



DIRECTOR'S SERIES

Chorale Architecture

From Expectation to Fulfillment

Sunday, October 4, 2026

National Presbyterian Church

4101 Nebraska Avenue NW

Washington, DC

WASHINGTON BACH CONSORT

Dana Marsh, Artistic Director

PROGRAM

Chorale Architecture *From Expectation to Fulfillment*

Johann Sebastian Bach (1685–1750)

Nun komm, der Heiden Heiland BWV 61

1st Sunday of Advent

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

Nimm von uns, Herr, du treuer Gott BWV 101

10th Sunday after Trinity

- | | |
|---------------|---------------|
| 1. Chorale | 5. Recitative |
| 2. Aria | 6. Aria |
| 3. Recitative | 7. Chorale |
| 4. Aria | |

— *Intermission* —

Wachet auf, ruft uns die Stimme BWV 140

27th Sunday after Trinity

- | | |
|----------------|----------------|
| 1. Chorale | 5. Recitative |
| 2. Recitative | 6. Aria duetto |
| 3. Aria duetto | 7. Chorale |
| 4. Chorale | |

Herz und Mund und Tat und Leben BWV 147

Visitation Day

Part 1

1. Chorus
2. Recitative
3. Aria
4. Recitative
5. Aria
6. Chorale

Part 2

7. Aria
8. Recitative
9. Aria
10. Chorale

Elijah McCormack, *male soprano*

Kristen Dubenion-Smith, *alto*

Andrew Bearden Brown, *tenor*

Paul Max Tipton, *bass*

Dana Marsh, *conductor*

William B. Munier & Laurinda L. Rohn and **Tom Morante**, in memory of **Marianne Splitter**, *underwriters*

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



MUSICIANS

Soprano

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

Alto/Countertenor

Kristen Dubenion-Smith, *soloist*
Sylvia Leith
Roger O. Isaacs
Rhianna Cockrell

Tenor

Andrew Bearden Brown, *soloist*
Matthew Hill
David Evans
Opal Clyburn-Miller

Bass

Paul Max Tipton, *soloist*
Ian Pomerantz
Jason Widney
Edmund Milly

Violin I

Freya Creech, *concertmaster*
Marika Holmqvist
Annie Loud

Violone

Jessica Powell Eig

Trumpet

Josh Cohen

Violin II

Marlisa Woods
Caitlin Cribbs
Leslie Nero

Organ

Adam Pearl

Trombone

Barry Bocaner
David Miller
David Searle

Flute

Colin St-Martin

Cornetto

Michael Holmes

Viola

Risa Browder
Isaiah Chapman
Daniel McCarthy
Marika Holmqvist

Oboe

Margaret Owens
Stephen Bard
Daniel Bates

Rehearsal Pianist

Wei-Han Wu

Bassoon

Anna Marsh

Violoncello

John Moran
Wade Davis

Horn

Bradley Tatum

Conductor

Dana Marsh

TEXTS & TRANSLATIONS

Translations by Michael Marissen & Daniel R. Melamed

Nun komm, der Heiden Heiland BWV 61

- | | |
|--|--|
| <p>1. Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.</p> <p>2. Der Heiland ist gekommen,
Hat unser armes Fleisch
Und Blut an sich genommen
Und nimmet uns zu Blutsverwandten an.
O allerhöchstes Gut,
Was hast du nicht an uns getan?
Was tust du nicht
Noch täglich an den Deinen?
Du kömmst und lässt dein Licht
Mit vollem Segen scheinen.</p> <p>3. Komm, Jesu, komm zu deiner Kirche
Und gib ein selig neues Jahr!
Befördre deines Namens Ehre,
Erhalte die gesunde Lehre
Und segne Kanzel und Altar!</p> <p>4. <i>Siehe, ich stehe vor der Tür und klopfe an. So jemand meine
Stimme hören wird und die Tür auf tun, zu dem werde ich
eingehen und das Abendmahl mit ihm halten und er mit mir.</i></p> <p>5. Öffne dich, mein ganzes Herze,
Jesus kömmt und ziehet ein.
Bin ich gleich nur Staub und Erde,
Will er mich doch nicht verschmähn,
Seine Lust an mir zu sehn,
Dass ich seine Wohnung werde.
O wie selig werd ich sein!</p> <p>6. Amen, amen!
Komm, du schöne Freudenkrone,
Bleib nicht lange!
Deiner wart ich mit Verlangen.</p> | <p>1. Now come, savior of the gentiles,
Known as child of the virgin;
Of this, all the world marvels:
God ordained him such a birth.</p> <p>2. The savior has come [from eternity];
Has taken on our wretched [temporal] flesh
And blood upon himself;
And takes us on as blood relatives.
Oh Most-High possession,
What have you not done for us?
What do you not
Still daily do for your own [people]?
You come and let your light
Shine with full blessing [of the gospel].</p> <p>3. Come, Jesus, come to your church
And grant a blessed new year.
Promote your name's honor,
Uphold the sound teaching [of your church],
And bless pulpit and altar.</p> <p>4. <i>Look, I stand before the door and knock. If anyone ends up hearing my voice
and opening the door, I will go in, to him, and keep the Lord's Supper with
him, and he with me.</i></p> <p>5. Open yourself, my whole heart;
Jesus comes and enters [God's "temple," my heart].
Even though I am but dust and earth,
He will, nevertheless, not disdain me;
He will look upon his delight in me,
That I may become his dwelling-place.
O how blessed will I be!</p> <p>6. Amen, amen!
Come, you beautiful crown of joy,
Tarry not long!
[Exceedingly fair bridegroom, Jesus]
I wait for you with longing.</p> |
|--|--|

