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MUSIC

Ryan Turner, Artistic Director

Christmas in Leipzig

*December 19, 2021
Emmanuel Church*



EMMANUEL MUSIC

Ryan Turner, Artistic Director

Simone Dinnerstein & Bach at Emmanuel Music

Widely known for her distinctive
musical voice and inventive
interpretations of Bach,
pianist **Simone Dinnerstein** makes
her Emmanuel Music debut in a
captivating Bach program

Saturday, June 4, 2022, 7pm

Bach Keyboard Concerto in g minor, BWV 1058
Bach Keyboard Concert in E Major, BWV 1053
Philip Lasser, arr. Erbarm dich mein, O Herre Gott, BWV 721

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EMMANUEL MUSIC

Ryan Turner, Artistic Director



Emmanuel Music is your place to discover and take a deep dive into some of the most transcendent and enduring music ever written. Whether you're a first-time listener, a musician, or a scholar, Emmanuel Music offers meaningful opportunities to engage with the works of Bach and composers he inspired.

Engagement at Emmanuel Music is built around participatory activities connected to our mission of exploring the human experience through the lens of Bach. This season, we are delving into the emotional landscape of Bach's cantatas with our **Cantata Conversations** series led by Pamela Dellal. Our **Cantata Reflections** project invites people to share what is personally poignant to them about the music programmed for our **Cantata Series**, with the goal of hearing from everyone from newcomers to seasoned listeners. And our **Musical Sanctuary series** places a musician in the sanctuary once a week (Thursdays 11.00am-1.00pm) to create a place of reflection and solace for our neighbors and other communities who use the church and might not otherwise be able to experience the power of live music.

To learn more about these and other initiatives, please visit
www.emmanuelmusic.org/learn-and-engage.

Ryan Turner, *artistic director*
John Harbison, *principal guest conductor*

CHRISTMAS IN LEIPZIG

SUNDAY, DECEMBER 19, 2021 3:00 PM

Christen, ätzt diesen Tag, BWV 63

J.S. Bach
(1685-1750)

CHORUS	Christen, ätzt diesen Tag
RECITATIVE	O selger Tag! o ungemeines Heute
ARIA	Gott, du hast es wohlgefüget
RECITATIVE	So kehret sich nun heut
ARIA	Ruft und fleht den Himmel an
RECITATIVE	Verdoppelt euch demnach, ihr heißen
CHORUS	Höchster, schau in Gnaden an

Kristen Watson, *soprano*
Krista River, *alto*
Jonas Budris, *tenor*
David Tinervia, *bass*

Magnificat, BWV 243

J.S. Bach
(1685-1750)

CHORUS	Magnificat anima mea Dominum
ARIA	Et exultavit spiritus meus in Deo salutari meo
CHORUS*	Vom Himmel hoch, da komm ich her
ARIA	Quia respexit humilitatem ancillae suae
CHORUS	Omnes generationes
ARIA	Quia fecit mihi magna
CHORUS*	Freut euch und jubiliert
DUET	Et misericordia a progenie in progenies
CHORUS	Fecit potentiam in bracchio suo
CHORUS*	Gloria in excelsis Deo!
ARIA	Esurientes implevit bonis
DUET*	Virga Jesse floruit
TRIO	Suscepit Israel puerum suum
CHORUS	Sicut locutus est ad patres nostros
CHORUS	Gloria Patri et Filio et Spiritui Sancto

*Christmas interpolation BWV 243a

Corrine Byrne, Carley DeFranco, Samantha Dotterweich, & Janet Ross, *soprano*
Elizabeth Eschen, Margaret Lias, & Krista River, *alto*
Matthew Anderson & Charles Blandy, *tenor*
Will Praepetis & Dana Whiteside, *bass*

Ryan Turner, *conductor*

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THE ORCHESTRA OF EMMANUEL MUSIC

