

# Chatham Baroque & RENAISSANCE BAROQUE

## Bach's *Markus Passion*

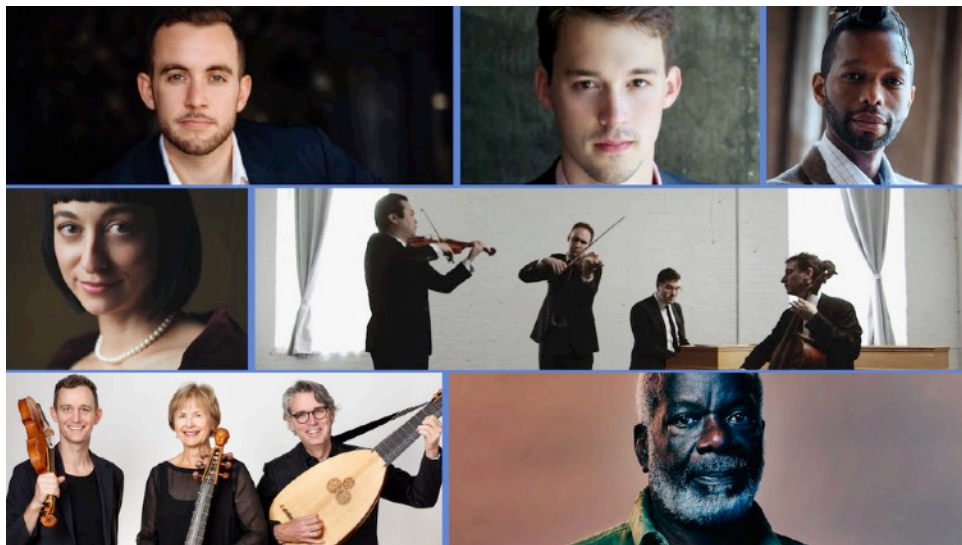
with

The Sebastians, Chatham Baroque & Joseph Marcell

WORLD PREMIERE

Friday, April 11 • 7:30 PM

Carnegie Music Hall, Oakland



24/25 SUBSCRIPTION SERIES

# **Bach's *Markus Passion***

*with*

The Sebastians, Chatham Baroque & Joseph Marcell  
April 11, 2025

Music by J.S. Bach

Directed by Bill Barclay

Edition by Malcolm Bruno

Associate Director Roxanna Myhrum

Properties by Justin Seward

Produced by Concert Theatre Works

*Markus Passion* was commissioned by The Oregon Bach Festival

Joseph Marcell *narrator*

Pascale Beaudin *soprano*

Cody Bowers *countertenor*

James Reese *tenor*

Jonathan Woody *bass-baritone*

## **The Sebastians**

Jeffrey Grossman *organ, harpsichord, music director*

Emi Ferguson, Mei Yoshimura Stone *flute*

Priscilla Herreid, Caroline Giassi *oboe d'amore*

Daniel Lee *violin*

Shelby Yamin *viola*

Caroline Nicolas *viola da gamba*

Ezra Seltzer *violoncello*

Nathaniel Chase *contrabass*

Kevin Payne *theorbo*

## **Chatham Baroque**

Andrew Fouts *violin*

Patricia Halverson *viola da gamba*

Scott Pauley *theorbo*

J.S. Bach (1685-1750)

BWV 247

## **PART I**

Chorale: Geh, Jesu, geh zu diener Pein

Aria: Er kommt

Chorale: Betrübtes Herz, sei wohlgemut

Aria: Herr, so do willt

Aria: Falsche Welt

Chorale: Jesu, ohne Missetat

Sinfonia: Christ lag in todesbanden (Cantata 4)

Aria: Erbarme dich

Chorale: O wir armen Sünder

Chorale: Wir haben einen Gott

## **PART II**

Sinfonia: Ich hatte viel Bekümmernis (Cantata 21)

Chorale: Mach's mit mir, Gott

Aria: Mein Tröster ist nicht mehr bei mir

Aria: Mein Heiland, dich vergess' ich nicht

Chorale: O Traurigkeit, O Herzeleid!

Aria: Welt und Himmel

Sinfonia: Nach dir, Herr, verlanget mich (Cantata 150)

Aria: Es ist vollbracht

Chorale: Befiehl du deine Wege

Chorale: Bei deinem Grab

## PROGRAM NOTES

### Towards a Markus-Passion

Well before the Reformation, the portions of the Gospels depicting the final days of the earthly life of Jesus—of his betrayal, trial, and death—had become a fixture of the liturgy of Holy Week, and one, uniquely, that could have dramatic expression. The Passions (*Matthäus*, *Lukas*, and *Johannes*) of Bach's great predecessor Heinrich Schütz (1585-1672) each have an opening and closing four-part polyphonic chorus. These bookend the biblical narrative, divided dramatically between an evangelist (narrator) and a four-part 'turba' (crowd) chorus. Bach expanded this compact a cappella form as he developed his own Passion-setting, often collaborating with his librettist 'Picander' (Christian Friedrich Henrici 1700-1764). Expanding Schütz's dramatic form, Bach's Passions feature contemplative arias in verse as a commentary within the biblical text, along with familiar Lutheran chorales bracketed by new texts for opening and closing choruses.