— Erdmann Neumeister

Nimm von uns, Herr, du treuer Gott BWV 101

- | | |
|---|--|
| <p>1. Nimm von uns, Herr, du treuer Gott,
 Die schwere Straf und grosse Not,
 Die wir mit Sünden ohne Zahl
 Verdienet haben allzumal.
 Behüt für Krieg und teurer Zeit,
 Für Seuchen, Feur und grossem Leid.</p> <p>2. Handle nicht nach deinen Rechten
 Mit uns bösen Sündenknechten,
 Lass das Schwert der Feinde ruhn!
 Höchster, höre unser Flehen,
 Dass wir nicht durch sündlich Tun
 Wie Jerusalem vergehen!</p> <p>3. Ach! Herr Gott, durch die Treue dein
 Wird unser Land in Frieden und Ruhe sein.
 Wenn uns ein Unglückswetter droht,
 So rufen wir,
 Barmherziger Gott, zu dir
 In solcher Not:
 Mit Trost und Rettung uns erschein!
 Du kannst dem feindlichen Zerstören
 Durch deine Macht und Hilfe wehren.
 Beweis an uns deine grosse Gnad
 Und straf uns nicht auf frischer Tat,
 Wenn unsre Füsse wanken wollten
 Und wir aus Schwachheit straucheln sollten.
 Wohn uns mit deiner Güte bei
 Und gib, dass wir
 Nur nach dem Guten streben,
 Damit allhier
 Und auch in jenem Leben
 Dein Zorn und Grimm fern von uns sei.</p> <p>4. Warum willst du so zornig sein?
 Es schlagen deines Eifers Flammen
 Schon über unserm Haupt zusammen.
 Ach, stelle doch die Strafen ein
 Und trag aus väterlicher Huld
 Mit unserm schwachen Fleisch Geduld!</p> <p>5. Die Sünd hat uns verderbet sehr.
 So müssen auch die Frömmsten sagen
 Und mit betrännten Augen klagen:
 Der Teufel plagt uns noch viel mehr.
 Ja, dieser böse Geist,
 Der schon von Anbeginn ein Mörder heisst,
 Sucht uns um unser Heil zu bringen
 Und als ein Löwe zu verschlingen.
 Die Welt, auch unser Fleisch und Blut
 Uns allezeit verführen tut.
 Wir treffen hier auf dieser schmalen Bahn
 Sehr viele Hindernis im Guten an.
 Solch Elend kennst du, Herr, allein:
 Hilf, Helfer, hilf uns Schwachen,
 Du kannst uns stärker machen!
 Ach, lass uns dir befohlen sein.</p> <p>6. Gedenk an Jesu bitterm Tod!
 Nimm, Vater, deines Sohnes Schmerzen
 Und seiner Wunden Pein zu Herzen,
 Die sind ja für die ganze Welt
 Die Zahlung und das Lösegeld;
 Erzeig auch mir zu aller Zeit,
 Barmherzger Gott, Barmherzigkeit!
 Ich seufze stets in meiner Not:
 Gedenk an Jesu bitterm Tod!</p> <p>7. Leit uns mit deiner rechten Hand
 Und segne unser Stadt und Land;
 Gib uns allzeit dein heiliges Wort,
 Behüt fürs Teufels List und Mord;
 Verleih ein selges Stündelein,
 Auf dass wir ewig bei dir sein.</p> | <p>1. Take from us, Lord, you faithful God,
 The heavy punishment and great distress
 That we by sins without number
 Have altogether deserved.
 Protect [us] from war and famine,
 From pestilence, fire, and great suffering.</p> <p>2. Do not deal with us evil slaves of sin
 According to your [harsh] judgments;
 Let the enemies' sword rest.
 Most High, hear our pleading,
 So that we do not die away
 Through sinful action, like Jerusalem [did, in not accepting Jesus].</p> <p>3. Ah, Lord God, through your faithfulness
 Our land will be at peace and rest.
 If a tempest of misfortune threatens us,
 Then we, at such distress [of misfortune], call
 To you,
 Merciful God:
 Appear to us with comfort and deliverance!
 You can repel inimical [lust for] destroying,
 Through your might and help/salvation.
 Show toward us your great mercy/grace
 And do not punish us in the very act
 If [on the path of faith] our feet would falter
 And we, out of weakness, should stumble.
 Attend to us with your goodness
 And grant that we
 May strive only after the good,
 So that here [on earth]
 And also in the [heavenly] life hereafter
 Your anger and wrath might be far from us.</p> <p>4. Why do you mean to be so angry?
 Already the [lightning-bolt] flames of your jealousy
 Clap above our head.
 Ah, but set aside the punishments
 And out of fatherly favor
 Bear patience with our weak [sinful] flesh.</p> <p>5. Sin has corrupted us greatly.
 Thus even the most pious must say,
 And with tear-filled eyes lament:
 The devil yet plagues us exceedingly in addition.
 Yes, this evil spirit,
 Who is called a murderer already from the beginning,
 Seeks us, to kill our salvation
 And to devour [us] like a lion.
 The world, and also our [innate] flesh and blood,
 Always acts to lead us astray.
 Here on this narrow path [to eternal life] we meet
 Very many an impediment to the good [of the gospel].
 Such misery, Lord, you alone know:
 Help/save, helper/savior, help/save us weak ones;
 You can make us stronger [in faith].
 Ah, let us be entrusted to you.</p> <p>6. Remember Jesus's bitter death.
 Take to heart, father, your son's sorrows
 And his wounds' pain,
 Which are indeed the payment and the ransom
 For the [sin of the] whole world.
 At all times show also to me,
 Merciful God, mercy.
 I sigh constantly in my distress:
 Remember Jesus's bitter death.</p> <p>7. Guide us with your right hand
 And bless our city and land;
 Grant us always your holy word;
 Protect [us] from the devil's cunning and murderousness;
 Bestow on [us] a blessed hour [of death],
 So that we may eternally be with you.</p> |
|---|--|

