this is the most authentic version after all. Our best link to Mozart's *Requiem* as he conceived it might well be the very version that is so burdened by problems that have accumulated over two centuries.

Daniel R. Melamed is professor emeritus 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.

MEET THE DIRECTOR

Dr. Dana T. Marsh is the Artistic Director of the Washington Bach Consort. His musical training began as a boy chorister at St. Thomas Choir School in New York and at Salisbury Cathedral in England. He earned his undergraduate degree in organ performance from the Eastman School of Music, with later master's 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 US and the UK 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 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, and recording 15 discs with New College Choir, one of which won the *Gramophone* Award for Early Music in 2008.

Dana 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.

TEXT & TRANSLATIONS

Requiem, *K. 626*

INTROIT—REQUIEM AETERNAM

Requiemaeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant them eternal rest, O Lord, and may perpetual light shine on them. Thou, O God, art praised in Sion, and unto Thee shall the vow be performed in Jerusalem. Hear my prayer, unto Thee shall all flesh come. Grant them eternal rest, O Lord, and may perpetual light shine on them.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

SEQUENCE

Dies irae, dies Illa,
Solvet saeclum in favilla,
Teste David cum Sibylla.

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus.

What dread there will be
When the Judge shall come
To judge all things strictly.

Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.

A trumpet, spreading a wondrous sound
Through the graves of all lands,
Will drive mankind before the throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.

Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.

A book, written in, will be brought forth
in which is contained everything that is,
Our of which the world shall be judged.

Judex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

When therefore the Judge takes
His seat Whatever is hidden will reveal itself.
Nothing will remain unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

What then shall I say, wretch that I am,
what advocate entreat to speak for me,
When even the righteous may hardly be secure?

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness.

over

cont.

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.

Juste judex ultionis
Bonum fac remissionis
Ante diem rationis.

lngemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sum dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locurn praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa dies ilia
Qua resurget ex favilla
Judicandus homo reus,
Huic ergo parce, Deus.
Pie Jesu Domine dona eis requiem.

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.

Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering death on the cross.
Let not such toil be in vain.

Just and avenging Judge,
Grant remission
Before the day of reckoning.

I groan like a guilty man.
Guilt reddens my face.
Spare a supplicant, O God.

Thou who didst absolve Mary Magdalene
And didst hearken to the thief,
To me also hast Thou given hope.

My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.

Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

When the accursed have been confounded
And given over to the bitter flames,
Call me with the blessed.

I pray in supplication on my knees.
My heart contrite as the dust,
Safeguard my fate.

Mournful that day
When from the dust shall rise
Guilty man to be judged.
Therefore spare him, O God.
Merciful Jesu Lord, grant them rest.

OFFERTORY

Domine, Jesu Christe, Rex gloriae, libera animas omniurn fidelium defunctorum de poenis inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum, sed signifer Sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti et semini ejus.

Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the bottomless pit. Deliver them from the lion's mouth. Neither let them fall into darkness nor the black abyss swallow them up. And let St. Michael, Thy standard-bearer, lead them into the holy light which once Thou didst promise to Abraham and his seed.

Hostias et preces, tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus.

We offer unto Thee this sacrifice of prayer and praise. Receive it for those souls whom today we commemorate. Allow them, O Lord, to cross from death into the life which once Thou didst promise to Abraham and his seed.

SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth! Heaven and earth are full of Thy glory.
Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is He who cometh in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who takest away the sins of the world, grant them rest.
Lamb of God, who takest away the sins of the world, grant them rest.
Lamb of God, who takest away the sins of the world, grant them everlasting rest.

COMMUNION

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis, cum sanctis tuis in aeternum, quia pius es.

May eternal light shine on them, O Lord. with Thy saints for ever, because Thou art merciful. Grant the dead eternal rest, O Lord, and may perpetual light shine on them, with Thy saints for ever, because Thou art merciful.

