



Saturday, April 25, 2026

Sunday, April 26, 2026

National Presbyterian Church

4101 Nebraska Avenue NW

Washington, DC

*T*his performance of Johann Sebastian Bach's *Mass in B Minor* is dedicated to the memory of Dr. J. Reilly Lewis, founder and artistic director of the Washington Bach Consort, whose visionary leadership and unwavering commitment to Bach's music continue to inspire our work today. As he so often reminded us, "*Hoch lebe Bach!*"

WASHINGTON BACH CONSORT

Dr. Dana T. Marsh, Artistic Director

PROGRAM

Mass in B Minor BWV 232.4
Johann Sebastian Bach (1685–1750)

I. MISSA

1. Kyrie eleison
2. Christe eleison
3. Kyrie eleison
4. Gloria in excelsis Deo
5. Et in terra pax
6. Laudamus te
7. Gratias agimus tibi
8. Domine Deus/Domine Fili
9. Qui tollis peccata mundi
10. Qui sedes ad dexteram Patris
11. Quoniam tu solus sanctus
12. Cum Sancto Spiritu

—Intermission—

II. SYMBOLUM NICENUM

13. Credo in unum Deum
14. Credo in unum Deum / Patrem omnipotentem
15. Et in unum Dominum Jesum Christum
16. Et incarnatus est
17. Crucifixus
18. Et resurrexit
19. Et in Spiritum Sanctum
20. Confiteor unum baptisma
21. Et expecto resurrectionem mortuorum

III. SANCTUS

22. Sanctus, sanctus, sanctus Dominus Deus
Sabaoth

IV. OSANNA, BENEDICTUS, AGNUS DEI, ET DONA NOBIS PACEM

23. Osanna in excelsis
24. Benedictus qui venit in nomine Domini
25. Osanna in excelsis
26. Agnus Dei qui tollis peccata mundi
27. Dona nobis pacem

Amy Broadbent, *soprano*
Chelsea Helm, *soprano*
Kristen Dubenion-Smith, *alto*

James Reese, *tenor*
Jonathan Woody, *bass*

Dr. Dana T. Marsh, *conductor*

The Honorable & Mrs. John D. Rockefeller IV and **Barbara Bankoff & Robert Crandall**, *underwriters*

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



MUSICIANS

Dr. Dana T. Marsh, *conductor*

Soprano I

Amy Broadbent, *soloist*
Elissa Edwards
Katelyn Grace Jackson
Sara MacKimmie
Elijah McCormack

Soprano II

Chelsea Helm, *soloist*
Rhianna Cockrell
Crossley Hawn
Margot Rood
Laura Choi Stuart

Alto/Countertenor

Kristen Dubenion-Smith, *soloist*
Hannah Baslee
Janna Critz
Barbara Hollinshead
Sylvia Leith

Tenor

James Reese, *soloist*
Blake Beckemeyer
Andrew Bearden Brown
Matthew Hill
Andrew Sauvageau

Bass

Jonathan Woody, *soloist*
Joshua Brown
Edmund Milly
Ross Tamaccio
Jason Widney

Violin I

Andrew Fouts, *concertmaster*
Marika Holmqvist
Gail Hernández Rosa
Caitlin Cribbs