Wachet auf, ruft uns die Stimme BWV 140

1. **Wachet auf, ruft uns die Stimme**
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heisst diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräutigam kömmt;
Steht auf, die Lampen nehmt!
Alleluja.
Macht euch bereit
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn.
2. Er kömmt, er kömmt,
Der Bräutigam kömmt!
Ihr Töchter Zions, kömmt heraus,
Sein Ausgang eilet aus der Höhe
In euer Mutter Haus.
Der Bräutigam kömmt, der einem Rehe
Und jungen Hirsche gleich
Auf denen Hügeln springt
Und euch das Mahl der Hochzeit bringt.
Wachet auf, ermuntert euch
Den Bräutigam zu empfangen!
Dort, sehet, kömmt er hergegangen.
3. SEELE: Wenn kömmt du, mein Heil?
JESUS: Ich komme, dein Teil.
SEELE: Ich warte mit brennendem Öle.
SEELE, JESUS: Eröffne! Ich öffne den Saal
SEELE & JESUS: Zum himmlischen Mahl,
SEELE: Komm, Jesu!
JESUS: Ich komme; komm, liebliche Seele!
4. **Zion hört die Wächter singen,**
Das Herz tut ihr vor Freuden springen,
Sie wachet und steht eilend auf.
Ihr Freund kömmt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron,
Herr Jesu, Gottes Sohn!
Hosianna!
Wir folgen all
Zum Freudensaal
Und halten mit das Abendmahl.
5. JESUS: So geh herein zu mir,
Du mir erwählte Braut!
Ich habe mich mit dir
Von Ewigkeit vertraut.
Dich will ich auf mein Herz,
Auf meinem Arm gleich wie ein Siegel setzen
Und dein betrübtes Aug ergötzen.
Vergiss, o Seele, nun
Die Angst, den Schmerz,
Den du erdulden müssen;
Auf meiner Linken sollst du ruhn,
Und meine Rechte soll dich küssen.
6. SEELE: Mein Freund ist mein,
JESUS: Und ich bin sein,
SEELE & JESUS: Die Liebe soll nichts scheiden.
SEELE, JESUS: Ich will|du sollst mit dir|mir in Himmels
Rosen weiden,
SEELE & JESUS: Da Freude die Fülle, da Wonne wird sein.
7. **Gloria sei dir gesungen**
Mit Menschen und Englischen Zungen,
Mit Harfen und mit Zimbeln schon.
Von zwölf Perlen sind die Pforten
An deiner Stadt sind wir Konsorten
Der Engel hoch um deinen Thron.
Kein Aug hat je gespürt,
Kein Ohr hat je gehört
Solche Freude.
Des sind wir froh,
Io, io!
Ewig in dulci júbilo.
1. "Wake up," the voice of the watchmen calls to us
Very high on the pinnacle [of the city wall];
"Wake up, you city of Jerusalem."
This hour is named midnight;
They call to us, declaiming brightly:
"Where are you, Wise Virgins?"
Cheer up, the bridegroom is coming;
Stand up, take your lamps.
Hallelujah.
Make yourselves ready
For the wedding;
You must go to meet him.
2. He comes, he comes,
The bridegroom comes!
You Daughters of Zion, come forth;
His exodus hastens from on high,
Into your mother's house.
The bridegroom comes, who like a doe
And like a young stag
Leaps upon the hills,
And brings you the wedding meal.
Wake up, rouse yourselves
To receive the bridegroom.
Look, there he comes along.
3. SOUL: When will you come, my salvation?
JESUS: I am coming, your portion [bestowed by God].
SOUL: I wait with burning oil [in my lamp].
SOUL, JESUS: Open up! I open the hall
SOUL & JESUS: For the heavenly meal;
SOUL: Come, Jesus.
JESUS: I am coming; come, lovely Soul.
4. **Zion hears the watchmen singing;**
Her heart takes to leaping for joy;
She wakes and hurriedly stands up.
Her beloved comes from heaven: magnificent,
Strong in grace, mighty in truth;
Her light becomes bright, her star rises.
Now come, you valuable crown,
Lord Jesus, God's Son!
Hosanna!
We all follow [God's Son]
To the hall of joy
And join in keeping the Lord's Supper.
5. JESUS: So go in, unto me [for the heavenly meal],
You, my chosen bride.
I have betrothed myself to you
Out of eternity.
I will place you just like a seal upon my heart,
Just like a seal upon my arm;
And your sad eye I will make joyful.
Forget now, o Soul,
The fear, the agony
That you have to endure;
Upon my left [hand] shall you rest [your head],
And my right [hand] shall cushion you.
6. SOUL: My beloved is mine,
JESUS: And I am his [— God the Father's];
SOUL & JESUS: Nothing shall separate the love [of God from us].
SOUL, JESUS: I will|you shall revel with you|me in
[the beloved's garden of] roses-of-heaven,
SOUL & JESUS: Where fullness of joy, where gladness will be.
7. Let "Gloria" be sung to you
With the tongues of men and of angels,
Even with harps and with cymbals.
Of twelve pearls are the gates
In your city [where] we are consorts
Of the angels high around your throne.
No eye has ever perceived,
No ear has ever heard
Such joy.
Of this, we are glad;
"Io, io!" [we exclaim]
In sweet jubilation, eternally.