In the first *Johannes-Passion* (1724) and then in the grander double-choir *Matthäus-Passion* (1727), Bach was able to make this 'operatic' form his own while not losing the pithy intensity of the earlier Passion tradition. His *Markus-Passion*, the most intimate of the three, was first performed in 1731. Aside from another documented performance in 1744, it next appeared 20 years later in a posthumous inventory of Bach's manuscripts delivered to his publisher Johann Breitkopf shortly after his death in 1750 by his son Carl Philip Emanuel. It then, sadly, vanished from any record.

Bach's Passions, like music of the high Baroque generally, fell out of fashion after his death until the widely celebrated performance of the *Matthäus-Passion* by Mendelssohn in 1829. The 'Bach Revival' that it instigated led within a few decades to the first complete edition of all Bach's works, begun in 1850 at the centenary of his death. The *Markus-Passion* reappeared during the process when in 1873 one of the editors, Wilhelm Rust, discovered not a manuscript or early edition of the *Markus*, but its instrumental incipit, listing the instrumentation from its title page.

It contained the unusual requirement for two violas da gamba and two lutes. Rust wondered – with such a unique instrumentation – whether the music for this Passion might have been reworked from an earlier cantata with this same use of 'antique instruments.' In the absence of a manuscript or any printed source but with an extant copy of the libretto to hand, he was soon able to propose that the *Markus* was indeed in large measure a recycling of the *Trauer-Ode* (BWV 198). Scansion of the text from this earlier work with the *Markus* libretto alongside revealed an effortless parody (text-exchange) for the opening and closing choruses and three of its arias. A few decades after Rust's work, an aria from Cantata 54 - also a perfect fit for parody - was overwhelmingly accepted as the strongest contender for the music of a fourth *Markus* aria 'Falsche Welt.'

Rust's unpublished investigations led to the first 'complete' publication in 1964 of all the known parodied movements revealing both the beauty and potential of this unusual Passion. It also laid bare the considerable practical problems for performance in the manner of the *Johannes* or *Matthäus* Passions given the incomplete state of the material. Huge musical-dramatic gaps from the lost recitative and turba choruses along with a lop-sided order of high-voiced arias and an abundance of chorales left a stilted glimpse of this masterpiece.

I first heard the *Markus-Passion* in the mid '90s at the Bachwoche Ansbach in Bavaria. The festival intendant, Hans-Georg Schäfer, had the compelling idea to engage Dietrich Fischer-Dieskau as the Evangelist to speak the text of the missing recitative and turba choruses. The appeal and the challenge were immediately there for all to hear: the extraordinary music of the *Trauer-Ode* set free from its original guise as a funeral 'tombeau,' as Bach called it, to become a Passion; but like the ruins of an ancient Greek temple, with only a few of its columns still standing, could one hope ever to glimpse more than the outline of this work?

Others, of course, had had my same inclination to explore the remains and to reconstruct; but how, I wondered, should one venture into such a restoration process? Viewing the existing attempts - some reconstituting recitative from the other Bach Passions; some composing it afresh; some borrowing from other settings of the same text by Bach's contemporaries - I was convinced that the music of Bach would best remain centre-stage with no imports or pastiche. I thus re-focused my attention for a 'reconstructing template' away solely from the libretto by Picander to the musical footprint of the *Trauer-Ode* itself. Within the context of the biblical text of the fourteenth and fifteenth chapters of St Mark's gospel, one could pursue the Fischer-Dieskau model and give the Evangelist-turba role to an actor.

In my edition published by Breitkopf in 2018, I have thus taken my starting point from the authentic *Trauer-Ode* material: the opening and closing choruses and its three parodied arias. This provides single arias for soprano, alto, and tenor; adding the widely accepted parody from *Cantata 54* for 'Falsche Welt' completes Bach's original scheme with a second major aria for the alto. A parody for a second soprano aria from *Cantata 120a* for 'Welt und Himmel' was first proposed in the 1964 publication. Though not authoritatively confirmed as Bach's initial choice, it is also appealing: not only with its satisfactory alignment of the text and music, but also – in a virtuosic violin solo – by its obvious association with the *Matthäus-Passion*'s 'Erbarme dich.'

