



Sunday, September 28, 2025
National Presbyterian Church
4101 Nebraska Avenue NW
Washington, DC

WASHINGTON BACH CONSORT

Dana Marsh, Artistic Director

PROGRAM

Cantata 300

Leipzig Cantatas of 1725

Johann Sebastian Bach (1685–1750)

Gott der Herr ist Sonn und Schild BWV 79

October 31, 1725 (Reformation Day)

- | | |
|--------------------|---------------|
| 1. Dictum (chorus) | 4. Recitative |
| 2. Aria | 5. Aria |
| 3. Chorale | 6. Chorale |

Ihr werdet weinen und heulen BWV 103

April 22, 1725 (Jubilate Sunday)

- | | |
|--------------------|---------------|
| 1. Dictum (chorus) | 4. Recitative |
| 2. Recitative | 5. Aria |
| 3. Aria | 6. Chorale |

Wer mich liebet, der wird mein Wort halten BWV 74

May 20, 1725 (Pentecost 1)

- | | |
|--------------------|------------------|
| 1. Dictum (chorus) | 5. Aria |
| 2. Aria | 6. Dictum (bass) |
| 3. Recitative | 7. Aria |
| 4. Aria | 8. Chorale |

Intermission

Zerreisset, zersprenget, zertrümmert die Gruft BWV 205.1

August 3, 1725 (name day of Prof. August Friedrich Müller)

Placated Aeolus (Dramma per musica)

- | | |
|------------------------|------------------------------------|
| 1. Chorus of the Winds | 9. Aria (Pallas) |
| 2. Recitative | 10. Recitative |
| 3. Aria (Aeolus) | 11. Aria (Aeolus) |
| 4. Recitative | 12. Recitative |
| 5. Aria (Zephyrus) | 13. Aria duetto (Pomona, Zephyrus) |
| 6. Recitative | 14. Recitative |
| 7. Aria (Pomona) | 15. Chorus |
| 8. Recitative | |

Elijah McCormack, *male soprano*

Reginald Mobley, *countertenor*

Andrew Bearden Brown, *tenor*

Edward Vogel, *baritone*

Dana Marsh, *conductor*

Helen McConnell and **Tamera Luzzatto & Alpheus Fair**, *underwriters*

*Kindly silence all electronic devices during the performance.
Audio, video, or photographic recording is strictly prohibited.*



MUSICIANS

Conductor

Dana Marsh

Soprano

Elijah McCormack, *soloist*
Julie Bosworth
Amy Broadbent
Laura Choi Stuart
Susan Lewis Kavinski

Alto/Countertenor

Reginald Mobley, *soloist*
Hannah Baslee
Kristen Dubenion-Smith
Roger O. Isaacs
Sylvia Leith

Tenor

Andrew Bearden Brown, *soloist*
Blake Beckemeyer
Matthew Hill
Matthew Loyal Smith
John Logan Wood

Bass

Edward Vogel, *soloist*
Mark Duer
Edmund Milly
Ross Tamaccio
Jason Widney

Violin I

Andrew Fouts, *concertmaster*
Freya Creech
Marika Holmqvist
Annie Loud

Violone

Jessica Powell Eig

Bassoon

Anna Marsh

Organ

Adam Pearl

Horn

Brad Tatum
Ken Bell

Violin II

Tatiana Chulochnikova
Marlisa del Cid Woods
Leslie Nero
Caitlin Cribbs

Flute

Colin St-Martin
Kathryn Roth

Trumpet

Josh Cohen
Dillon Parker
Jason Dovel

Oboe

Geoffrey Burgess,
oboe d'amore, oboe da caccia
Margaret Owens,
oboe d'amore
Fatma Daglar

Timpani

Michelle Humphreys

Viola

Risa Browder
Isaiah Chapman
Daniel McCarthy,
viola d'amore

Rehearsal Pianist

Wei-Han Wu

Violoncello

John Moran, *viola da gamba*
Wade Davis

Recorder

Daphna Mor

TEXTS & TRANSLATIONS

Translations by Michael Marissen & Daniel R. Melamed

Gott der Herr ist Sonn und Schild BWV 79

- | | |
|--|---|
| <p>1. <i>Gott der Herr ist Sonn und Schild. Der Herr gibt Gnade und Ehre, er wird kein Gutes mangeln lassen den Frommen.</i></p> <p>2. Gott ist unsre Sonn und Schild.
Darum rühmet dessen Güte
Unser dankbares Gemüte,
Die er für sein Häuflein hegt.
Denn er will uns ferner schützen,
Ob die Feinde Pfeile schnitzen
Und ein Lästehund gleich billt.</p> <p>3. Nun danket alle Gott
Mit Herzen, Mund und Händen,
Der grosse Dinge tut
An uns und allen Enden,
Der uns von Mutterleib
Und Kindesbeinen an
Unzählig viel zugut
Und noch itzund getan.</p> <p>4. Gottlob, wir wissen
Den rechten Weg zur Seligkeit;
Denn, Jesu, du hast ihn uns durch dein Wortgewiesen,
Drum bleibt dein Name jederzeit gepriesen.
Weil aber viele noch
Zu dieser Zeit
An fremdem Joch
Aus Blindheit ziehen müssen,
Ach! so erbarme dich
Auch ihrer gnädiglich,
Dass sie den rechten Weg erkennen
Und dich bloss ihren Mittler nennen.</p> <p>5. Gott, ach Gott, verlass die Deinen Nimmermehr!
Lass dein Wort uns helle scheinen;
Obgleich sehr
Wider uns die Feinde toben,
So soll unser Mund dich loben.</p> <p>6. Erhalt uns in der Wahrheit,
Gib ewigliche Freiheit,
Zu preisen deinen Namen
Durch Jesum Christum. Amen.</p> | <p>1. <i>God the Lord is [a] sun and shield. The Lord grants grace and honor; to the upright he will leave no good thing wanting.</i></p> <p>2. God is our sun and shield.
Therefore our thankful human spirit
Boasts of his goodness
That he fosters for his little band [of Reformation Christians].
For he will continue to protect us
If the enemies carve arrows [to shoot at us],
And a slander-hound likewise bellows [against us].</p> <p>3. Now let all thank God
With heart, mouth, and hands;
Who does great things
For us and to all ends [of the earth];
Who, from [the] womb
And childhood on,
Has done much for our benefit, too great for words,
And still [does] now.</p> <p>4. Praise God, we know
The right way to [salvation's] blessedness;
For you, Jesus, have shown it [the way] to us by your word;
Therefore your name will continue to be exalted at all times.
But because many still,
At this time,
Must out of blindness
Put on [an] alien yoke,
Ah, then graciously have mercy
Also on them,
That they might know the right way
And call only you their mediator [interceding with God].</p> <p>5. Those who are yours, God, ah, God, abandon nevermore.
Let your word shine brightly on us;
Even though
Enemies rage greatly against us,
Our mouths shall praise you.</p> <p>6. Uphold us in the truth;
Grant [us] eternal freedom
To exalt your name
Through Jesus Christ. Amen.</p> |
|--|---|