Violone

Jessica Powell Eig

Organ

Adam Pearl

Trumpet

Josh Cohen
Dillon Parker
Douglas Wilson

Violin II

Tatiana Chulochnikova
Gersh Chervinsky
Leslie Nero
Jimena Burga Lopera

Flute

Colin St-Martin
Kathryn Roth

Timpani

Michelle Humphreys

Viola

Risa Browder
Isaiah Chapman
Asa Zimmerman

Oboe

Margaret Owens
Fatma Daglar

Rehearsal Pianist

Wei-Han Wu

Violoncello

John Moran
Wade Davis

Bassoon

Anna Marsh, *oboe*
C. Keith Collins

Horn

Brad Tatum

TEXT & TRANSLATION

I. MISSA

1. Kyrie eleison. Lord, have mercy.
2. Christe eleison. Christ, have mercy.
3. Kyrie eleison. Lord, have mercy.
4. Gloria in excelsis Deo, Glory to God on high,
5. et in terra pax hominibus bonæ voluntatis. and on earth peace to persons of good will.
6. Laudamus te, benedicimus te, adoramus te, glorificamus te. We praise you, we bless you, we worship you, we glorify you.
7. Gratias agimus tibi propter magnam gloriam tuam. We give you thanks on account of your great glory.
8. Domine Deus, rex cœlestis, Deus Pater omnipotens, Domine Fili unigenite, Jesu Christe altissime, Domine Deus, Agnus Dei, Filius Patris. Lord God, heavenly king, God Father almighty, Lord only begotten Son, Jesus Christ most high, Lord God, Lamb of God, Son of the Father.
9. Qui tollis peccata mundi, miserere nobis, qui tollis peccata mundi, suscipe deprecationem nostram. You who take away the sins of the world, have mercy on us; you who take away the sins of the world, accept our prayer.
10. Qui sedes ad dexteram Patris, miserere nobis, You who sit at the right [hand] of the Father, have mercy on us,
11. quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, for you alone are holy, you alone are Lord, you alone are most high, Jesus Christ,
12. cum Sancto Spiritu in gloria Dei Patris, amen. with the Holy Spirit in the glory of God the Father, amen.

II. SYMBOLUM NICANEUM

13. Credo in unum Deum; I believe in one God;
14. Credo in unum Deum, Patrem omnipotentem, factorem cœli et terræ, visibilium omnium et invisibilium. I believe in one God, the Father almighty, maker of heaven and earth, of all things, seen and unseen.
15. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de cœlis, And [I believe] in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all the ages, God from God, light from light, true God from true God, begotten, not made, of one substance with the Father; through whom all things were made, [the Son] who on account of us human beings and on account of our salvation, came down from the heavens,
16. et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est. and was embodied in flesh, from the Holy Spirit, of the Virgin Mary, and was made a human being.
17. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est, He was also crucified for us under Pontius Pilate; he suffered [on the cross] and was buried,

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| 18. et resurrexit tertia die secundum scripturas; et ascendit in cœlum, sedet ad dexteram Dei Patris; et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis. | and rose again on the third day in accordance with the scriptures, and ascended into heaven, sitting at the right [hand] of God the Father; and he will come again with glory to judge the living and the dead, of whose reign there will be no end. |
| 19. Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et glorificatur, qui locutus est per Prophetas; et unam sanctam catholicam et Apostolicam Eccelsiam. | And [I believe] in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son; who is worshiped and glorified together with the Father and the Son, [the Spirit] who spoke through the Prophets; and [I believe in] one holy, world-wide, and Apostolic Church. |
| 20. Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum; | I confess one baptism for the forgiveness of sins, and I look forward to the resurrection of the dead; |
| 21. et expecto resurrectionem mortuorum et vitam venturi sæculi, amen. | and I look forward to the resurrection of the dead and the life of the age to come, amen. |

III. SANCTUS

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| 22. Sanctus, sanctus, sanctus Dominus Deus Sabaoth, pleni sunt cœli et terra gloria ejus. | Holy, holy, holy Lord God of Hosts, heaven and earth are full of his glory. |
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IV. OSANNA, BENEDICTUS, AGNUS DEI, ET DONA NOBIS PACEM

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| 23. Osanna in excelsis. | Hosanna on high. |
| 24. Benedictus qui venit in nomine Domini. | Blessed is he who comes in the name of the Lord. |
| 25. Osanna in excelsis. | Hosanna on high. |
| 26. Agnus Dei qui tollis peccata mundi, miserere nobis.
Agnus Dei qui tollis peccata mundi, miserere nobis. | Lamb of God, you who take away the sins of the world, have mercy on us. Lamb of God, you who take away the sins of the world, have mercy on us. |
| 27. Dona nobis pacem. | [Lamb of God,] Grant us peace. |

— Translation by Michael Marissen and Daniel R. Melamed



Scan or go to
www.bachcantatatexts.org/BWV232.4
 for an annotated translation.

What, exactly, is the *Mass in B Minor*?

Daniel R. Melamed

When you purchased a ticket for this performance, it's likely that you had a clear idea of what you would hear: J.S. Bach's *Mass in B Minor* BWV 232.4. But if somebody asked you "What is that?" what would you answer? The question turns out to be more difficult than it seems; at the very least there have been many different answers over the years and something to learn from each of them.