MEET THE ARTISTS

PHOTOGRAPH BY NANCY ANDREWS

Andrew Fouts has been co-artistic director of Chatham Baroque since 2008. His playing with the ensemble has been praised for its "mellifluous sound and sensitive style" (*Washington Post*), and "superb technique and spirit" (*Pittsburgh Post-Gazette*). Since 2010, he has served as concertmaster for Washington Bach Consort, where he is regularly featured as soloist or in recital. In addition, Andrew performs with Apollo's Fire, Ars Lyrica, and American Bach Soloists. He won first prize at the American Bach Soloists' 2008 International Baroque Violin Competition. He has taught at the Madison Early Music Festival and the *Oficina de Música de Curitiba*, Brazil, and can be heard on recordings with Chatham Baroque, Apollo's Fire, American Bach Soloists, Philharmonia Baroque, Musik Ekklesia, and Alarm Will Sound. He plays a violin by Karl Dennis (2013), after Guarneri del Gesu (1735), a short bow by David Hawthorne, Cambridge, MA, after a late 17th-century English model, and a long bow by H. F. Grabenstein, Williston, VT, after an early 18th-century English model. Andrew lives in Pittsburgh's North Side, where he is restoring an 1880s row house. He is a gushing cat-dad and community cat fosterer and maintains a devoted hot yoga practice.

Hailed as "a lyric soprano of ravishing quality" by the *Boston Globe*, **Laura Choi Stuart** appears this season as a soloist in the Mozart *Requiem* not only with the Washington Bach Consort, but also at Washington National Cathedral. She also performs Handel's *Messiah* there, Gjeilo *Dreamweaver* with Cantate, and Beethoven *Missa Solemnis* with Handel Society of Baltimore, as well as Beethoven *Mass in C*, Rossini *Petite Messe Solennelle*, Bach *Mass in B Minor*, and Ravel *Shéhérezade*. Recital appearances include works of Boulanger, Bolcom, Hahn, and Ives. Recent season highlights include *Elijah* with Baltimore Choral Arts, *Dona Nobis Pacem* with Washington Master Chorale, Poulenc *Gloria*, Mendelssohn *Lobgesang*, Bach *Christmas Oratorio*, and Monteverdi *Vespers*, in addition to regular appearances with the Washington Bach Consort, Bach Vocal Artists of Winter Park, and Seraphic Fire. Laura was honored for art song performance at the National Association of Teachers of Singing Artist Awards and the Art Song Discovery Series for the Vocal Arts Society. She is a passionate teacher, who serves as Head of Vocal Studies at Washington National Cathedral and as a visiting clinician at Bridgewater University, Towson University, the Maryland AGO, and many choirs in the DC region. She shares clear (fun) voice education for choral singers at *TheWeeklyWarmUp.com*. Laura earned degrees at the New England Conservatory (Presidential Scholar) and Dartmouth College (*summa cum laude*).

Sylvia Leith, mezzo-soprano, is a soloist and consort singer. She has appeared as a soloist with the Baltimore Symphony, Winston-Salem Symphony, Lancaster Symphony, Oregon Bach Festival, St. Thomas Fifth Avenue, Bach Choir of Bethlehem, American Classical Orchestra, Bach Akademie Charlotte, New York Choral Society, Cantata Collective, and Baroque Music Montana, among others. Known primarily for her performances of the high baroque works of Bach and Handel, she is equally at home singing repertoire of the Romantic era, including Mahler, Elgar, and Brahms, as well as 20th-century and newly composed works. Upcoming solo engagements in 2025 include Brahms's *Alto Rhapsody* with Boston Saengerfest Men's Chorus, Bach's *Magnificat* at the Washington National Cathedral, and Handel's *Messiah* with Tempesta di Mare. Equally dedicated to ensemble singing, Sylvia's choral credits include Ensemble Altera, Seraphic Fire, Skylark, True Concord, TENET, Lorelei, Bach Collegium San Diego, Ekmeles, the Oregon Bach Festival Chorus, the Crossing, and the Choir of Trinity Wall Street. She is a founding member of the Polyphonists. She won first prize in the 2024 Bethlehem Bach Aria Competition, and was a 2024 Virginia Best Adams vocal fellow at the Carmel Bach Festival. She holds a bachelor's degree in German from Yale and a master's in Voice from Boston University. *www.sylvialeith.com*