Scan or go to bachcantatatexts.org/BWV79
for an annotated translation.



Ihr werdet weinen und heulen BWV 103

- | | |
|---|--|
| <p>1. <i>Ihr werdet weinen und heulen, aber die Welt wird sich freuen. Ihr aber werdet traurig sein, doch eure Traurigkeit soll in Freude verkehret werden.</i></p> <p>2. <i>Wer sollte nicht in Klagen untergehn,
Wenn uns der Liebste wird entrissen?
Der Seelen Heil, die Zuflucht kranker Herzen
Acht nicht auf unsre Schmerzen.</i></p> <p>3. <i>Kein Arzt ist ausser dir zu finden,
Ich suche durch ganz Gilead;
Wer heilt die Wunden meiner Sünden,
Weil man hier keinen Balsam hat?
Verbirgst du dich, so muss ich sterben.
Erbarme dich, ach, höre doch!
Du suchest ja nicht mein Verderben,
Wohlan, so hofft mein Herze noch..</i></p> <p>4. <i>Du wirst mich nach der Angst auch wiederum erquicken;
So will ich mich zu deiner Ankunft schicken,
Ich traue dem Verheissungswort,
Dass meine Traurigkeit
In Freude soll verkehret werden.</i></p> <p>5. <i>Erholet euch, betrübte Sinnen,
Ihr tut euch selber allzu weh.
Lasst von dem traurigen Beginnen,
Eh ich in Tränen untergeh,
Mein Jesus lässt sich wieder sehen,
O Freude, der nichts gleichen kann!
Wie wohl ist mir dadurch geschehen,
Nimm, nimm mein Herz zum Opfer an!</i></p> <p>6. <i>Ich hab dich einen Augenblick,
O liebes Kind, verlassen;
Sieh aber, sieh, mit grossem Glück
Und Trost ohn alle Massen
Will ich dir schon die Freudenkron
Aufsetzen und verehren;
Dein kurzes Leid soll sich in Freud
Und ewig Wohl verkehren.</i></p> | <p>1. <i>You [followers of Jesus] will weep and wail, but the world will rejoice. But [although] you will be sad, yet your sadness shall be turned into joy.</i></p> <p>2. <i>Who should not sink into lamentations
When the Most Beloved [Jesus] is snatched away from us?
The soul's cure/salvation, the refuge of ailing/distressed hearts [Jesus],
[At present] pays no heed to our sorrows.</i></p> <p>3. <i>No physician is to be found other than you [Jesus];
I search through all of "Gilead."
Who will heal the wounds of my sins,
So long as here [on earth] there is no "balm [of Gilead]"?
If you [Jesus] hide yourself, then I must die.
Have mercy; ah, but hear [my plea].
Yes, you do not seek my ruin;
Well then, my heart thus yet hopes.</i></p> <p>4. <i>After the anguish [I suffer in your absence] you will also revive me again;
I will thus prepare myself for your Coming;
I trust the word of promise [from you]
That my sadness
Shall be turned into joy.</i></p> <p>5. <i>Perk up, troubled spirits [of mine];
You cause yourselves excessive pain.
[Spirits,] take leave of the sad setting in [of your anguish]
Lest I should sink into tears;
My Jesus will reveal himself again;
O joy to which nothing can compare!
How well thereby have things turned out for me;
Accept, [Jesus,] accept my heart as an offering.</i></p> <p>6. <i>I [Jesus] have left you for a moment,
O dear child;
But see, see: with great happiness [to you, the child],
And [with] comfort [to you, the child] without all measure,
Will I certainly set the crown of joy upon you
And honor [you with the gift of the crown];
Your brief suffering shall turn
Into joy and eternal wellbeing.</i></p> |
|---|--|