1. "Die grosse catholische Messe" (The large [or great] catholic Mass)

This is how the work was first referred to in print, in the catalogue of the estate of Carl Philipp Emanuel Bach published in 1790 just after his death. Emanuel had inherited the autograph score of the work from his father, and he both valued it and understood that it represented some of Sebastian's best work. He performed an arrangement of the "Credo" in a benefit concert in 1786 whose program, featuring music by Georg Friedrich Handel, J.S. Bach, and himself was meant to demonstrate his father's place in German musical history and his ability to write works in the aesthetic category of the sublime.

What did he mean by calling it "the large [or great] catholic Mass?" The word "grosse" here could refer to the work's stature, but is just as likely to point to its length and to its encompassing of all five movements of the so-called Ordinary of the Mass, meaning the textual portions of the liturgy that were common to every celebration as opposed to those (Propers) that varied for each liturgical occasion. This was in contrast to most pieces labeled "Messe" in the Lutheran tradition, which included settings just of the first two portions (the "Kyrie eleison" and "Gloria in excelsis Deo"), not the "Credo," "Sanctus," or "Agnus Dei."

The word "catholic," pointedly spelled with a lowercase "c," almost certainly did not refer to what is now generally called the Roman Catholic Church under the authority of the Pope. (Lutherans tended to refer to this institution as "Roman" or "papal," usually with an implicit or explicit characterization of it as errant and heretical at best.) Here the term means universally Christian, inclusive of all Western Christendom. This points up the problem behind the often-asked question "Why did Bach, a Lutheran, compose a Catholic Mass?" The answer, for many reasons, is that he didn't; C.P.E. Bach's label of small-c "catholic" points to a different understanding of the confessional identity of the work.

2. "Das grösste musikalische Kunstwerk aller Zeiten und Völker" (The greatest work of musical art of all times and all peoples)

This is how the Swiss music publisher Hans Georg Nägeli described the work in 1818 in an advertisement seeking subscribers to the first published score of the work. Nägeli had acquired the autograph score from C.P.E. Bach's estate in 1805, and spent decades attempting to see it into print. He finally succeeded, in 1833, in publishing the "Kyrie" and "Gloria"; the remainder appeared only in 1845. In that

advertisement Nägeli quoted an earlier writer who had similarly described the Mass as "the masterpiece of the greatest of all composers."

We might be a little more hesitant today to claim such universality ("all peoples"), or to proclaim the absolute greatness of any figure, even Bach. But language like this from the early nineteenth century is unsurprising, and hints at a growing sense of German national identity, at a firm belief in the progress of music over time to a state of perfection, and at thriving centers of Bach cultivation (particularly in Berlin and Hamburg) in the years after his death—even as so much of his music, including the *Mass in B Minor*, was not widely available in print.

The *Mass* had circulated in manuscript copies in the second half of the eighteenth century, and we know that both Haydn and Beethoven studied the work. So the piece was known to connoisseurs and musical professionals, but only by reputation by the larger musical public. By the time it was finally published in 1833/45, and again in 1856 in the new complete edition issued by the Bach Gesellschaft, the groundwork had already been laid for its reception. Since then it has hardly given up its status at the pinnacle of Bach's output, and—for many—at the summit of Western music.

3. The culmination of Bach's work, and his musical testament

The tendency of nineteenth-century musical biography to regard a composer's musical output as personal expression found a place in the telling of Bach's life, and the *Mass in B Minor* played a significant role. An accumulation of features all seemed to point to the work as some kind of culminating artistic statement. For Bach's great nineteenth-century biographer Philipp Spitta, this was tied to Bach's faith. Spitta wrote that "The B minor mass exhibits in the most absolute manner and on the grandest scale, the deep and intimate feeling of its creator as a Christian and a member of the Church." He went further to place Bach and the Mass at the apex of advocacy for Lutheranism: "It was [Bach's] vocation to produce the most thoroughly objective—because the latest—the purest and most glorified image of the spirit of the reformed church ... in his B minor mass."

Spitta dated the Mass around 1738, regarding Bach's cycle of cantatas based on Lutheran hymns as his final statements on music and faith. Modern scholarship has come to understand that the *Mass in B Minor* was, in fact, among Bach's very last projects, and certainly his last large one, dating from the last year of his life and at a time when his mortality must have been increasingly evident. Paradoxically, this most scientific of discoveries, based on the examination of paper and handwriting, may have come to support the idea that the Mass was Bach's final musical statement, and by implication a special one.