Violin I	Flute
Heidi Braun-Hill, leader	Vanessa Holroyd
Heather Braun-Bakken	Jacqueline Devoe
Rose Drucker	
Lilit Hartunian	Oboe/Oboe d'amore
	Peggy Pearson
	Jennifer Slowik
Violin II	
Danielle Maddon	
Lena Wong	Oboe
Dianne Pettipaw	Catherine Weinfield-Zell
Viola	Bassoon
Mark Berger	Jensen Ling
Joan Ellersick	
Cello	Trumpet
Sarah Freiberg	Kenneth Piatt
Colleen McGary-Smith	Andrew Kozar
	Mary-Lynne Bohn
	Paul Perfetti
Bass	
Nathan Varga	Timpani
	Robert Schulz
Organ	
Michael Beattie	Rehearsal Pianists
	Brett Hodgdon
	Noriko Yasuda

THE CHORUS OF EMMANUEL MUSIC

Soprano	Tenor
Corrine Byrne	Matthew Anderson
Carley DeFranco	Charles Blandy
Samantha Dotterweich	Jonas Budris
Janet Ross	Frank Kelley
Kristen Watson	
Alto	Bass
Elizabeth Eschen	Andrew Padgett
Margaret Lias	Will Prapestis
Miranda Loud	David Tinervia
Krista River	Dana Whiteside

Christmas in Leipzig

J. S. Bach's first Christmas in Leipzig, 1723, came during one of his most prolific years of composition and performance. Since his first service on May 30, he had composed one large cantata, sometimes two, per week. Not all the music for Christmas was new; it is likely that only the four Christmas interpolations of the *Magnificat* were composed that December. Nevertheless, Bach went out of his way to prepare the most impressive music he could. Given the recent closure of the Leipzig opera, there must have been many in the town who were craving music in the newest styles. What is striking about Bach's first Christmas in Leipzig is the composer's proclivity for dramatic effect, vivid word painting, comingling of contrasting musical styles and cutting-edge imagination.

Christen, ätztet diesen Tag, BWV 63, was written almost a decade before Bach's arrival in Leipzig, probably for Christmas 1714 in Weimar. Its lavish orchestration, including a very rare use of four trumpets, is the most ambitious of Bach's Weimar cantatas. Both Bach and his poet Salomo Franck pull out all the stops to produce a work of monumentality and power. Franck, who was also head of the Weimar Mint, uses a metaphor of engraving on metal and stone to celebrate the birth of Jesus. While the first chorus shows the ultimate in outgoing exuberance, the alto recitative is full of the most profound inward feeling, contemplative of the promised redeemer's arrival despite human sin. This central recitative provides the axis, making the theological point about the coming of Jesus turning suffering into salvation and grace, thus restoring our freedom.

The middle section of the cantata consists of two contrasting duets. The first, for soprano and bass with oboe obbligato, is austere and otherworldly; the second, for alto, tenor and strings, is earthy, bumptious, and dancing. Indeed, the alto/tenor duet invites Christians to 'the dance', an interesting image given that many other Protestant movements condemned dancing. In fact, the type of dance, 'Reihen' (round-dance), is the one that Luther himself claimed we could expect to encounter in heaven, so it would have come with strong connotations of expectation and joy. A bravura bass recitative with the three oboes and strings leads us into the glorious final chorus, which begins in the rhythm of a gavotte. It goes on to cover a far broader range of note values than is common in Bach, the brilliant instrumental interlude almost bursting beyond the framework established in the opening strain. The tightly packed contrasts and moods of the entire cantata, the mysterious and the down-to-earth, are typical of Bach's earlier vocal works.

The *Bach Magnificat* has a complicated history. The first version, in E-flat, was likely written for the Visitation service on July 2, 1723, a little more than a month after Bach's first service in

Leipzig. Establishing the connection with Christmas of the same year, the manuscript includes indications for four Christmas interpolations. One year later Bach lowered the pitch to D-major and left out the interpolations. In 1733 Bach produced a new *Magnificat*. This version is the more familiar, but some earlier elements were lost in the process of re-writing: recorders, rather than the flutes of the later version, accompany the 'Esurientes'; a trumpet, rather than oboe, plays the tonus melody of the 'Suscepit Israel'; and, at certain points in the earlier version, the harmonies are rather more pungent. Today's performance represents a hybrid—in D-major, with the Christmas 'Laudes', and the later, more familiar instrumentation.