1. Teil

1. Herz und Mund und Tat und Leben
Muss von Christo Zeugnis geben
Ohne Furcht und Heuchelei,
Dass er Gott und Heiland sei.
2. Gebenedeiter Mund!
Maria macht ihr Innerstes der Seelen
Durch Dank und Rühmen kund;
Sie fänget bei sich an,
Des Heilands Wunder zu erzählen,
Was er an ihr als seiner Magd getan.
O menschliches Geschlecht,
Des Satans und der Sünden Knecht,
Du bist befreit
Durch Christi tröstendes Erscheinen
Von dieser Last und Dienstbarkeit!
Jedoch dein Mund und dein verstockt Gemüte
Verschweigt, verleugnet solche Güte;
Doch wisse, dass dich nach der Schrift
Ein allzu scharfes Urteil trifft!
3. Schäme dich, o Seele, nicht,
Deinen Heiland zu bekennen,
Soll er dich die seine nennen
Vor des Vaters Angesicht!
Doch wer ihn auf dieser Erden
Zu verleugnen sich nicht scheut,
Soll von ihm verleugnet werden,
Wenn er kommt zur Herrlichkeit.
4. Verstockung kann Gewaltige verblenden,
Bis sie des Höchsten Arm vom Stuhle stösst;
Doch dieser Arm erhebt,
Obschon vor ihm der Erden Kreis erbebt,
Hingegen, die Elenden,
So er erlöst.
O hochbeglückte Christen,
Auf, machet euch bereit,
Itzt ist die angenehme Zeit,
Itzt ist der Tag des Heils:
Der Heiland heisst
Euch Leib und Geist
Mit Glaubensgaben rüsten,
Auf, ruft zu ihm in brünstigem Verlangen,
Um ihn im Glauben zu empfangen!
5. Bereite dir, Jesu, noch itzo die Bahn,
Mein Heiland, erwähle
Die gläubende Seele
Und siehe mit Augen der Gnade mich an!
6. Wohl mir, dass ich Jesum habe,
O wie feste halt ich ihn,
Dass er mir mein Herze labe,
Wenn ich krank und traurig bin.
Jesum hab ich, der mich liebet
Und sich mir zu eigen gibet;
Ach drum lass ich Jesum nicht,
Wenn mir gleich mein Herze bricht.

Part 1

1. Heart and mouth and deed and life
Must bear witness of Christ,
Without fear and hypocrisy,
That he is God and savior.
2. Blessed [Mary's] mouth!
Mary [the mother of Jesus] makes her innermost soul
Known by thanks and glorifying.
She begins with [those miracles wrought upon] herself,
To tell of the savior's wonders,
What [great things] he has done to her as his maidservant.
O human race,
Servant of Satan and of sin,
You are freed
By Christ's consoling advent
From this burden and servitude.
Yet your mouth and your stubborn disposition
Keeps quiet, denies such goodness;
But know that in accordance with scripture
You will meet an all too harsh judgment.
3. Do not be ashamed, o soul,
To profess your savior [now],
If he is to call you his own
Before [God] the father's countenance [at the end time].
But whoever is unafraid
To deny him on this earth
Will be denied by him
When he [the savior] comes in glory [at the end time].
4. Stubbornness can blind the powerful
Until the arm of the Most High casts them from their throne;
But in contrast this arm,
Though the earthly globe trembles before it,
Lifts up the miserable/exiled,
Whom it [God's arm] redeems.
Oh highly fortunate Christians,
Up, make yourselves ready;
Now is the acceptable time;
Now is the day of salvation:
The savior bids
You equip body and spirit
With gifts of faith;
Up, call to him in ardent desire,
To receive him in faith.
5. Prepare the highway for you [into my heart], Jesus, even now;
My savior, choose [for salvation]
My believing soul
And look upon me with eyes of grace.
6. [It is] well with me that I have Jesus;
Oh, how fast I hold him,
That he might refresh my heart
When I am ill and sad.
I have Jesus, who loves me
And gives himself to me, to be my own;
Ah, thus I will not let Jesus go,
Even if my heart breaks.