— Christiane Mariane von Ziegler



Wer mich liebet, der wird mein Wort halten BWV 74

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|--|--|
| <p>1. <i>Wer mich liebet, der wird mein Wort halten, und mein Vater wird ihn lieben, und wir werden zu ihm kommen und Wohnung bei ihm machen.</i></p> <p>2. Komm, komm, mein Herze steht dir offen,
Ach, lass es deine Wohnung sein!
Ich liebe dich, so muss ich hoffen:
Dein Wort trifft itzo bei mir ein;
Denn wer dich sucht, fürcht, liebt und ehret,
Dem ist der Vater zugetan.
Ich zweifle nicht, ich bin erhört,
Dass ich mich dein getrösten kann</p> <p>3. Die Wohnung ist bereit.
Du findst ein Herz, das dir allein ergeben,
Drum lass mich nicht erleben,
Dass du gedenkst, von mir zu gehen,
Das lass ich nimmermehr, ach, nimmermehr geschehen.</p> <p>4. <i>Ich gehe hin, und komme wieder zu euch. Hättet ihr mich lieb, so würdet ihr euch freuen.</i></p> <p>5. Kommt, eilet, stimmt Sait und Lieder
In muntern und erfreuten Ton.
Geht er gleich weg, so kömmt er wieder,
Der hochgelobte Gottes Sohn.
 Der Satan wird indes versuchen,
 Den Deinigen gar sehr zu fluchen.
 Er ist mir hinderlich,
 So glaub ich, Herr, an dich.</p> <p>6. <i>Es ist nichts Verdammliches an denen, die in Christo Jesu sind.</i></p> <p>7. Nichts kann mich erretten
Von höllischen Ketten
Als, Jesu, dein Blut.
 Dein Leiden, dein Sterben
 Macht mich ja zum Erben:
 Ich lache der Wut.</p> <p>8. Kein Menschenkind hier auf der Erd
Ist dieser edlen Gabe wert,
Bei uns ist kein Verdienen;
Hier gilt gar nichts, als Lieb und Gnad,
Die Christus uns verdienet hat
Mit Büssen und Versöhnen.</p> | <p>1. <i>Whoever loves me [Jesus], he will keep my word, and [God] my father will love him, and we [God the father and I] will come to him and make [our] dwelling place in him.</i></p> <p>2. Come, [Jesus], come, my [the believer's] heart
 stands open to you;
Ah, let it be your dwelling place.
[If] I love you, then I must hope [all things]:
Your word [of salvation] is now fulfilled for me;
For whoever seeks, fears, loves, and honors you,
[God] the father is inclined to him.
I do not doubt [that, in my prayers], I am heard,
That I can place my hope and confidence in you.</p> <p>3. The dwelling place [for you, Jesus, in my heart,] is ready.
You will find a heart that [is spiritually] devoted to you
 alone;
Therefore let me not live to see
That you be minded to go [away] from me;
That I will never, ah, never allow to happen.</p> <p>4. <i>I [Jesus] am going forth [to my father in heaven] and am coming back to you [followers on earth]. If you loved me, then you would rejoice [that I am going to the father]. And call only you their mediator [interceding with God].</i></p> <p>5. Come, hasten; sound out strings and songs
In sprightly and joyous melody.
If he [Jesus] soon goes away, then he will [soon] come
 back,
The highly extolled son of God.
Satan will, meanwhile, seek
To very greatly curse those who belong to you
 [son of God].
[If] he [Satan] is obstructive to me,
Then I will [continue to] believe, Lord, in you</p> <p>6. <i>There is [with the gospel of salvation] nothing [eternally] condemnable against those who are in Christ Jesus.</i></p> <p>7. Nothing can save me
From chains of [darkness in] hell
Except your blood, Jesus.
 Your suffering, your dying [on the cross]
 Makes me indeed an heir [of eternal life];
 I laugh at [Satan's] rage.</p> <p>8. No child of humankind here on earth
Is worthy of this precious gift [of God's sending his Holy Spirit];
There is in us [innately] no meriting [of salvation].
Here nothing at all counts except [God's] love and grace
That Jesus has merited for us [on the cross]
By [his] atoning and reconciling [sinners with God].</p> |
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— Christiane Mariane von Ziegler

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Dramma per Musica: Zerreiſſet, zersprenget, zertrümmert die Gruft BWV 205.1

Der zufriedengestellte Aeolus

Placated Aeolus

1. CHOR DER WINDE

Zerreiſſet, zersprenget, zertrümmert die Gruft,
Die unſerm Wüten Grenze gibt!
Durchbrechet die Luft
Daß ſelber die Sonne zur Finſternis werde;
Durchſchneidet die Fluten, durchwühlet die Erde,
Daß ſich der Himmel ſelbſt betrübt!

1. CHORUS OF THE WINDS

Burst, blast, batter the cave
That provides a barrier to our raging [to get out]!
Rend the air
So that even the sun may turn to darkness;
Slice through the floods, churn up the ground,
So that indeed the sky roils itself!

2. AEOLUS

Ja! ja!
Die Stunden ſind nunmehr nah,
Daß ich euch treuen Untertanen
Den Weg aus eurer Einsamkeit
Nach bald geſchloſſner Sommerszeit
Zur Freiheit werde bahnen.
Ich geb euch Macht,
Vom Abend bis zum Morgen,
Vom Mittag bis zur Mitternacht
Mit eurer Wut zu raſen,
Die Blumen, Blätter, Kle
Mit Kälte, Froſt und Schnee
Entſetzlich anzublaſen.
Ich geb euch Macht,
Die Zedern umzuſchmeißen
Und Bergegipfel aufzureißen.
Ich geb euch Macht,
Die ungeſtümen Meeresfluten
Durch euren Nachdruck zu erhöhn,
Daß das Geſtirne wird vermuten,
Ihr Feuer ſoll durch euch erlöſchend untergehn.