Bach sets the Magnificat in twelve movements, as described by Emmanuel Music's founder Craig Smith:

For all its grandeur and, sometimes, expansiveness, the work is remarkably brief, even terse. Its rapid alternation of choruses and arias (without da capos) yields a dramatic and compact work. The opening movement of the *Magnificat* celebrates the play between its three main instrumental choirs and the choir; together they create an enormously compelling call to celebration and establish the dance-like style that influences so many of the movements. The first two arias, for two different sopranos, are a wonderful example of Bach's portrayal of the young Mary. The first, energetic with boundless enthusiasm; she has the rest of her life before her. The second is plaintive, the properly demure young maiden is shown here. The second aria is interrupted by the fiery "Omnes generationes" chorus.

The angular bass aria is succeeded by the ravishing duet for alto and tenor accompanied by muted strings with flutes. This is characteristic of Bach's use of the maximum contrast within this relatively confined space. The "Fecit potentiam" is one of Bach's most energetic and difficult choruses but is over in about two minutes. The dramatic tenor aria "Deposuit" is again fiery, followed by the adorable galant parody "Esurientes" with two flutes. Notice the emptiness at the very end illustrating the text. A treble trio sings the ethereal "Suscepit Israel" with the oboes softly intoning the Magnificat chant tune. The "Sicut locutus est" is a rather pro forma choral fugue, but is followed by the stirring "Gloria Patri," a big buildup to the clever introduction of the opening material on the words "as it was in the beginning."

The four Christmas interpolations, or 'Laudes', are settings of seasonal German and Latin hymns. Following the practice of Bach's predecessor, Johann Kuhnau, each hymn tells a part of the Christmas story and is intermingled with the movements of the *Magnificat*. Scholar John Butt, writes:

PROGRAM NOTES

The first hymn, 'Vom Himmel hoch', relates the shepherds' encounter with the angels. This is written in traditional Lutheran motet style with the lines of the original chorale providing the basic melodic material of the lower voices in close imitation alluding to the descending angelic host. The next interpolation concerns the message relayed by the angels: 'Freut euch und jubiliert'. This is in a lighter, dance-like style highly reminiscent of the 'Et exultavit' of the *Magnificat* itself: thus Bach makes a musical connection between the rejoicing of Mary's spirit in the canticle and the rejoicing ordained by the angels. The third piece concerns the singing of the heavenly host, with the traditional text 'Gloria in excelsis Deo!'. This is a rustic and celebratory piece, almost crude in some respects, and contrasting very markedly with the 'Fecit potentiam' fugue that immediately precedes it. The final interpolation is based on a Latin hymn relating to Mary and Joseph expressing their joy at the holy birth. This is set, not surprisingly, as a duet for soprano and bass, an amiable gigue that encourages effervescent coloratura.

One might recognize the later version (1725) of this duet for soprano and tenor in the Christmas cantata *Unser Mund sei voll Lachens*, BWV 110.

At the end of the final chorus, Bach brings back the festive music with which he had launched the work: resplendent trumpets and timpani with concerto-like treatment of the vocal lines: Mary's song of praise and joy has no beginning or end but echoes timelessly.

PROGRAM NOTES BY RYAN TURNER



Emmanuel Music Presents

Musical Sanctuary

Thursdays 11.00am-1.00pm
starting December 2, 2021

Find solace through music. Once a week, a single musician will be in the sanctuary playing solo works by Bach and other composers.

You are invited to drop by, listen and reflect for as long as you like.

Christen, ätzt diesen Tag, BWV 63

Chor

Christen, ätzt diesen Tag
In Metall und Marmorsteine!
Kommt und eilt mit mir zur Krippen
Und erweist mit frohen Lippen
Euren Dank und eure Pflicht;
Denn der Strahl, so da einbricht,
Zeigt sich euch zum Gnadenscheine.

Rezitativ A

O selger Tag! o ungemeines Heute,
An dem das Heil der Welt,
Der Schilo, den Gott schon im Paradies
Dem menschlichen Geschlecht verhieß,
Nunmehr so vollkommen dargestellt
Und suchet Israel von der Gefangenschaft
und Sklavenketten
Des Satans zu erretten.
Du liebster Gott, was sind wir
arme doch?
Ein abgefallnes Volk, so dich verlassen;
Und dennoch willst du uns nicht hassen;
Denn eh wir sollen noch nach dem Verdienst
zu Boden liegen,
Eh muß die Gottheit sich bequemen,
Die menschliche Natur an sich zu nehmen
Und auf der Erden
Im Hirtenstall zu einem Kinde werden.
O unbegreifliches, doch seliges Verfügen!