It is broadly regarded as his greatest work whatever its chronology. Spitta went so far as to write "But though all of Bach's compositions might be lost, still the B minor mass,

even to the remotest future, would bear witness to the artist's greatness with the weight of a divine revelation." Note the appeal to the future, a clear echo of Nāgleli's "all times." The only work with which it might be compared, wrote Spitta, was Handel's *Messiah*, a view anticipated by Philipp Emanuel Bach in his 1786 concert that put the "Credo" next to "I know that my redeemer liveth" and the "Hallelujah" chorus.

And given that the work was largely assembled by the reworking of movements Bach had composed across the whole of his career, from the "Crucifixus" based on a cantata movement dating from 1714 to choral movements from the 1730s, alongside a couple of newly composed pieces, some have imagined Bach sifting through his output and choosing the best material to incorporate into this grand project. There might be some merit to this view; certainly in assembling the *Mass* Bach turned to his most impressive setting of the "Kyrie" and "Gloria" (a 1733 work presented to the Dresden court) and his most elaborate setting of the "Sanctus." But to what degree the *Mass* can be read as a personal statement is open to question.

4. A musical sampler or specimen book

In more recent times many analysts have preferred to focus on the enormous musical variety displayed in the *Mass in B Minor*. Its movements range from those in ancient style, like the "Credo in unum Deum" and "Confiteor unum baptisma," in Palestrina style and incorporating chant; to the most modern, like the galant "Domine Deus/Domini Fili" or the thoroughly progressive and harmonically startling first setting of the words "Et expecto resurrectionem mortuorum."

Some movements, like the "Gratias agimus tibi" and nearly identical "Dona nobis pacem" combine the old and the new. The opening "Kyrie eleison" is a modern concerto movement

seamlessly merged with fugal vocal writing; the second "Kyrie eleison" is in old style but with a very modern musical subject. The "Crucifixus" is an ostinato movement with a repeating lament bass line, clearly backward-looking; the "Laudamus te" is a virtuosic piece for soprano and solo violin that would have been up to date at any musically progressive court.

There are aria-like pieces for every voice and every sort of instrument, trumpet-and-drums movements, solos, duets, choruses—almost every kind of music making one can think of. From this point of view the work does represent a cross-section of compositional possibilities. Whether this is what Bach was out to demonstrate is, of course, unknowable. (For my part, I have argued that one of his points in the work is to show how the two kinds of music that found a place in church music of the time—the old style and the new—could be reconciled in several ways.) At the very least, this approach gives the listener something to focus on in a performance.

5. A collection of Mass Ordinary settings each suited to the Lutheran liturgy

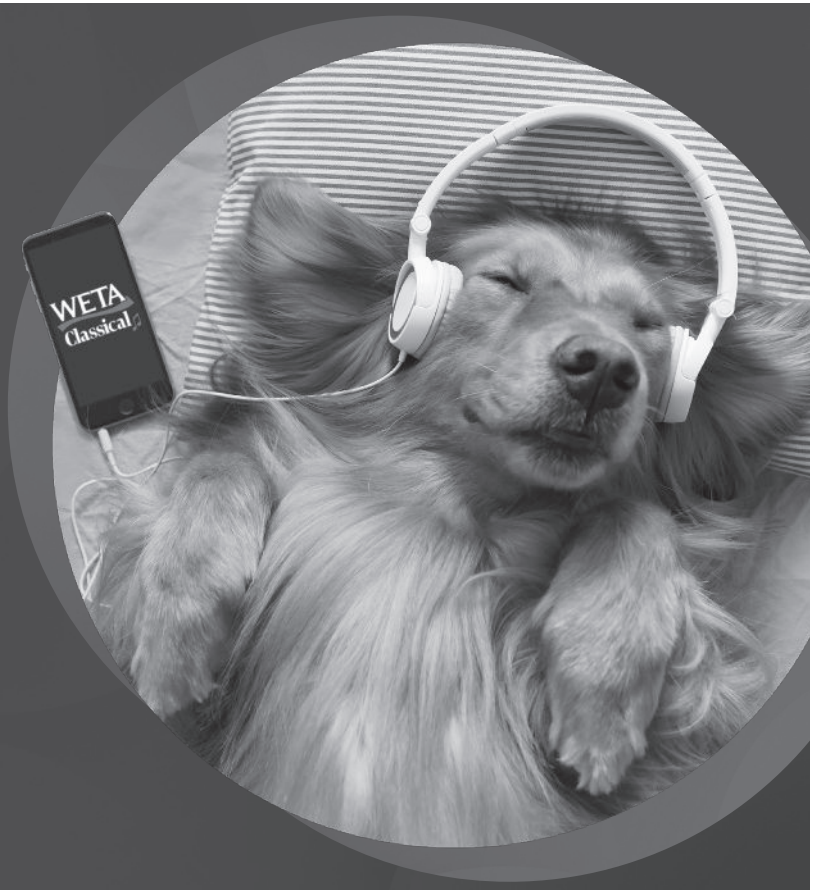
One of the things that the *Mass in B Minor* was not called until well after its composition was, in fact, "The *Mass in B Minor*." We have seen that C. P. E. Bach did not call it that, and even Philipp Spitta, writing in the second half of the nineteenth century, called it the "B minor mass" to distinguish it from the "A major mass," the "G minor mass," and other settings, and not necessarily to grant it the status that its common name suggests today.