2. AEOLUS

Yes, yes!
The hours are now near
When, after the summertime, ſoon drawing to a cloſe,
I will blaze, for you loyal ſubjects, [you winds,]
The path out of your ſeclusion [in this cave]
To freedom.
I [will] grant you power,
From evening to morning,
From noon to midnight,
To roar in your rage,
To horribly bluster
The flowers, leaves, clover
With cold, froſt, and ſnow.
I [will] grant you power
To knock cedars over
And to burſt apart mountain ſummits.
I [will] grant you power
To elevate the ſtormy ocean floods
By your force,
So that the ſtars will ſuppoſe
[That] their ſparkle ſhall go out, extinguished by you.

3. AEOLUS

Wie will ich luſtig lachen,
Wenn alles durcheinandergeht!
Wenn ſelbſt der Fels nicht ſicher ſteht
Und wenn die Dächer krachen,
So will ich luſtig lachen!

3. AEOLUS

How I will laugh merrily
When everything goes tropy-turvy!
When even rock does not ſtand ſecure,
And when roofs crack [into pieces],
Then I will laugh merrily!

4. ZEPHYRUS

Gefürchter Aeolus,
Dem ich im Schosſe ſonſten liege,
Und deine Ruh vergnüge,
Laß deinen harten Schlusſ
Mich doch nicht allzufrüh erſchrecken;
Verziehe, laß in dir,
Aus Gunſt zu mir,
Ein Mitleid noch erwecken!

4. ZEPHYRUS

Fearsome Aeolus,
In whoſe lap I otherwiſe lie,
And take pleaſure in your tranquility,
Do not let your harſh decree
Alarm me yet all too ſoon;
Hold off; let a feeling of compaſſion
Still awaken in you
Out of favor to me.

5. ZEPHYRUS

Friſche Schatten, meine Freude,
Sehet, wie ich ſchmerzlich ſcheide,
Kommt, bedauret meine Schmach!
Windet euch, verwaiſten Zweige,
Ach! ich ſchweige,
Sehet mir nur jammernd nach!

5. ZEPHYRUS

Cool ſhades [of you branches], my joy,
See how I ſadly depart;
Come, bemoan my humiliation.
Writhe [in empathy], forlorn branches;
Ah, I remain ſilent;
Juſt regard me, wailingy.

6. AEOLUS

Beinahe wirſt du mich bewegen;
Wie? ſeh ich nicht Pomona hier,
Und wo mir recht, die Pallas auch bei ihr?
Sagt, Werte, ſagt, was fordert ihr von mir?
Euch iſt gewiſſ ſehr viel daran gelegen.

6. AEOLUS

You will well-nigh move me;
Eh? Do I not ſee Pomona here,
And, if I am right, Pallas with her as well?
Do tell, worthies, do tell, what do you aſk of me?
To you a great deal is certainly riding on this.

7. POMONA

Können nicht die roten Wangen,
Womit meine Früchte prangen,
Dein ergrimtes Herz fangen,
Ach, so sage, kannst du sehn,
Wie die Blätter von den Zweigen
Sich betrübt zur Erde beugen,
Um ihr Elend abzuneigen,
Das an ihnen soll geschehn.

8. POMONA

So willst du, grimmgiger Aeolus,
Gleich wie ein Fels und Stein
Bei meinen Bitten sein?

PALLAS

Wohlan! ich will und muss
Auch meine Seufzer wagen,
Vielleicht wird mir,
Was er, Pomona, dir
Stillschweigend abgeschlagen,
Von ihm gewährt.

PALLAS, POMONA

Wohl! wenn er gegen mich/dich sich gütiger erklärt.

9. PALLAS

Angenehmer Zephyrus,
Dein von Bisam reicher Kuss
Und dein lauschend Kühlen
Soll auf meinen Höhen spielen.
Grosser König, Aeolus,
Sage doch dem Zephyrus,
Dass sein bisamreicher Kuss,
Und sein lauschend Kühlen,
Soll auf meinen Höhen spielen.

10. PALLAS

Mein Aeolus,
Ach! störe nicht die Fröhlichkeiten,
Weil meiner Musen Helikon
Ein Fest, ein angenehme Feier
Auf seinen Gipfeln angestellt.

AEOLUS

So sage mir:
Warum dann dir
Besonders dieser Tag so teuer,
So wert und heilig fällt?
O Nachteil und Verdruss!
Soll ich denn eines Weibes Willen
In meinem Regiment erfüllen?

PALLAS

Mein Müller, mein August,
Der Pierinnen Freud und Lust

AEOLUS

Dein Müller, dein August!

PALLAS

Und mein geliebter Sohn,

AEOLUS

Dein Müller, dein August!

PALLAS

Erlebet die vergnügten Zeiten,
Da ihm die Ewigkeit
Sein weiser Name prophezeit.

AEOLUS

Dein Müller! dein August!
Der Pierinnen Freud und Lust
Und dein geliebter Sohn,
Erlebet die vergnügten Zeiten,

7. POMONA

If the rosy cheeks
Whereby my fruits are resplendent
Cannot capture your angered heart,
Ah, then say, can you see
How the leaves droop from their branches
Dejectedly to the ground
To cower from their misery [at Aeolus's winds]
That shall befall them.

8. POMONA

So do you wish, fierce Aeolus,
To be just like a rock and stone
Despite my pleas?

PALLAS

Well then, I desire to and must
Also hazard my sighs;
Perhaps what he
Silently denied you,
Pomona, will be
Granted by him to me.

PALLAS, POMONA

Good, if he declares himself to be more kindly toward me/you.

9. PALLAS

Goodly Zephyrus,
Your kiss, teeming with musk,
And your indolent [breeze's] cooling
Shall play about on my elevations.
Great king, Aeolus,
Say yet to Zephyrus
That his musk-teeming kiss,
And his indolent [breeze's] cooling,
Shall play about on my elevations.