Turning to the bass voice (unrepresented in the *Trauer-Ode*), two arias from other cantatas can join the revised sequence perfectly: 'Herr so du willst' after the prayer in Gethsemane (from *Cantata 73*) and 'Es is volbracht' (from *Cantata 159*) as a meditation immediately after the death of Jesus, the climax of the entire Passion. Although these particular arias were never part of Picander's libretto, they – more significantly – fit Bach's regular structure of balancing the four voices; and to this

end a further aria for the tenor can be provided with a little-known alternative 'Erbarne dich' setting from *Cantata 55*.

Beyond the arias two other aspects to mention include an additional chorus from the *Trauer-Ode* (with no sequel in the original *Markus* libretto) as well as three sinfonie borrowed from other cantatas. The fugal chorus – one that ends the first part of the *Trauer-Ode* – can also be 'imported' into the reconstructed Passion with the benefit of maintaining Bach's own musical structure by the simple substitution of a (funereal) Psalm text. The *sinfonie* - compact 'instrumental chorales' - work well in the flow of a Passion as chorale substitutes where the original sung recitative and turba choruses are spoken and the role and number of chorales have necessarily been reduced.

For me, looking back on the whole process of reconstruction, one sees – above all – the unique beauty of the *Trauer-Ode*. Without that, one would not have been lured into the mysteries of what Bach might have (or have not) imagined for this gem of a Passion. Indeed looking at the *Trauer-Ode* autograph one cannot help but seeing the intensity – indeed passion – alive in Bach's inimitable hand for this music for the service of mourning in 1727 (for Christiane Eberhardine, Electress of Saxony, wife of Bach's patron Augustus II, Elector of Saxony). One can imagine, too, Bach revisiting his music for a one-off 'state occasion' a few years later, wondering if this – surely worth more than a single performance – could find its longevity in a Passion.

And aside from the musicological delight in reconstructing a Bach Passion, at the base of the work itself is the drama. The gospel of St Mark, being the earliest and most compact of the biblical 'Jesus portraits' has often been dramatised by celebrated actors as a one-man show. Bach's *Johannes-* and *Matthäus-Passions* have, too, not infrequently been staged. One of the most notable productions in London has been the late Jonathan Miller's *St Matthew Passion* production first seen in 1994 and revived by the National Theatre in 2011. Bach's original, unabridged and entirely in English, had a huge impact on the Olivier stage with principal instrumental soloists also freed from their music-stands to join singers in the action.

Bill Barclay's staging of the *Markus* now brings the theatrical element to a new level, with a great Shakespearean actor in the title role in dialogue with the vocal and instrumental soloists. And as with Miller's production, hearing the biblical text in English brings an inescapable intensity, more so perhaps when portrayed as drama with music. In a delivery without the beauty of Bach's recitative and turba but with the vivacity and challenge of the biblical text, the story becomes direct and inescapably present. The arias, chorales, and choruses – which remain in the pietistic poetry of the German original – give a further dimension. We meanwhile are left to assess the ever-present Passion story for our own time but in the presence of Bach and his world, his music, and his faith.

Malcolm Bruno  
*March 2025*

# Markus-Passion

## Part I

### 1) Chorus : Geh, Jesu

Geh, Jesu, geh zu deiner Pein  
Ich will so lange dich beweinen,  
bis mir dein Trost wird wieder scheinen,  
da ich versöhnet werde sein.

*Go Jesus, go unto thy torment!  
Unceasingly will I lament thee  
Till I thy comfort receive,  
And am reconciled with thee.*

### 1a) Evangelist, Mark 14, 1-11

### 2) Aria (soprano) : Er kommt

Er kommt, er ist vorhanden!  
Mein Jesu ach, er suchet dich,  
entfliehe dich und lasse mich,  
statt deiner in den Banden.

*See there, see there, he is at hand!  
Ah, Jesus, he doth seek thee now,  
Fly quickly hence and let me  
In bondage stand instead of thee.*

### 2a) Evangelist, Mark 14, 12-16

### 3) Chorale : Betrübtes Herz

Betrübtes Herz, sei wohl gemut  
tu nicht so gar verzagen.  
Es wird noch alles werden gut,  
all dein Kreuz, Not un Klagen  
wird sich in lauter Fröhlichkeit  
verwandeln in gar kurzer Zeit,  
das wirst du wohl erfahren.

*Oh troubled heart, be of good cheer,  
Be not thy spirit distressed,  
For all will yet be good ere long,  
Thy cross, woe, sorrow, all  
Shall to pure joy  
So quickly be transformed.  
This shall come to pass.*

### 3a) Evangelist, Mark 14, 17-32

### 4) Aria (bass) : Herr, so du willst

Herr, so du willst,  
so presst, ihr Todesschmerzen,  
die Seufzer aus dem Herzen,  
wenn mein Gebet nur vor dir gilt.