The idea that this piece is a unified "work" with a name is more recent, but it has not been universally accepted. Perhaps the most notorious objection came from twentieth-century Bach scholar and theologian Friedrich Smend, who was the editor of this music for the *Neue Bach-Ausgabe* (NBA),

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the critical scholarly edition published after World War II. Smend's Lutheran orientation and his inability to accept the findings of Bach scholarship in the 1950s (which turned the assumptions about what Bach composed when upside down) combined to shape a contrarian view of the work.

Or, of the "not-work," because Smend did not regard this music as a "piece." This view is strikingly illustrated in his title page for the *NBA*. It lists the four sections of the contained in the volume, following the four title pages Bach prepared for his autograph score:

1. Missa [Kyrie and Gloria]
2. Symbolum Nicenum [Credo]
3. Sanctus [Sanctus and Pleni sunt caeli]
4. Osanna, Benedictus, Agnus Dei et Dona nobis pacem

This was all in large print, as you would expect for a title page. But underneath, in tiny type, was "genannt: Messe in h-moll" (known as: Mass in B minor). The message was clear: Smend regarded this not as a "work" but as a collection of music covering the Mass Ordinary but with no attempt at unity. As he wrote, it was "not only a historical misunderstanding but also an artistic misapprehension to speak of a 'Mass in B Minor' ... and to perform all the movements from *Kyrie* to *Dona nobis pacem* one after the other" (transl. J. Brokaw II).

Smend regarded each section, with its distinct scoring, as an independent piece with a place in the Lutheran liturgy. He was not wrong. The "Kyrie" and "Gloria," though long for their

type, resembles other Lutheran Mass settings, including Bach's own. The "Sanctus" was adapted from a liturgical setting Bach had composed for Leipzig—again, larger in scoring than was typical, but entirely conventional in its presentation of the "Sanctus" and "Pleni sunt caeli."

The *Symbolum Nicenum* (Credo) was much less often presented in concerted music, with voices and instruments in multiple movements. But recently a printed church text came to light that shows that Bach's predecessor as music director in Leipzig, Johann Kuhnau, performed a setting of the "Credo" in a regular Sunday service, evidently in place of the usual cantata. This suggests a plausible context for a work like Bach's. (Recall that C.P.E. Bach thought this music could stand on its own when he performed it in 1786, preceded by a short instrumental sinfonia of his own invention.) The remaining movements (Part 4) are plausible as communion music; these texts are specified in Luther's liturgy.

But the fact remains that Bach assembled these sections in one composite manuscript and through-numbered its sections, and that it was transmitted as a unit and regarded as a single work by his son, who was in a position to know his father's views. Maybe the lesson here is that we are misguided in insisting that this is either a single work or a group of loosely related pieces. We can consider the *Mass in B Minor* to be anything we like, but can learn a lot by considering the various ways it has been regarded over the 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.

DANA MARSH, Artistic Director



DR. DANA T. MARSH is Artistic Director of the Washington Bach Consort, a role he has held since 2018. In that capacity, he shapes the Consort’s artistic vision through careful season design, multi-year projects, and major choral-orchestral works, bringing historical repertoire into vivid, communicative focus for contemporary audiences. Under his leadership, the ensemble has expanded its artistic reach and national profile. As *The Washington Post* has observed, Dana “has honed a company that could go head-to-head with period-performance ensembles anywhere.”