2. Teil

7. Hilf, Jesu, hilf, dass ich auch dich bekenne
In Wohl und Weh, in Freud und Leid,
Dass ich dich meinen Heiland nenne
Im Glauben und Gelassenheit,
Dass stets mein Herz von deiner Liebe brenne.
8. Der höchsten Allmacht Wunderhand
Wirkt im Verborgenen der Erden.
Johannes muss mit Geist erfüllet werden,
Ihn zieht der Liebe Band
Bereits in seiner Mutter Leibe,
Dass er den Heiland kennt,
Ob er ihn gleich noch nicht
Mit seinem Munde nennt,
Er wird bewegt, er hüpfet und springet,
Indem Elisabeth das Wunderwerk ausspricht,
Indem Mariae Mund der Lippen Opfer bringet.
Wenn ihr, o Gläubige, des Fleisches Schwachheit merkt,
Wenn euer Herz in Liebe brennet,
Und doch der Mund den Heiland nicht bekennet,
Gott ist es, der euch kräftig stärkt,
Er will in euch des Geistes Kraft erregen,
Ja, Dank und Preis auf eure Zunge legen.
9. Ich will von Jesu Wundern singen
Und ihm der Lippen Opfer bringen,
Er wird nach seiner Liebe Bund
Das schwache Fleisch, den irdischen Mund
Durch heiliges Feuer kräftig zwingen.
10. **Jesus bleibt meine Freude,
Meines Herzens Trost und Saft,
Jesus wehret allem Leide,
Er ist meines Lebens Kraft,
Meiner Augen Lust und Sonne,
Meiner Seele Schatz und Wonne;
Darum lass ich Jesum nicht
Aus dem Herzen und Gesicht.**

— Salomo Franck (expanded)

Part 2

7. Help, Jesus, help that I too may profess you
In weal and woe, in joy and sorrow;
That I may call you my savior
In faith and resignation [to your will],
That my heart may ever burn with your love.
8. The wonder-working hand of [God's] supreme omnipotence
Acts in [the womb,] the hidden place of the ["mother,"] earth.
John has to be filled with [the Holy] Spirit:
The bond of [Christian] love clothes him
Already in his mother's [Elizabeth's] womb,
So that he knows the savior,
Even though he [John] does not yet
Call him [Jesus, by name] with his mouth;
He [John] is stirred, he skips and jumps
As Elizabeth proclaims the wonderwork,
As Mary's mouth brings the offering of [praise from] the lips.
When you, O believers, take note of flesh's weakness,
When your heart burns in love,
And yet the mouth does not profess the savior,
God is the one who powerfully strengthens you;
He wants to stir up in you the power of the [person's] spirit,
Yes, put thanks and praise on your tongue.
9. I want to sing of Jesus' wonders,
And bring him the offering of [praise from] the lips;
In accordance with the covenant of his love, he will powerfully conquer
Weak flesh, the earthly mouth
By [baptism of] holy fire.
10. **Jesus remains my joy,
The consolation and sap/blood of my heart;
Jesus bars all sorrow;
He is the [protecting] power of my life,
The desire and sun of my eyes,
The treasure and bliss of my soul;
Thus I will not let Jesus
Out of heart and sight.**

For an annotated translation of each cantata, please scan the QR codes below:

Nun komm, der Heiden Heiland BWV 61



Wachet auf, ruft uns die Stimme BWV 140



Nimm von uns, Herr, du treuer Gott BWV 101



Herz und Mund und Tat und Leben BWV 147



A New Life for Chorales in Cantatas

Daniel R. Melamed

The modern church cantata texts that J. S. Bach began setting to music around 1712 were marked by the domination of newly written poetry designed to be set to operatic recitative and arias. Recitative texts were typically set for a solo voice with simple accompaniment (perhaps with a few instruments). Aria texts were for solo voice (or voices) in concerted settings that typically involved fully independent instruments. Recitatives, as stylized and heightened speech, were often affective; arias were always designed to move the affections of the listener by their musical topics and expressive musical devices.

The other two kinds of text that might be found in a modern libretto, scriptural passages and stanzas of Lutheran hymns (chorales), were inherited from seventeenth-century church music, whose texts they overwhelmingly made up. With the advent of mixed texts in which new poetry prevailed, their roles changed somewhat. The works on this program, which span Bach's career as a writer of cantatas, show various ways in which librettists and composers incorporated chorales into the new type.

"Nun komm, der Heiden Heiland" BWV 61 is one of Bach's earliest cantatas of the new kind, composed for the First Sunday in Advent in 1714 to a libretto by Erdmann Neumeister, the poet considered the originator of the poetic church cantata. One of its central movements is a scriptural passage in the voice of Jesus, set as though it were recitative, calling on the faithful. Before it, a poetic recitative announces Jesus's arrival, and a first aria with an undertone of joy urges his entry into the church. After it, another aria, whose affect perhaps suggests urgency, calls on the speaker's heart to open itself to Jesus.

All this is framed by two chorale settings. The one that concludes the cantata is actually the second half of a textual stanza, probably chosen for its rounding-off "Amen, amen" and its plea "Come." Bach's setting is built around the hymn melody sung by soprano in long notes; the other voices (doubled by instruments) weave ornamental lines around it, with the striking addition of an independent line for violins high in the texture.