*Lord, if thou wilt  
choke, O ye pains of death,  
the sighs of my heart  
if my prayer is acceptable to Thee.*

Herr, so du willst,  
so lege meine Glieder  
in Staub und Asche nieder,  
dies höchst verderbte Sündenbild.

*Lord, if thou wilt  
lay my limbs,  
this most corrupted face of sin,  
to rest in dust and ashes.*

Herr, so du willst,

*Lord, if thou wilt*

so schlagt, ihr Liechenglocken  
Ich folge unerschrocken,  
mein Jammer ist nunmehr gestillt.

*strike, O ye tolling bells,  
I'll follow fearlessly  
my sorrow is now forever stilled.*

Herr, so du wilt.

*Lord, if thou wilt.*

#### **4a) Evangelist, Mark 14, 33-52**

#### **5) Aria (alto) : Falsche Welt**

Falsche Welt, dein schmeichelnd Küssen  
ist der Frommen Seelen Gift.  
Deine Zungen sind voll Stechen,  
und die Worte, die sie sprechen  
sind zu Fallen angestift.

*Treacherous world, thy flattering kisses  
Are but poison to righteous souls,  
Thy tongues are barbed  
And the words thou utterest  
Are as traps laid for us.*

#### **5a) Evangelist, Mark 14, 53-59**

#### **6) Chorale : Jesu ohne Missetat**

Jesu ohne Missetat  
im Garten vorhanden,  
da man dich gebunden hat  
fest mit harten Banden.

*Jesus though innocent,  
There in the garden  
Was tied fast  
Bound rough and tight.*

Wenn uns will der böse Feind  
mit der Sünde binden,  
so laß uns, o Menschenfreund,  
dadurch Lösung finden.

*If the evil foe should plot  
To bind us in bitter sin,  
Let us, O friend to mankind,  
Thereby find salvation.*

#### **6a) Evangelist, Mark 14, 60-66**

#### **7) Sinfonia : Christ lag in todesbanden**

#### **7a) Evangelist, Mark 14, 67-72**

#### **8) Aria (tenor) : Erbarme dich**

Erbarme dich!

*Have mercy! (O Lord)*

Laß die Tränen dich erweichen,  
laß sie dir zu Herzen reichen;  
Laß um Jesu Christie willen  
deinen Zorn des Eifers stillen

*May my tears soften thy wrath  
May, for the sake of Christ,  
They reach into thy heart  
To still the ire of thy zeal*

Erbarme dich!

*Have mercy! (O Lord)*

## 9) Choral: O wir armen Sünder

O wir armen Sünder!  
unsre Missetat,  
darin wir empfangen  
und geboren sind,  
Hat gebracht uns alle  
in soche große Not  
dass wir unterworfen  
sind dem ewigen Tod

Kyrie eleison  
Christe eleison  
Kyrie eleison

*O we poor sinners  
Our misdeeds  
From the fallen state  
Of our birth  
Have brought us all  
To such great need and desolation  
That we are overcome  
In everlasting death.*

*Lord have mercy  
Christ have mercy  
Lord have mercy*

## 9a) Psalm 22

### 10) Chorus : Wir haben einen Gott

Wir haben einen Gott der da hilft,  
und einen Herrn vom Tod erretet.

*Our help is in our God, one God,  
One Lord delivered from death .*

## Part II

### 11) Sinfonia : Ich habe viel Bekümmneris

#### 11a) Evangelist, Mark 15, 1-5

#### 12) Chorale : Machs' mit mir, Gott

Mach's mit mir, Gott, nach deiner Güt  
hilf mir in meinem Leiden;  
was ich dich bitt', ver sag' mich nicht,  
wenn meine Seel' will scheiden;  
so numm sie, Herr, in deine Hand,  
ist alles gut, wenn gut das End.

*Do unto me, Lord, as thou wilt,  
Help me to bear my suffering,  
I entreat thee: forsake me not  
At the hour of my soul's parting;  
Receive it unto thy heart, Lord,  
For all is well if the end is good.*

#### 12a) Evangelist, Mark 15, 6-15

### 13) Aria (tenor) : Mein Tröster

Mein Tröster ist nicht mehr bei mir,  
mein Jesu soll ich dich verlieren  
und zum Verderben sehen führen?

*No more is my Saviour with me  
Ah Jesus, am I to lose thee,  
And see thee to destruction led?*

Das kommt der Seele schmerzlich für.

*My soul is heavy with sorrow.*

Der Unschuld, welche nichts verbrochen,  
dem Lamm das ohne Missetat,  
wird in dem ungerechten Rat  
ein Todesurteil zugesprochen.