Praised for his "clarion high notes placed with unfailing precision" (*Washington Classical Review*), tenor **Matthew Hill** is a versatile performer excelling in opera, oratorio, art song, and musical theatre. Known for his interpretations of Bach and Handel, Matthew's Evangelist was praised by *The Washington Post* for "deliver[ing] the Gospel texts with agile conviction," and his portrayal of the title role in *Belshazzar* was hailed by *Parterre Box* as "a sight to behold," with "booming voice, extraordinary breath control, mastery of coloratura, and commanding stage presence." He has appeared as a soloist with the Baltimore Symphony Orchestra, Boston Pops, Washington National Cathedral, American Bach Soloists, and the Washington Bach Consort, performing works including Bach's *Mass in B Minor* and *Passions*, Handel's *Messiah* and *Israel in Egypt*, and Britten's *Serenade for Tenor, Horn, and Strings*. Matthew won first place in the Bethlehem Bach Young American Singers Competition, the NATS Artist Awards, and the Washington International Competition for Voice, and has also earned prizes in the Metropolitan Opera Laffont Competition (Middle Atlantic Region), the Oratorio Society of New York, the Handel Aria Competition, the Lotte Lenya Competition, and the Jensen Foundation. His stage credits include the title role in *Candide* with Washington National Opera (cover), Jack (*Into the Woods*, Annapolis Opera), Tamino (*Die Zauberflöte*), and Don Ottavio (*Don Giovanni*). A founding member of the Polyphonists, he serves as the assistant music director and enlisted conductor of the US Air Force Singing Sergeants. He holds degrees from the University of Maryland, College Park. *matthewhilltenor.com*

PHOTOGRAPH by AYAKO NISHIBORI

Jonathon Adams is a Cree-Métis two-spirit baritone from amiskwaciwâskahikan (Edmonton, AB). In addition to the Washington Bach Consort, they have appeared as a soloist under Masaaki Suzuki, Philippe Herreweghe, Laurence Equilbey, and Alexander Weimann, among others, with the New York Philharmonic, National Symphony, San Francisco and Toronto Symphony Orchestras, Tafelmusik, Ricercar Consort, B'Rock, *Vox Luminis*, the Netherlands Bach Society, and *il Gardellino*. In 2021, they were named the first artist-in-residence at Early Music Vancouver. They have lectured and led workshops at the Universities of Toronto, Manitoba, British Columbia, and Alberta (Augustana), as well as Bard College, Festival Montréal Baroque, and the Juilliard School. Jonathon was featured in Against the Grain Theatre's 2020 film *Messiah/Complex*, in Sidi Larbi Cherkaoui's *Mea Culpa* with Ballet Vlaanderen, and on Jessica McMann's most recent album, *Prairie Dusk*. They attended the Victoria Conservatory of Music, the Royal Academy of Music, and the Conservatorium van Amsterdam, studying with Nancy Argenta, Emma Kirkby, and Rosemary Joshua.

TALKING BACH

Talking Bach is a free pre-concert lecture by noted Bach scholar **Michael Marissen** and is open to all concert ticket holders. The lecture focuses not only on the musical elements of the works that will be performed, but also on the historical context in which the music was created. These talks are designed to enhance the concertgoers' appreciation and enjoyment of the music they are about to hear.

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Michael Marissen, the Daniel Underhill Professor Emeritus of Music, retired from Swarthmore College after a distinguished career that began in 1989. He has also served as a visiting professor on the graduate faculties at Princeton University and the University of Pennsylvania and has been a lecturer for the Washington Bach Consort for nearly three decades. His notable publications include *The Social and Religious Designs of J.S. Bach's Brandenburg Concertos* (Princeton, 1995), *Lutheranism, Anti-Judaism, and Bach's St. John Passion: With an Annotated Literal Translation of the Libretto* (Oxford, 1998), *An Introduction to Bach Studies* (Oxford, 1998; with Daniel R. Melamed), *Bach's Oratorios: The Parallel German-English Texts with Annotations* (Oxford, 2008), *Bach & God* (Oxford, 2016), and B*ach against Modernity* (Oxford University Press, 2023). With Daniel Melamed, he is also translating and annotating all the librettos that Bach set to music, freely available at *BachCantataTexts.org*.

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Founded in 1977 by Dr. J. Reilly Lewis and now led by Artistic Director Dr. Dana T. Marsh, the Washington Bach Consort shares the transformative power of music, with the works of Johann Sebastian 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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