The famous opening movement sets the first stanza of a seasonal Advent hymn from the very earliest years of the Reformation. It is distinctly modern, embedding the ancient hymn in a so-called French overture, a type with origins in music from the seventeenth-century French court. There it opened theatrical works and marked the

entrance of the king, himself often a participant in the spectacle. It thus came to signify beginnings, entries, and royalty, all themes easily connected to Advent. Bach adds voices to this fundamentally instrumental type. He sets the first line in long notes over the slow, stately entrance music that always opens a French overture. The middle two chorale lines make up the fast section that follows, with a block statement of the final line by all the voices at the return of the slow music. This chorale setting thus serves as a sort of overture to the cantata.

"Wachet auf, ruft uns die Stimme" BWV 140 comes from the other end of Bach's production of church cantatas. It is for the Twenty-seventh Sunday after Trinity, a liturgical occasion that happens only rarely. In fact, in Leipzig, Bach did not require a cantata for this Sunday until 1731, by which time his repertory-building cantata composing was behind him. It happens that there was a hymn, "Wachet auf, ruft uns die Stimme" explicitly based on the gospel reading for that day, the Parable of the Wise and Foolish Virgins, and Bach's librettist chose this chorale as the framework for the cantata.

The hymn comprises only three stanzas, and the poet decided to incorporate all of them verbatim in the libretto. This was almost always a cue for the composer to use the hymn's melody; there are thus three settings of the tune in Bach's cantata. (In between the chorale settings are, of course, recitatives and arias on new poetry: one narrative recitative and three movements representing a dialogue between Jesus and the Soul.) The first, which opens the work, involves all the voices and instruments in a concerto-like movement that alternates instrumental passages with vocal statements of the chorale, phrase by phrase, with the melody in long notes in the soprano. The last, which ends the cantata, is a simple harmonization of the tune with doubling instruments.

The middle stanza is one of Bach's most famous compositions. In it, the melody is sung by tenor voice; successive phrases are embedded in presentations of instrumental material played by unison violins and violas. (This is the very same structure as the opening movement, just with one voice and simplified instrumental texture.) The string melody is one of Bach's happiest inventions, and he demonstrates that it can support many different phrases of the hymn.

Even more tightly bound to its chorale is **"Nimm von uns, Herr, du treuer Gott"** BWV 101, a troubling work

for the Tenth Sunday after Trinity. On this occasion, Lutherans were warned that they potentially faced the same destruction as befell the city of Jerusalem, whose fate the church blamed on the faithlessness of its Jewish inhabitants. The text of the cantata is constructed in the manner of all the works from Bach's second Leipzig annual cycle. Each is based on a topical (or occasionally seasonal) hymn. The first and last stanzas of the chosen chorale are retained intact and become the opening and closing movements of the cantatas. The internal stanzas are paraphrased or otherwise adapted into poetry suited to recitatives and arias—they were converted into texts of the new type.

In BWV 101, the poetry of no. 2 is newly written (though derived from a hymn stanza), but each of the other movements (two recitatives and two arias) borrows lines from a stanza. In the two recitatives, an entire stanza is quoted exactly, but its lines are interpolated with new poetry that incorporates the sense of the borrowed material. Bach sets these composite texts in a way that makes their structure and origin clear: Chorale lines are set to their melody in strict musical meter, whereas new poetic lines are presented in free speech-like declamation. You can thus hear both the sense of the words and the construction of the text through Bach's setting.

The two arias are constructed in a similar way, though they each embed only selected lines from their hymn originals. Bach devises ways to make characteristic arias out of each hybrid text. The first is a classic rage aria whose seething is made even more ominous by the occasional stop for the presentation of the borrowed first line and its melody. The second aria transforms that same tune into something mournful as it presents another first line.

The final movement presents the closing stanza of the chosen hymn in a simple harmonization. The opening movement, set to the first stanza, is one of the strangest things Bach ever wrote. This, too, is a concerto-like movement, with phrases of the hymn sung chorally in alternation with an instrumental passage. Once again the melody is in long notes in the soprano; here the lower voices create a supporting texture by imitating

one another in the manner of an old-fashioned piece of vocal polyphony. The strange element comes in what the instruments play while the voices are singing. They adapt a short motive from their own material and play it repeatedly under the voices. The strangeness comes from the truly bizarre harmonies this generates; it is difficult to imagine a more unsettling opening to a cantata, or a more affective way of presenting a chorale tune.

Bach first performed "**Herz und Mund und Tat und Leben**" BWV 147 only a month after arriving in Leipzig in the summer of 1723, for the Marian Feast of the Visitation. The texts of several movements were by his Weimar colleague Salomo Franck, and we know that Bach composed at least the first movement during his time there about 10 years before. What is not certain is whether he wrote Franck's entire cantata that began with this movement, or just this one. We do know that he used that movement, at least, in the 1723 cantata, whose text was adapted and expanded from the older original.

One feature of the cantata is its construction in two parts designed to be heard before and after the sermon at the center of the festival liturgy. Several of Bach's first cantatas for Leipzig are constructed this way, though for the most part he gave up composing such long works every week; perhaps it turned out to be more than was required of him. These pieces share a unifying feature of ending each of their two parts with the same chorale setting, presenting two stanzas that end the parts musically identically.