*Thou of unstained innocence,  
The lamb, guilty of no transgression,  
Art by the unjust council  
Condemned to death.*

**13a) Evangelist, Mark 15, 16-20a**

**14) Aria (alto) : Mein Heiland**

Mein Heiland dich vergeß ich nicht.  
Ich habe dich in mir verschlossen  
und deinem Leib und Blut genossen  
und meinen Trost auf dich gericht.

*My saviour, I shall not forget thee.  
Thee have I sealed within my heart,  
And of thy dear flesh and blood partaken,  
And I have set my hope on thee.*

**14a) Evangelist, Mark 15, 20b-24**

**15) Choral : O Traurigkeit**

O Traurigkeit, o Herzeleid!  
Ist das nicht zu beklagen  
Gott, des Vaters einzig Kind,  
Wird ins Grab getragen

*O mourning! O anguish of the heart!  
Is it not to be lamented that  
God the Father's only son  
Will be laid into the grave*

O Jesu du, mein Hilf und Ruh,  
ich bitte dich mit Tränen,  
hilf daß ich mich bis ins Grab  
nach dir möge sehnen.

*O Jesu, thou my help and solace,  
I beg thee with tears,  
Grant that I myself go into the grave,  
that I might see you.*

**15a) Evangelist, Mark 15, 25-34**

**16) Aria (soprano) : Welt und Himmel**

Welt und Himmel nehmt zu Ohren,  
Jesus schreiet überlaut.  
Allen Sündern sagt er an,  
dass er nun genug getan,  
dass das Eden aufgebaut,  
welches wir zuvor verloren.

*Heaven and earth hearken now,  
Jesus's voice crieth out! loud  
To all sinners he saith  
That he hath now fulfilled his work  
That Eden might be restored  
Which to us had once been lost.*

**16a) Psalm 22**

**17) Sinfonia : Nach dir, Herr, verlangst mich**

**17a) Evangelist, Mark 15, 35-39**

### 18) Aria (bass) : Es ist vollbracht

Es ist vollbracht,  
das Leid ist alle,  
wir sind von unserm Sündenfalle  
in Gott gerecht gemacht.

Nun will ich eilen  
Und meinem Jesu Dank erteilen,  
Welt, gute Nacht!  
Es ist vollbracht!

*It is finished,  
The suffering complete,  
We are, from our fall into Sin,  
In God made right.*

*Now will I run  
To give my Jesus thanks,  
World, good night!  
It is finished.*

### 19) Chorale : Befiehl du deine Wege

Befiehl du deine Wege  
und was dein Herze kränkt  
der allertreusten Pflege  
des, der den Himmel lenkt.

Der Wolken, Luft und Winden  
gibt Wege, Lauf und Bahn,  
der wird auch Wege finden,  
da dein Fuss gehen kann.

*Commend your pathways,  
And whatsoever grieveth thy heart,  
Unto the care most faithful  
Of him who ruleth the heavens.*

*He who maketh the courses  
Of the clouds, the air and winds,  
Shall also find out pathways  
Whereon thy foot may tread.*

### 17a) Evangelist, Mark 15, 40-47

### 20) Chorus : Bein deinem Grab

Bei deinem Grab und Leichenstein  
will ich mich stets, mein Jesu, weiden,  
und über dein verdienstlich Leiden  
von Herzen froh und dankbar sein.

Schau diese Grabschrift sollst du haben:  
Mein Leben kommt auf deinem Tod,  
hier hab' ich meine Sündennot  
und Jesum selbst in mich begraben.

*By thy grave and tombstone  
Will I always keep watch, O Jesus,  
And for thy most worthy passion  
Give thanks with joyful heart and soul.*

*Behold, thou shalt have this epitaph:  
From thy death do I have life,  
Here I have buried the wretchedness of sin  
And Jesus too within myself.*

English translation © David Hicks, Malcolm Bruno

## ABOUT THE ARTISTS

### **Joseph Marcell** *Evangelist*

On film, Joseph Marcell was most recently seen in Chiwetel Ejiofor's debut feature, *The Boy Who Harnessed the Wind*, based on the true story of William Kamkwamba, a young Malawian who built a windmill in his family's village, and brought electricity and water to the drought-stricken land. Marcell plays Chief Wimbe, the village Chief. Next up in film, we will see him in *Hellboy: The Crooked Man*.