10. PALLAS

My Aeolus,
Ah, do not disturb the festivities
While my Muses' [mount] Helicon
[Has] organized a feast, a goodly celebration
On its summits.

AEOLUS

So tell me:
Why, then, does this day
In particular strike you as so precious,
So worthy and holy?
Oh, mischief and vexation!
Shall I then comply with a woman's wishes
In my governance?

PALLAS

My Müller, my August,
The Pierians' [Muses'] joy and delight,

AEOLUS

Your Müller, your August!

PALLAS

And my beloved son,

AEOLUS

Your Müller, your August!

PALLAS

Experiences pleasing times,
Given that his knowing name
Prophecies eternity to him.

AEOLUS

Your Müller, your August,
The Pierians' joy and delight,
And your beloved son,
Experiences pleasing times,

Da ihm die Ewigkeit
Sein weiser Name prophezeit:
Wohlan! ich lasse mich bezwingen,
Euer Wunsch soll euch gelingen.

11. AEOLUS

Zurücke, zurücke, geflügelten Winde,
Besänftiget euch;
Doch wehet ihr gleich,
So weht doch itzund nur gelinde!

12. PALLAS

Was Lust?

POMONA

Was Freude?

ZEPHYRUS

Welch Vergnügen

PALLAS, POMONA, ZEPHYRUS

Entstehet in der Brust,
Dass sich nach unsrer Lust
Die Wünsche müssen fügen.

ZEPHYRUS

So kann ich mich bei grünen Zweigen
Noch fernerhin vergnügt bezeigen.

POMONA

So seh ich mein Ergötzen
An meinen reifen Schätzen.

PALLAS

So richt ich in vergnügter Ruh
Meines Augusts Lustmahl zu.

POMONA, ZEPHYRUS

Wir sind zu deiner Fröhlichkeit
Mit gleicher Lust bereit.

13. POMONA

Zweig und Äste
Zollen dir zu deinem Feste
Ihrer Gaben Überfluss.

ZEPHYRUS

Und mein Scherzen soll und muss,
Deinen August zu verehren,
Dieses Tages Lust vermehren.

POMONA, ZEPHYRUS

Ich bringe die Früchte/mein Lispeln mit Freuden herbei,
Dass alles zum Scherzen vollkommener sei.

14. PALLAS

Ja, ja! ich lad euch selbst zu dieser Feier ein;
Erhebet euch zu meinen Spitzen,
Wo schon die Musen freudig sein,
Und ganz entbrannt vor Eifer sitzen.
Auf! lasset uns, indem wir eilen,
Die Luft mit frohen Wünschen teilen!

15. TUTTI

Vivat August, August vivat,
Sei beglückt, gelehrter Mann!
Dein Vergnügen müsse blühen,
Dass dein Lehren, dein Bemühen
Möge solche Pflanzen ziehen,
Womit ein Land sich einstens schmücken kann.

Given that his knowing name
Prophecies eternity to him.
Well then, I am defeated;
Your wish shall come true.

11. AEOLUS

Back off, back off, fleet winds;
Calm yourselves.
Yet if you do even waft,
Waft now yet only mildly.

12. PALLAS

What delight?

POMONA

What joy?

ZEPHYRUS

What pleasure

PALLAS, POMONA, ZEPHYRUS

Arises in my breast,
Because wishes must accommodate themselves
To our desire.

ZEPHYRUS

Thus I can still henceforth show myself,
Among [the cool shades of] green branches, to be pleased.

POMONA

So, I see my delectation
In my ripe [botanical] treasures.

PALLAS

So, I make ready, in pleasing tranquility,
My August's banquet.

POMONA, ZEPHYRUS

We are prepared for your [Pallas's] festiveness
With equal delight.

13. POMONA

Branches and sprigs [shall]
Vouchsafe you, at your feast,
The abundance of their gifts.

ZEPHYRUS

And my frolicking shall and must,
To honor your August,
Increase the delight of this day.

POMONA, ZEPHYRUS

I offer up the fruits/my whispering [of wind] with joy,
So that everything may be more ideal for frolicking.

14. PALLAS

Yes, yes; I invite you indeed to this celebration.
Ascend to my peaks
Where the Muses already are joyful
And sit entirely enflamed with zeal.
Up; let us, while we make haste [to ascend],
Rend the air with happy wishes [for wellbeing].

15. TUTTI

Long live August, may August live long;
Be made happy, learned man.
May your pleasure have to blossom
So that your [university] teaching, your endeavoring,
May cultivate [scholarly] "plants" of the ilk
Whereby a land can one day bedeck itself.

— Christian Friedrich Henrici (Picander)

Scan or go to bachcantatatexts.org/BWV205.1
for an annotated translation.



Cantatas from 1725

Daniel R. Melamed

The musical world is observing the 300th anniversaries of J.S. Bach's accomplishments after his move to Leipzig in 1723. This program celebrates his third year there, 1725, with four cantatas composed and first performed then. Three are for the church: two created as Bach scrambled to deal with the unavailability of the librettist of his second (1724–25) cycle, and one considered part of the third cycle (1725–26). The fourth is a secular work, a classicizing musical drama in honor of a favorite Leipzig professor.

By J.S. Bach's time, the anniversary of Martin Luther's Reformation, observed on the 31st of October, was celebrated in the principal churches in Leipzig as a major festival with a musically fully-adorned liturgy, including a festive cantata. **Gott der Herr ist Sonn und Schild** BWV 79, scored with horns and drums, is the work Bach composed and performed in 1725.

The text, whose author is unknown, refers several times to a struggle against an enemy, recalling that the day was long celebrated as a symbolic victory over Satan and the Pope. Luther's hymn, "A mighty fortress is our God," also associated with Reformation Day and used by Bach in another cantata for the occasion, draws on a military metaphor in the same way as BWV 79. But the emphasis in this work is less on images of combat than on the message of the preservation and protection of the upright through God's word.