We know that the chorale heard here was newly composed in Leipzig, and it is one of Bach's best-known pieces. It embeds the tune in a joyous, jig-like concerto, with hymn phrases sung one by one by the combined voices. One nice touch of instrumentation missing from the countless transcriptions and adaptations of this movement is the use of trumpet to double the chorale melody, a striking change from the instrument's concerted role elsewhere in the cantata. Of all the movements to hear twice in the course of a Bach cantata, this might be the one we would choose.

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 has served as Artistic Director of the Washington Bach Consort since 2018, guiding the ensemble with a long-range artistic vision in which Bach's music functions as the generative core of an ongoing artistic dialogue—one that engages related repertoires and their broader cultural, textual, and devotional worlds. His leadership emphasizes music shaped by text, occasion, and historical context: works conceived not as monuments, but as living speech, brought into focus through careful attention to scale, proportion, and articulate sound.

Under his direction, a distinctive performance profile has emerged within the ensemble. Close integration of voices and instruments, shaped through vocal alignment, textual clarity, and buoyant rhythmic drive, allows interpretations to speak with immediacy and intention. The Consort has earned renewed critical recognition during his tenure. The Washington Post has observed that Marsh "has honed a company that could go head-to-head with period-performance ensembles anywhere."

While Bach remains central to Dana Marsh's work in Washington, his repertoire and artistic perspective extend across a broad historical span. His programming moves fluently from medieval and Renaissance polyphony through the rhetorical innovations of the early seventeenth century and the emergence of *seconda pratica*, and onward into the high Baroque and late-Classical eras and beyond. Across this range, he maintains a consistent concern for how music communicates through text and gesture, shaping performances responsive to differing historical idioms without collapsing them into a single sound or method.

Alongside his work with the Washington Bach Consort, Dana is active as a guest conductor with leading choral and period-instrument ensembles in the United States and abroad. He led four performances of Handel's *Messiah* in December 2025 with the choirs and orchestra of Washington National Cathedral, and has appeared as a guest conductor with the choirs of Trinity Church Wall Street and Saint Thomas Church Fifth Avenue in New York, Portland Baroque Orchestra, Bach Collegium San Diego, Cappella Romana, Magnificat (UK), and at the Lamèque International Festival of Baroque Music in Canada. In these settings, he is valued for an ability to enter established ensemble cultures with clarity and assurance, shaping performances responsive to the particular sound, scale, and traditions of each group.

In addition, Dana Marsh is Professor of Choral Conducting and Director of the Historical Performance Institute at the Indiana University Jacobs School of Music. His academic background—including appointments at the Universities of Oxford and Cambridge and a doctorate in historical musicology from Oxford—continues to inform a conducting practice in which research and performance remain closely intertwined.

Before focusing primarily on conducting, Dana was active internationally as a countertenor and organist. That experience continues to shape his sensitivity to vocal line, ensemble balance, and musical rhetoric, and informs a leadership approach oriented toward thoughtful repertoire building and performances that present early music as a joyously vital, communicative, and shared art.

MEET THE ARTISTS



ELIJAH MCCORMACK, male soprano, performs concert and opera across the United States, garnering praise for his “radiant soprano” and “expressive sophistication” (*Dallas Morning News*). He has performed several times as a soloist with the Washington Bach Consort, singing major works such as Bach’s *Christmas Oratorio* and *St. Matthew Passion*, as well as other programs. As both a soloist and ensemble member, he has performed Bach’s *St. John Passion*, Theile’s *St. Matthew Passion*, Handel’s *Messiah*, and other choral repertoire from medieval to contemporary with organizations such as the Dallas Bach Society, American Bach Soloists, Ensemble Altera, and The Crossing. On the opera stage, he most recently appeared in Haymarket Opera’s *L’incoronazione di Poppea* (Amore/Valletto). Other opera credits include Bell* Cohen in the world premiere of *NIGHTTOWN* with Lowell House Opera, and Miles in *The Turn of the Screw* with IlluminArts Miami. He received his master’s degree in historical performance at Indiana University and his bachelor’s degree in studio art at Skidmore College.



Recognized for her “velvety legato and embracing warmth of sound” (*Washington Classical Review*) and “lyric-mezzo of uncommon beauty” (*The Washington Post*) **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 concert soloist, she has earned recognition for her performances of the works of Bach and Handel. Highlights from recent seasons include Handel’s *Israel in Egypt* and Vivaldi’s *Gloria* with the Washington National Cathedral Baroque Orchestra, Bach’s *St. John Passion* with The Dryden Ensemble, and Bach’s *Christmas Oratorio* and *St. Matthew Passion* with the Washington Bach Consort. Recent highlights were Bach’s *Christmas Oratorio* with the Washington Bach Consort, as well as BWV 170 with Chatham Baroque, *Venus and Adonis* with Bach Collegium San Diego, Monteverdi *Vespers* with both Apollo’s Fire and the Washington National Cathedral Baroque Orchestra, Handel’s *Messiah* with Ensemble Altera, and an international tour of Handel’s *Solomon* with The Clarion Choir and The English Concert. She was the first woman to be offered a position in the Choir of Men and Boys/Girls at the Washington National Cathedral, having served as cantor since 2010. Kristen earned degrees from Alma College (BM) and The Peabody Conservatory of Music (MM).