Marcell is best known internationally for his role as Geoffrey the Butler in the NBC sitcom *The Fresh Prince of Bel-Air*, which aired for six seasons. Coming up we'll see Marcell star as Grandpa in *Queenie*, the highly anticipated upcoming adaptation of *Queenie*, the bestselling novel by Candice Carty-Williams. His other television includes Ryan Murphy's *Ratched* with Sarah Paulson, BBC's *Death in Paradise*, *A Touch of Frost* for ITV, *Doctor Who* for BBC, *The Bold and the Beautiful* for CBS, and *Rough Crossings* for BBC. He can currently be seen starring in *Mammoth* on BBC1.

On stage, Marcell's numerous credits include *Hamlet* at the Young Vic with Cush Jumbo, Kathy Burke's *Lady Windermere's Fan*, *Babbette's Feast*, *Gaslight*, *Breakfast with Mugabe*, and *Othello*, as well as his extensive work with Shakespeare's Globe, including the titular role in Bill Buckhurst's *King Lear* and Derek Walcott's *Omeros*, as well as with the Royal Shakespeare Company. He is currently starring as Sir Peter Teazle in *The School for Scandal*, which is touring the UK.

### **Pascale Beaudin** *soprano*

Pascale Beaudin's incomparable diction, intelligent musicality, and expressivity make her much-sought after for concert and recital work. She has graced operatic stages in North America and Europe in roles such as Zerlina, Papagena, Fiordiligi, Oscar, and Marzelline, in houses such as the Opéra de Montréal, Opéra de Québec, Opéra de Marseille, Opéra de Metz, Angers-Nantes Opéra, and most recently with Quantum Theatre. *The New York Times* praised her shimmering voice and girlish sassiness, while *The Washington Post* reported that she "sang the aria 'Per pietà' with such deliberate quiet elegance and restraint that it was a highlight not just of the evening, but also of my year."

The Acadian soprano has collaborated with Chatham Baroque, the Orchestre Métropolitain, the Orchestre Symphonique de Québec, the Lanaudière Festival, the Orford Festival, Clavecin en Concert, Scotia Festival, and Chamber Music Detroit. She is featured on the world premiere recordings of *Les femmes vengées* by Philidor with Opera Lafayette, and *Nicandro e Fileno* by Lorenzani with Les Boréades. Her performances in *Léonore* by Gaveaux and *Leonore* by Beethoven with Opera Lafayette have been released to DVD.

Beaudin is a member of the Four Nations Ensemble, based in New York and specializing in Baroque chamber music. After many years in Montreal, she's happily made a home in Pittsburgh with her husband Scott and their dog Ruby,

where they took advantage of the recent pandemic to lovingly renovate a gutted 1880s row house.

### **Cody Bowers** *countertenor*

With “a voice of rare beauty” (*Seen and Heard International*, 2022), American countertenor Cody Bowers has received U.S.A. national award recognition from The Sullivan Foundation, The Metropolitan Opera Laffont Competition, and The George London Foundation for Singers. In 2024 Bowers debuted with The Atlanta Symphony Orchestra in the premiere of Jonathan Leshnoff’s *The Sacrifice of Isaac*, the Metropolitan Opera in John Adams’s *El Niño*, and sings the role of Basilio in Telemann’s *Don Quichotte* with Boston Early Music Festival. In 2025, the artist premieres with Ars Lyrica as Didymus in Handel’s *Theodora* and joins Music Before 1800 and Portland Baroque as soloist in Bach’s rarely performed *Markus Passion*. In 2023 Bowers made his Lincoln Center debut with the New York Philharmonic in Handel’s *Israel in Egypt* and the Houston Symphony in Handel’s *Messiah*. He also made a role and company debut as Ruggiero in *Alcina* with St. Petersburg Opera.

In previous seasons, Bowers performed with the Merola Opera Program at San Francisco Opera War Memorial Opera House, the Stern Auditorium at Carnegie Hall, San Diego Opera, Minnesota Opera, Utah Opera, The Atlanta Opera, Boston Early Music Festival, Opera Neo, Tanglewood Music Center, and Cantos Para Hermana al Mundo in Torreón, Mexico.

In concert, Bowers has performed numerous works by J. S. Bach including *St. John Passion*, *St. Matthew Passion*, *Magnificat*, *Christmas Oratorio*, and *Mass in B minor*. Other concert credits include Buxtehude’s *Membra Jesu Nostri*, Ralph Vaughn Williams’s *Mass in G Minor*, Vivaldi’s *Gloria*, and Mozart’s *Mass in D Major*.

He is an active member of internationally celebrated ensembles like Gramophone award-winning Blue Heron Renaissance Choir, The Handel & Haydn Society, Apollo’s Fire Baroque Orchestra, The Thirteen, Bach Society Houston, VAE: Cincinnati, Washington Bach Consort, Ensemble Altera, and The Choir at the Church of the Advent.