His work is guided by a vocally aligned, text-forward approach grounded in historical sources, rhetoric, and context. He cultivates a distinctive choral-instrumental sound marked by clarity of diction, rhythmic vitality, and eloquence of phrasing—qualities that come fully into view in Bach’s *Mass in B Minor*, a crowning achievement of the choral tradition and a fitting culmination of the Consort’s 2025–2026 season.

Educated as a musician-scholar, Dana Marsh began his musical training as a boy chorister at St. Thomas Choir School in New York and at Salisbury Cathedral in the United Kingdom.

He earned his undergraduate degree in organ performance from the Eastman School of Music and completed master’s and doctoral degrees in historical musicology at the University of Oxford. Alongside his work in Washington, he is Professor of Music and Director of the Historical Performance Institute at the Indiana University Jacobs School of Music and serves as General Editor of the Historical Performance book series with Indiana University Press.

Before focusing primarily on conducting, Dana enjoyed an international career as a countertenor and consort singer—experience that continues to inform his work on the podium. Reflecting the singer’s ear that still informs his approach, the *Los Angeles Times* praised him early on as a countertenor who “gave object lessons in vocal ornamentation.” He performed as a soloist and core member of the Choir of New College, Oxford, recording fifteen discs, including a *Gramophone* Award-winning release, appearing also with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, European Union Baroque Orchestra, and the New York Collegium under Gustav Leonhardt.

Dana Marsh has appeared as a guest conductor with leading early-music ensembles in the US and abroad. Most recently, in December 2025, he served as guest conductor in four performances of Handel’s *Messiah*, leading the Choirs and Baroque Orchestra of Washington National Cathedral. Other collaborations have included the Choir and Baroque Orchestra of Trinity Wall Street, Bach Collegium San Diego, Cappella Romana, the Lamèque International Baroque Festival, and the Portland Baroque Orchestra.

Across his work with the Washington Bach Consort, Dana Marsh’s leadership is oriented toward long-term ensemble development and performances shaped by expressive immediacy, intellectual rigor, and a joyous spirit of shared discovery.

MEET THE SOLOISTS



With consummate poise, limpid clarity, and faultless intonation” (*Washington Classical Review*), soprano **AMY BROADBENT** has garnered recognition as a vibrant and versatile musical force. Amy has performed as a soloist for the Oregon Bach Festival, Staunton Music Festival, Bach Choir of Bethlehem, Washington National Cathedral, Washington Bach Consort, The Thirteen, and the Folger Consort. She created the role of Sebastian in Scott Ordway’s *The Outer Edge of Youth*, her recording of which was acclaimed by *Opera News* (Critic’s Choice), *Gramophone*, and *BBC Music Magazine*. Other stage roles include Pamina (*Die Zauberflöte*), Bastienne (*Bastien und Bastienne*), Papagena (*Die Zauberflöte*), Johanna (*Sweeney Todd*), La Statue Animée (*Pygmalion*), Josephine (*HMS Pinafore*), and Elsie (*The Yeoman of the Guard*). She is a founding member of vocal

quartet The Polyphonists. A multi-faceted musician, Amy’s compositions and arrangements have been performed at the White House, Washington National Cathedral, and Basilica of the National Shrine, and broadcast nationally. As assistant conductor for the Victorian Lyric Opera Company, her conducting was hailed as “stellar ... a balletic piece of choreography” (Ruby Griffith Award). She is the Assistant Conductor of the US Navy Band Sea Chanters, the official chorus of the US Navy. Amy holds degrees in both voice and conducting from the University of Maryland. amy-broadbent.com

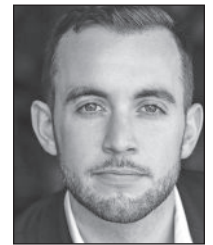


An active choral artist, **CHELSEA HELM** appears regularly with Seraphic Fire, the Santa Fe Desert Chorale, True Concord Voices & Orchestra, The Thirteen, Upper Valley Baroque, and Conspirare, with whom she was nominated for 2020, 2022, and 2023 Grammy awards for Best Choral Album. She has also appeared with Artefact Ensemble, Vocal Arts Ensemble Cincinnati, Kinnara, the Carmel Bach Festival, the Oregon Bach Festival, the American Soloists Ensemble, the Voices of Ascension, Bach Vespers at Holy Trinity, the Charlotte Bach Festival, Spire Chamber Ensemble, the Benedict XVII Ensemble, and the Concordia Chamber Players. This is her debut concert with the Washington Bach Consort. chelseahelmsoprano.com