This is the subject of the substantial first movement, whose text is from Psalm 84. Bach divides the text in two, framing the movement with settings of the first half, "God the Lord is [a] sun and shield. The Lord grants grace and honor." This portion is presented in long notes in textures that emphasize powerful block declamation by all the voices. The second part of the text, "To the upright he will leave no good thing wanting," is presented in the middle in a rhythmically active texture in which the four voices imitate each other fugally.

The division of the text into two parts helps explain the construction of the movement's elaborate and festive instrumental material, which also falls into two sections. The first emphasizes a relatively slow-moving melody in the horns, instruments that also signal the work's festive character. The second, in the strings and woodwinds, is more active and intensely fugal, and partakes of the rhythmic drive of the Italian instrumental concerto. Bach gradually integrates these ideas—and the voices and instruments—over the course of the movement.

The opening chorus is followed by an aria whose poetic text uses the same first line, closely linking them. The chorale that follows sets one of the hymns specified for the day, "Nun danket alle Gott," in a simple harmonization enriched by horns, which play material drawn from the first movement. This draws the first three movements even more tightly

together, and in fact they form a unit: the sermon for the day was probably preached at this point in the cantata. The second half of the cantata consists of a recitative, an aria, and another chorale setting. The aria is particularly noteworthy for its opening; the voices enter without waiting for the usual instrumental ritornello, a gesture that emphasizes the supplication in the text. All three movements of the second half explicitly mention the praise of God, a message that was realized in the next event of the service, a musical performance of the "Te Deum": "Lord, we praise you."

Ihr werdet weinen und heulen BWV 103, is for Jubilate Sunday. This occasion falls between Easter, when Jesus has left the world and his disciples, and Pentecost, when he appears again to them. It thus marks a time of potential uncertainty and despair that gives way, for the believer, to hope and joy.

The text and Bach's musical setting trace this arc. The first recitative, no. 2, points to the despair connected with Jesus's departure and introduces the metaphor of sinfulness as illness. The aria no. 3 takes up the interpretive tradition of *Christus medicus*—Jesus as healing physician and medicine as the cure for this "illness." The aria's minor key, pleading vocal line, and virtuosic solo recorder line convey both sorrow and anxiety. The work pivots on the recitative no. 4, which moves both textually and musically from anguish to joy at the prospect of Jesus's return. This is celebrated in the aria no. 5, whose added trumpet fanfares invoke a second metaphor: *Christus victor*—Jesus as military conqueror (of death, in Lutheran theology). The concluding hymn stanza sums reiterates the emotional arc.

The contrast of sorrow and joy is embodied in the cantata's opening text, words spoken by Jesus drawn from the day's gospel reading that obsessively oscillates between these two emotions. Bach captures this musically in an extraordinary way. The first movement is cast as a chorus whose rhythmic activity and elaborate recorder line suggest joy, but whose minor key and strangely expressive vocal lines simultaneously invoke sorrow. Partway through, the movement comes to an abrupt halt for the second half of the text. Its first phrase, on sorrow, is presented by a bass voice representing Jesus; the whole ensemble returns after the word "but" for the promise of joy, though once again tinged with musical emblems of sorrow. In this movement and overall, Bach and his librettist insist that the listener consider two emotions at once.

The trumpets-and-drums instrumentation of J.S. Bach's **Wer mich liebet, der wird mein Wort halten** BWV 74 reflects the festive solemnity expected for the first day of Pentecost, the feast commemorating Jesus's appearance to his disciples 50 days after his resurrection. His original plan was apparently to continue the series of cantatas based on

chorales Bach had started in the summer of 1724, but his source of its special librettos dried up sometime during Lent 1725, so he was forced to turn elsewhere from Easter until the end of the liturgical year.

His solution was a series of cantata texts by poet Christiane Marianne von Ziegler, his only known female librettist, a poet laureate of the Holy Roman Empire, and member of a prominent Leipzig family. She is the author of the texts of BWV 74 and 103, both of which she later published as an entire annual cycle of cantata texts.

The work revolves around three scriptural passages (movements 1, 4, and 6): two from the day's gospel reading consisting of first-person words of Jesus about his departure and return, and one from an epistolary book. The second scriptural passage, no. 4, is in the bass voice expected for words of Jesus and set musically as though it were a poetic aria. The third biblical quotation, no. 6, is likewise for bass with an unusual scoring of three oboes. The setting of the opening scriptural passage is striking in its atypical full scoring for all the voices with celebratory brass even as it sets Jesus's words.

The first recitative and aria, nos. 2 and 3, invite Jesus to dwell in the believer's heart (in Lutheran theology, considered the second of his three advents in the temporal world); the aria no. 5 conjures the hastening and rejoicing mentioned in the preceding scriptural passage; and the aria no. 7 combines a dance of joy with music of battle against Satan's rage, with a virtuosic solo violin line. The closing chorale, whose minor key does not easily allow an orchestration with trumpets and drums as might be expected to end the cantata, returns to the theme of love mentioned at the start.

The final work on the program uses the same kinds of voices and instruments, and likewise presents newly-written poetic texts as recitatives and arias. It, too, is a cantata, but one cast as a musical drama for a secular occasion.

Zerreisset, zersprenget, zertrümmert die Gruft BWV 205.1 was first performed August 3, 1725, for the name day of Leipzig professor August Friedrich Müller (the "August" mentioned in the text). The speaking characters are Aeolus (bass), the Greek god of the winds; Pomona (alto), a Roman goddess of fruitful abundance; Zephyrus (tenor), the Greek god representing the west (gentle) wind; and Pallas Athena (soprano), a Greek goddess here representing wisdom.