### **James Reese** *tenor*

A “shining tenor” (*New York Classical Review*), James Reese is a frequently sought tenor soloist with orchestras and ensembles throughout North America. He has relationships with several leading Canadian orchestras, including Tafelmusik, Symphony Nova Scotia, and the Calgary Philharmonic. He looks forward to his British Columbia debut with the Victoria Symphony and Early Music Vancouver. This season in his native U.S., Reese will sing with the Mobile Symphony (Alabama), the American Bach Soloists, Opera Lafayette, and the Boston Early Music Festival.

Reese is a noted interpreter of Baroque music, giving performances both “splendid” (*San Francisco Chronicle*) and “captivating” (*Broad Street Review*). He is also an active

recitalist and collaborates often with pianist Daniel Overly. They made their Philadelphia Chamber Music Society debut in 2022 with a recital of song. Together, they will present Schubert's *Die Schöne Müllerin* at the historic Hill-Physick House in Philadelphia in 2025.

Reese is a graduate of Northwestern University's Bienen School of Music and holds a master's degree from the Yale School of Music. In 2023, he won a GRAMMY® Award as a soloist singing the music of Edie Hill on the record *Born*, released by The Crossing. He lives in Philadelphia.

### **Jonathan Woody** *bass-baritone*

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," Woody is in demand as a bass-baritone soloist, appearing regularly with historically informed orchestras including Boston Early Music Festival, Apollo's Fire, Pacific MusicWorks, Bach Collegium San Diego, and New York Baroque Incorporated. In the 2021-2022 season, he served as Artistic Advisor for the Portland Baroque Orchestra, curating a program of 17th-century German music.

An accomplished chamber musician, Woody often performs as a member of the GRAMMY®-nominated Choir of Trinity Wall Street, where he has earned praise from *The New York Times* for his "charismatic" and "riveting" solos. He has also recently performed in collaboration with Kaleidoscope Ensemble, Les Délices, Seraphic Fire, and TENET Vocal Artists.

In recent seasons, Woody has appeared at the Staunton Music and Carmel Bach Festivals, the American Bach Soloists Academy, and at the Aldeburgh Festival at Snape Maltings. He has also been seen on the stages of Opera Lafayette and Beth Morrison Projects. Woody can be heard on the Choir of Trinity Wall Street's GRAMMY®-nominated recording of *Israel in Egypt*, released in 2013 on the Musica Omnia label, as well as on ACRONYM's *Cantica Obsoleta* (Olde Focus Recordings), Boston Early Music Festival's *St. Matthew Passion* of J. Sebastiani (RadioBremen), New York Polyphony's *Roma Aeterna* (BIS Records), and the Choir of Trinity Wall Street's *Missa Gentis Humanae* (Musica Omnia).

Woody is committed to racial equity in the field of the performing arts, and serves on Early Music America's Task Force for Inclusion, Diversity, Equity, and Access. Presently living on traditional Lenape lands now known as Brooklyn, NY, he holds degrees from McGill University and the University of Maryland, College Park.

### **Bill Barclay** *Director and Adaptation*

Former Director of Music at Shakespeare's Globe, Bill Barclay is Artistic Director of both Concert Theatre Works and Music Before 1800, NYC's oldest early music presenter. Broadway and West End: *Farinelli & The King*, *Twelfth Night*, and *Richard III*, all starring Mark Rylance.

His original music has been performed live in 197 countries and 42 US states, before President Obama, for the Olympic Torch, at the United Nations, and three times for the British Royal Family.

A "personal polymath" (*London Times*), Barclay regularly works as a director, writer, composer, actor, producer, and conductor.

Barclay is the creator and director of several of the most important concert events in the last 10 years, including *The Chevalier* (London Philharmonic Orchestra, Cleveland Orchestra, Chicago Symphony Center, Music of the Baroque, Harlem Chamber Players, Buffalo Philharmonic, Chautauqua, Caramoor, and others), *Secret Byrd* (St Martin-in-the-Fields and international 20 city tour), *Peer Gynt* (Boston Symphony Orchestra, Cincinnati Symphony Orchestra, Milwaukee Symphony Orchestra), and *Antony & Cleopatra* (LA Philharmonic, BBC Symphony Orchestra, Virginia Symphony Orchestra). He has been commissioned five times by The Boston Symphony Orchestra.

He has created works of concert-theatre in some of the world's most iconic places: The Hollywood Bowl, Kennedy Center, Southbank Centre, Barbican, Washington National Cathedral, Shakespeare's Globe, Hampton Court, and Buckingham Palace. He has stage directed the Silkroad Ensemble on tour, conducted City of London Sinfonia on tour, and composed the historic Hamlet Globe-to-Globe which toured to every country on earth.