Lauded by *The Washington Post* for his “pure” and “poignant” sound, **ANDREW BEARDEN BROWN** is a tenor equally at home on operatic and concert stages. 2024–2025 season oratorio appearances included 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 in Glass’s *Hydrogen Jukebox*, Massenet’s *Cendrillon*, and Mozart’s *La clemenza di Tito*. His solo concert appearances include Mendelssohn’s *Die erste Walpurgisnacht* with the Rhode Island Civic Chorale and Orchestra, Bach cantatas with Duke University Chapel and Ashmont Hill Chamber Music, and Handel’s *Messiah* with Ensemble Altera. Equally dedicated to ensemble singing, Andrew appears on the rosters of Handel & Haydn Society, Washington Bach Consort,

The Thirteen, Ensemble Altera, and the Choir of Washington National Cathedral. A Washington, DC, native, he was a boy chorister at Washington National Cathedral, where he sang for services of national importance, including the state funerals of Ronald Reagan, John McCain, Colin Powell, Madeleine Albright, and Jimmy Carter. He earned 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.
andrewbeardenbrown.com



Described by the *Dallas Morning News* as “gloriously godly”, bass-baritone Paul Max Tipton performs throughout North America, Europe, & Asia. He recently sang Beethoven’s *Symphony No. 9* with Bach Collegium Japan under Masato Suzuki in Tokyo; Raphael & Adam in Haydn’s *Creation* with Pacific Symphony; Plutone in Monteverdi’s *L’Orfeo* with Göteborg Baroque; Christus in Bach’s *St. John Passion* with Seattle Symphony, covered the title role in Mozart’s *Le Nozze di Figaro* at Handel & Haydn Society under Raphaël Pichon, and debuted at the Carmel Bach Festival under Grete Pedersen. For the 2026–2027 season, he makes debuts at the Chicago Symphony Orchestra singing Handel’s *Messiah* under Masaaki Suzuki and with A Far Cry Chamber Orchestra in Boston singing cantatas by J. S. Bach. He will rejoin Tenet Vocal Artists & Jolle Greenleaf for a fully staged performance of Monteverdi’s *L’Orfeo* singing the role of Caronte, and will make appearances at the Richmond Symphony, with Variant 6 in Philadelphia, and with The Sebastians in NYC. In 2012, Mr. Tipton was made a Lorraine Hunt Lieberman fellow at Emmanuel Music in Boston. He holds an MMus from Yale University and can be heard on the BIS & Avie labels. paulmaxtipton.com

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2026–2027 SEASON AT A GLANCE

The Director's Series

Bach's Christmas Oratorio

The Christmas Story *Parts 1, 2, 4, 5, 6*

Saturday, December 12, 2026, at 4:00 pm

National Presbyterian Church

Sunday, December 13, 2026, at 4:00 pm

The Falls Church Episcopal in Falls Church, VA

St. John Passion BWV 245

The Divine Ordeal

Sunday, March 7, 2027, at 4:00 pm

National Presbyterian Church

Voices of Easter

Heaven's Jubilant Fire!

Sunday, May 2, 2027, at 4:00 pm

National Presbyterian Church

The Chamber Series

Dolcissima Speranza: Featuring Tenor Thomas Cooley

Friday, October 23, 2026 | Live! at 10th & G (DC) at 7:00 pm

Saturday, October 24, 2026 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm

Vocal Polyphony: Bach's Polyphonic Heritage

Friday, November 6, 2026 | Live! at 10th & G (DC) at 7:00 pm

Saturday, November 7, 2026 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm

Annual Celebrity Organ Recital

Kola Owolabi plays Bach's "Dorian" Toccata & Fugue, et al.

Saturday, February 20, 2027 | St. George's Episcopal Church (Arlington, VA) at 7:00 pm

Trio Sonatas Transformed: Melodic Filigree

Friday, March 19, 2027 | Live! at 10th & G (DC) at 7:00 pm

Saturday, March 20, 2027 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm

The Eloquent Harpsichord: Lillian Gordis plays Bach

Friday, April 9, 2027 | Live! at 10th & G (DC) at 7:00 pm

Saturday, April 10, 2027 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm

The Noontime Cantata Series

Capitol Cantata Series: Mondays at St. Mark's Capitol Hill (DC) at 12:10 pm

Downtown Cantata Series: Tuesdays at Church of the Epiphany (DC) at 12:10 pm

Brich dem Hungrigen dein Brot BWV 39

Præludium in G Minor BuxWV 149

Toccata in D Minor BuxWV 155, Dieterich Buxtehude

October 12 & 13, 2026

Wer sich selbst erhöht, der soll erniedriget werden

BWV 47

Organ prelude TBA

November 2 & 3, 2026

Ach Gott, wie manches Herzeleid BWV 58

Passacaglia & Fugue in C Minor BWV 582

March 1 & 2, 2027

Ich lasse dich nicht, du segnest mich denn BWV 157

Sei gegrüßet, Jesu gütig BWV 768

April 5 & 6, 2027

Washington Bach Consort Mission

Founded in 1977 by Dr. J. Reilly Lewis and now led by Artistic Director Dr. Dana T. Marsh, the Washington Bach Consort shares the transformative power of music, with the works of 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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A special thank you to our 2026–2027 season volunteers and our volunteer coordinator, Oriana Casadei; and to Beverly Simmons, *ffortissimo* DESIGN, for program design.



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