Both the text's author Christian Friedrich Henrici (Picander) and Bach called this work a "musical drama" with the title

"Placated Aeolus," but very little actually happens in it. Aeolus is the keeper of the harsh winds, which he holds captive in a cave until he releases them, bringing winter. In this cantata, the other three characters plead with him to hold off so the Muses can celebrate August Müller, which he agrees to do. The Greek mythology is here a little loose, but Pallas Athena is presented as the protector of the Muses and of their place on Mt. Helicon and in the region of Pieria.

The lack of plot and action is a reminder that a work like this was largely an excuse for the presentation of expressive arias. The outer two are choral, framing the work with bluster and celebration. The force and festivity of these movements is reinforced by the use of both trumpets and horns (along with drums), a combination almost unheard of in early eighteenth-century music. (Note that BWV 79 and 74 on this program each opt for one or the other.)

The solo arias are distributed among the four characters, one each, with an extra for Aeolus and one duet. They are of distinct types. Aeolus's no. 3 is a kind of rage aria in a major key, typical of an operatic bass number in which the character anticipates his glee at something destructive. The aria for Zephyrus, no. 3, is a movement of gentle lament with a striking scoring calling for viola d'amore and viola da gamba, instruments close to the tenor range and considered humanly expressive. The aria no. 7 for Pomona is similar in textual character. It expresses the sentiments a little differently musically, this time calling for oboe d'amore, once again in the range of the movement's solo voice, in a much more active line. Pallas's aria no. 9, with its vaguely erotic text, calls on solo violin, a distinct scoring but resulting in a piece not so different from the previous two.

Aeolus's second aria, no. 11, calls on all those trumpets and horns for another movement of triumphant bluster. No. 13 is a sort of love duet with a gracious and elaborate solo instrumental line. This time it is a pair of flutes playing in unison, for variety, but once again librettist and composer provide a movement without much contrast to the other arias other than those for bass.

The work's speeches and dialogues are presented in recitatives, some simple (with just basso continuo) and some with instruments. They are stilted in language and mostly conventional in musical realization. You would be forgiven if you paid them less attention and focused on the arias (choral, solo, and duet). That is clearly what Bach had in mind, and what Prof. Müller's admiring students were paying for in commissioning this elaborate work in 1725.

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.

DANA MARSH, ARTISTIC DIRECTOR



DR. DANA T. MARSH was appointed artistic director of the Washington Bach Consort in 2018. He programs and oversees three series, which together offer over 20 concerts annually. In late 2019, *The Washington Post* opined that Marsh “has honed a company that could go head-to-head with period-performance ensembles anywhere.”

Marsh’s musical education began as a boy chorister at St. Thomas Choir School (New York) and at Salisbury Cathedral (UK). He received 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.

Acclaimed by *The Washington Post* as “a superb choral conductor, energetic and precise,” and by *Choir & Organ* (UK) as “a flexible and vivacious director of voices,” Marsh has enjoyed guest-conducting collaborations with the Choir of Trinity Wall Street, Trinity Baroque Orchestra and New York Baroque Incorporated, the Choir of St. Thomas Fifth Avenue, Bach Collegium San Diego, Cappella Romana, Studio de musique ancienne de

Montréal, Lamèque International Baroque Music Festival, Bach Vespers of Holy Trinity New York, Magnificat (UK), Musica Angelica Baroque Orchestra, and the Portland Baroque Orchestra, among others. In December 2025, he will appear as guest conductor at Washington National Cathedral to lead the cathedral choirs and baroque orchestra in four performances of Handel’s *Messiah*.

Working as a vocal soloist and consort singer for 16 years in the US and the UK, he received critical praise: “Marsh gave object lessons in vocal ornamentation as a graceful countertenor” (*LA Times*), with further plaudits as “a powerful and expressive countertenor” (*NY Times*). He undertook Bach aria study with the Dutch bass-baritone Max van Egmond in Amsterdam. He performed as a soloist with the American Bach Soloists, Concert Royal, New York Collegium (under Gustav Leonhardt), Seattle Baroque Orchestra, Musica Angelica Baroque Orchestra, Brabant Ensemble, and the Academy of Ancient Music.

While completing his doctoral research at Oxford, Marsh performed regularly as a principal singer with the Choir of New College, participating in international tours and recordings with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra. He recorded 15 discs with New College Choir, one of which won the *Gramophone* award for Early Music in 2008.

Also an academic, Dana Marsh is professor of music and director of the Historical Performance Institute at the Indiana University Jacobs School of Music. He is general editor of the book series *Historical Performance* (Indiana University Press). Previously, he served as assistant director of music and director of chapel music at Girton College Cambridge. He taught early-music history at both Oxford and Cambridge universities and has published research and review articles through the scholarly presses of each: *Early Music* (OUP), *Journal of Ecclesiastical History*, *Early Music History* (CUP).

Marsh has also served as canon organist and director of music at Christ Church Cathedral Indianapolis. He has 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 Productions, Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum, and Public Radio International.