Barclay frequently collaborates with early music ensembles including The Sixteen, Orchestra for the Age of Enlightenment, The English Concert, The Gesualdo Six, Fretwork, Barokksolistene, Music of the Baroque, Handel & Haydn Society, and Cathedra.

#### **Malcolm Bruno** *Editor*

Recently Visiting Scholar at Princeton, musicologist Malcolm Bruno lives in Wales. He is editor of a number of ongoing major publications and reconstructions for Breitkopf & Härtel and Bärenreiter Verlag in Germany.

Over the past 25 years, he has also produced many CD recordings for major labels specializing in baroque and choral repertoire, initially as Associate Director of the Taverner Consort and Players, and then as a series independent-producer for BBC Radio 3 and Public Radio International in the U.S.A.

He is Artistic Director of Larvik Barokk Festival in Norway, where he also chairs the board of the ensemble Barokksolistene, which he founded with Bjarte Eike and Svein Eriksen in 2005.

#### **Jeffrey Grossman** *Music Director*

Keyboardist and conductor Jeffrey Grossman specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the acclaimed

baroque ensemble the Sebastians, Grossman has directed concerts including Bach's *Passions* and Handel's *Messiah* from the organ and harpsichord, in collaboration with TENET Vocal Artists. Under his leadership, the Sebastians have been widely celebrated for their thoughtful programming, innovative interpretations, and multidisciplinary elements including collaborations with poets, choreographers, dancers, photographers, and actors.

As guest director, he has led TENET Vocal Artists in Bach's *Motets*, *Magnificat*, *Easter Oratorio*, and the *B Minor Mass*; vocal works of Purcell; and Monteverdi's *Selva morale e spirituale*. Grossman is a frequent performer with the Saint Paul Chamber Orchestra, Washington National Cathedral, and numerous other ensembles across the country. Highlights of recent seasons include conducting operas of Haydn and Handel with Juilliard Opera, leading Monteverdi's *Vespers of 1610* with the Green Mountain Project in New York and Venice, directing the Newberry Consort in Praetorius's *Polyhymnia Caduceatrix et Panegyrica*, conducting a workshop of a new Vivaldi pastiche opera for the Metropolitan Opera, and touring the United States with Tafelmusik. As musical director for the 2023 and 2019 Boston Early Music Festival Young Artists Training Program, he conducted Jacquet de La Guerre's *Céphale et Procris* and Handel's *Orlando* from the harpsichord. For thirteen seasons, Grossman toured portions of the rural United States with artists of the Piatigorsky Foundation, performing outreach concerts to underserved communities in sixteen states. He can be heard on the Avie, Gothic, Naxos, Albany, Soundspells, Métier, and MSR Classics record labels. A native of Detroit, Michigan, Grossman holds degrees in music from Harvard College, in historical performance from the Juilliard School, and in conducting from Carnegie Mellon University. Since 2018, he has been a faculty member of Yale University's School of Music and Institute of Sacred Music, where he teaches performance practice and works with graduate voice students specializing in early music.

### **The Sebastians**

The Sebastians are a dynamic and vital musical ensemble specializing in music of the baroque and classical eras.

Lauded as “everywhere sharp-edged and engaging” (*The New York Times*), the Sebastians have also been praised for their “well-thought-out articulation and phrasing” (*Early Music Review*) and “elegant string playing... immaculate in tuning and balance” (*Early Music Today*). *I Care If You Listen* praised the ensemble's “beautifully-nuanced playing and thoughtful expressivity” in their début album, calling the recording a “technical and timbral tour-de-force.”

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Each year, Chatham Baroque presents a series of captivating, historically informed performances, drawing from a vast repertoire of classical music styles, eras, and locales from the Medieval Period through the early 19th century. As one of the country's leading period instrument ensembles, the distinguished Chatham

Baroque features Andrew Fouts (violin), Patricia Halverson (viola da gamba), and Scott Pauley (theorbo and baroque guitar). Each season, Chatham Baroque performs several concerts on its own, and presents concerts by renowned touring ensembles specializing in music of the Middle Ages, Renaissance, Baroque, and early Classical Period. Chatham Baroque concerts are performed with period instruments, which are restored or replica versions from the time when the music was written. Concerts are held in a variety of settings across Pittsburgh from churches to concert halls, and performers actively engage audiences with lively commentary and insights into the music.

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Music Before 1800 is the longest running early music concert series in New York City and has been presenting vocal and instrumental chamber music at Corpus Christi Church for over 45 years, with programs of sacred and secular music ranging from Medieval to early Classical. Offering artists of the highest caliber while presenting audience favorites as well as rising stars. The artists, including New York's finest ensembles, come from across the United States, Canada and Europe. MB1800's mission is to present programming by outstanding international, national, and local early music groups in an acoustically and aesthetically superb setting.

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