Recognized for her “velvety legato and embracing warmth of sound” (*Washington Classical Review*) and “lyric-mezzo of uncommon beauty” (*The Washington Post*), mezzo-soprano **KRISTEN DUBENION-SMITH** enjoys an active performing career in oratorio and sacred vocal chamber music, specializing in music of the medieval, renaissance and baroque eras. As a concert soloist, Kristen has earned recognition for her performances of the works of the high baroque, especially Bach and Handel. Highlights from recent seasons include Bach’s St. Matthew Passion with the Washington National Cathedral Baroque Orchestra, Handel’s Messiah with the Tallahassee Symphony Orchestra, and Bach’s Christmas Oratorio with The Washington Bach Consort. She also sings on the 2021 Grammy-winning recording of *The Prison* by Ethel Smyth with the Experiential Orchestra and welcomes a new album release with Ensemble Altera, *Feminine Voices at Christmas*, on Alpha Classics. In the fall of 2016, Kristen Dubenion-Smith joined the Choir of Men and Boys/Girls at the Washington National Cathedral as the first woman to be offered a position in this choir. She had previously served as cantor since 2011. Her 2026–2027 solo engagements include performances with The Folger Consort, The Thirteen, The Tallahassee Symphony, TENET Vocal Artists, Shenandoah Valley Bach Festival, Bach in Baltimore, Choralis, The Asheville Symphony, and The Washington Bach Consort. www.kristendubenionsmith.com



JAMES REESE sings with a voice *The Washington Post* praised as “bright, agile, and full of heart.” Known for expressive immediacy and connection to text, he brings eloquence and intimacy to repertoire spanning from Bach to the present day. A distinguished interpreter of Baroque and early music, James has earned acclaim for performances described as “splendid” (*San Francisco Chronicle*) and “captivating” (*Broad Street Review*). He appears regularly with many of North America’s leading period ensembles, including Tafelmusik, American Bach Soloists, The Sebastians, Philharmonia Baroque Orchestra, and the Washington Bach Consort. Reviewing a recent concert with Tafelmusik, Ludwig Van Toronto (Toronto’s chief music critic) wrote that James Reese possesses “the ideal instrument for the Baroque genre: beauty of tone, purity of sound, surefire agility, and firm technique.” In 2026, James will release a new album of French airs with lutenist Brandon Acker, followed by a US tour of the program. Upcoming engagements include the Grand Rapids Symphony, Tucson Symphony, and Victoria (Canada) Symphony, as well as return appearances with Early Music Vancouver, the Seattle Bach Festival, Colorado Bach Ensemble, Bach Collegium San Diego, and Baroque Music Montana. He is a graduate of Northwestern University’s Bienen School of Music and holds a master’s degree from the Yale School of Music. He lives in Philadelphia with his wife Natalie and their dog, Ivy. jamesreesetenor.com



JONATHAN WOODY is a versatile and dynamic musician who maintains an active schedule as a performer and composer in New York and across North America. Cited by *The Washington Post* for singing “with resonance and clarity,” he is in demand as a bass-baritone soloist, appearing regularly with historically informed orchestras, including the Washington Bach Consort, as well as the Boston Early Music Festival, Apollo’s Fire, Pacific MusicWorks, Bach Collegium San Diego, Trinity Baroque Orchestra, and New York Baroque Incorporated. In the 2021–2022 season, he was Artistic Advisor for the Portland Baroque Orchestra, curating a program of 17th-century German music for voices and orchestra. An accomplished chamber musician, Jonathan often performs as a member of the Grammy-nominated Choir of Trinity (Wall Street). He has also recently performed in collaboration with Kaleidoscope Ensemble, Les Délices, Seraphic Fire, Byron Schenkman and Friends, and TENET Vocal Artists. As a sought-after new music proponent, Jonathan has participated in premiere performances of several leading composers’ works, including Ted Hearne’s *The Source* (2014), Ellen Reid’s *Prism* (2019 Pulitzer Prize-winner), Missy Mazzoli’s *Breaking the Waves* (NYC premiere, 2018), and Du Yun’s *Angel’s Bone* (2017 Pulitzer Prize-winner). athloneartists.com/artists/jonathan-woody



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.

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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