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MEET THE ARTISTS



ELIJAH MCCORMACK, male soprano, has garnered praise for his “cool control and warmth of tone” (*Washington Post*) in performances across North America and abroad. A versatile singer, he performs a mix of concert, operatic, and choral repertoire, in genres ranging from medieval music to new premieres. He regularly performs as a soloist and ensemble member with the Washington Bach Consort as well as other top organizations, such as Seraphic Fire, Ensemble Altera, The Crossing, Santa Fe Desert Chorale, Ars Lyrica Houston, American Bach Soloists, and ChamberQUEER. On the opera stage, he most recently sang the role of Semira in the North American premiere of Vinci’s *Artaserse*, presented by Haymarket Opera. Further opera credits include IN Series’ *The Return of Ulysses* (Telemachus) and *Poppea* (Cupid/Valletto); IlluminArts Miami’s *Turn of the Screw* (Miles); and Lowell House Opera’s world premiere of Benjamin P. Wenzelberg’s *NIGHTTOWN* (Bell* Cohen). The current season sees his debut with Opera Lafayette in *Dido and Aeneas* (Aeneas). He was awarded

first place and audience favorite in the 11th annual Handel Aria Competition in 2024, and second place in the Oratorio Society of New York’s Woodside Solo Competition in 2023. He earned a master’s degree in historical performance at Indiana University, and a bachelor’s degree in studio art from Skidmore College. elijahmccormacksoprano.com



Grammy-nominated American countertenor **REGINALD MOBLEY** is globally renowned for his interpretation of baroque, classical, and modern repertoire, and leads a prolific career on both sides of the Atlantic. An advocate for diversity in music and its programming, Reginald became the first Programming Consultant for the Handel & Haydn Society, following several years of leading its community focused Every Voice concerts. He serves as Visiting Artist for Diversity Outreach with Apollo’s Fire and as Artistic Advisor at Portland Baroque Orchestra, and he leads a UK research project funded by the AHRC to uncover music by composers from diverse backgrounds. Recent highlights include recitals with piano and continuo at Wigmore Hall, De Bijloke in Gent, MA Festival Bruges, and the Bayreuth Baroque Festival, alongside appearances with ensembles such as Philharmonia Baroque Orchestra, Early Music Vancouver, Collegium San Diego, Seraphic Fire, Washington Bach Consort, Nederlandse Bachvereniging, Wiener Akademie, Monteverdi Choir,

and English Baroque Soloists, and Bach Oxford Soloists. In 2025, he toured Australia with Bach Akademie and performed Bach’s *St. John Passion* with Orchestre de Chambre de Paris at the St. Denis Festival. He has sung with major US orchestras including the New York Philharmonic, Orchestra of St. Luke’s at Carnegie Hall, Los Angeles Chamber Orchestra, and the symphonies of Pittsburgh, Philadelphia, Chicago, Minnesota, Montreal, Houston, and the National Symphony. In Europe, Reginald has appeared with Freiburger Barockorchester, Balthasar Neumann Ensemble, I Barocchisti, Holland Baroque, Academy of Ancient Music, City of Birmingham Symphony Orchestra, and Budapest Festival Orchestra, including as Ottone in *L’incoronazione di Poppea*. His debut recording on ALPHA Classics (2023) with pianist Baptiste Trotignon, released alongside festival appearances at Aix-en-Provence and the BBC Proms, won the *Opus Klassik* Award for “Classics without limits” and earned a Grammy nomination. His second recording will give tribute to English baroque music and its resonance in the more recent American repertoire (with theorbo/guitar and violone/doublebass). opus3artists.com/artists/reginald-mobley



ANDREW BEARDEN BROWN is a tenor equally at home on operatic and concert stages. Upcoming operatic appearances include Ein Soldat in *Der Kaiser von Atlantis* with Teddy Abrams at Louisville Orchestra. He will also perform as Don Curzio & Don Basilio (cover) in *Le nozze di Figaro*, (cover) and chorus in *La bohème*, and chorus in *Rigoletto*, all as a member of the Apprentice Singer Program at the Santa Fe Opera. 2024–2025 season oratorio appearances include a *Coffee Cantata* with Boston Baroque, Handel’s *Messiah* at Duke University, Bach *Magnificat* at Brown University, and Britten canticles at Christ Church Savannah. A recent graduate with a performance diploma from the Boston University Opera Institute, Andrew performed with the Opera Institute in Glass’s *Hydrogen Jukebox* (Tenor), Massenet’s *Cendrillon* (Le Prince Charmant), and Mozart’s *La clemenza di Tito* (Tito). He has a bachelor’s degree in urban studies from Brown University, as well as a master’s degree in vocal performance from the Royal College of Music in London. www.andrewbeardenbrown.com



With a voice described as “velvet-toned” (*BBC Music Magazine*), and praised for his “forthright agility and bold declamation” (*Musical America*), baritone **EDWARD VOGEL** is recognized as a sensitive and versatile performer. Recent highlights include solo appearances with Apollo’s Fire, solo debuts with the American Classical Orchestra and Boise Philharmonic, and his solo debut with the New York Philharmonic Orchestra in Handel’s *Israel in Egypt*, for which *Musical America* praised him as “one of the evening’s highlights.” Other recent solo appearances include Bach’s *Mass in B Minor*, Handel’s *Messiah*, and Monteverdi’s *Vespers* with Apollo’s Fire; and Ralph Vaughan Williams’s *Dona Nobis Pacem* and Haydn’s *The Creation* with True Concord, under the direction of Eric Holtan. In 2024, he received a Grammy nomination for his work as a soloist on Apollo’s Fire’s recording of Handel’s *Israel in Egypt*. Highly in demand as an ensemble singer, Edward has performed with groups including Bach Collegium Japan and Paul Hillier’s Theatre of Voices in the world premiere

of David Lang’s *the writings* at Carnegie Hall. An avid recitalist, Edward’s specialties include British art song of the 20th century, music from Medieval and Renaissance Iberia, and works by Gustav Mahler. He holds degrees from the Yale School of Music and the University of Notre Dame. edwardvogelmusic.com

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MICHAEL MARISSSEN, 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 *Bach 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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