Arie (Duett) S B

Gott, du hast es wohl gefüget,
Was uns itzo widerfährt.
Dum laßt uns auf ihn stets trauen
Und auf seine Gnade bauen,
Denn er hat uns dies beschert,
Was uns ewig nun vergnüget.

Chorus

Christians, etch this day
in metal and marble!
Come and hurry with me to the manger
and show with happy lips
your thanks and your duty;
for the ray, that breaks forth there,
reveals itself to you as the light of grace.

Recitative A

O blessed day! O extraordinary now,
in which the salvation of the world,
the Shiloh, whom God already in Paradise
had promised to the human race,
from now on is manifest completely
and seeks to rescue Israel from the
imprisonment and servitude
of Satan.
O dearest God, but what wretched creatures
are we?
A fallen people, who have abandoned you;
and yet you will not hate us;
for sooner than we should,
according to our merit, lie prostrate,
so Divinity must require itself
to take on human nature
and upon the earth
in a shepherd's barn to become a child.
O unfathomable, yet blessed outcome!

Aria (Duet) S B

God, you have well accomplished,
what now has happened to us.
Therefore let us always trust in him
and rely upon his grace,
for he has bestowed this upon us,
which now will delight us for ever.

TEXTS AND TRANSLATIONS

Rezitativ T

So kehret sich nun heut
Das bange Leid,
Mit welchem Israel geängstet
und beladen,
In lauter Heil und Gnaden.
Der Löw aus Davids Stamme ist erschienen,
Sein Bogen ist gespannt, das Schwert ist
schon gewetzt,
Womit er uns in vor'ge Freiheit setzt.

Arie (Duett) A T

Ruft und fleht den Himmel an,
Kommt, ihr Christen, kommt zum Reih'n,
Ihr sollt euch ob dem erfreuen,
Was Gott hat anheut getan!
Da uns seine Huld verpflēget
Und mit so viel Heil beleget,
Daß man nicht g'nug danken kann.

Rezitativ B

Verdoppelt euch demnach, ihr heißen
Andachtsflammen,
Und schlagt in Demut brünstiglich zusammen!
Steigt fröhlich himmelan
Und danket Gott vor dies, was er getan!

Chor

Höchster, schau in Gnaden an
Diese Glut gebückter Seelen!
Laß den Dank, den wir dir bringen,
Angenehme vor dir klingen,
Laß uns stets in Segen gehn,
Aber niemals nicht geschehn,
Daß uns der Satan möge quälen.

Recitative T

So now, today, the anxious sorrow
is changed,
with which Israel was frightened and
burdened,
into pure blessing and grace.
The lion from David's branch has appeared,
his rainbow has arched, the sword is already
honed,
with which he places us in future freedom.

Aria (Duet) A T

Call and pray to heaven,
come, you Christians, come to dance,
you should rejoice over this
which God has done today!
For his mercy nourishes us
and enriches us with so much goodness,
that one cannot be thankful enough.

Recitative B

Redouble yourselves now, you
burning flames of devotion,
and strike together fervently in humility!
Climb joyfully heavenwards
and thank God for this, that he has done!

Chorus

Highest, behold with grace
this fervor of reverent souls!
Let the thanks that we bring you
sound pleasing before you,
let us always walk in blessing,
but never let it happen
that Satan might disturb us.

Magnificat, BWV 243 with Christmas interpolation 243a

Chor

Magnificat anima mea Dominum.

Arie S II

Et exultavit spiritus meus in Deo salutari meo.

Chor

Vom Himmel hoch, da komm ich her,
Ich bring euch gute neue Mär;
Der guten Mär bring ich so viel,
Davon ich sing'n und sagen will.

Arie S I

Quia respexit humilitatem
ancillae suae.
Ecce enim ex hoc beatam me dicent

Chor

omnes generationes.

Arie B

Quia fecit mihi magna,
qui potens est, et sanctum nomen eius.

Chor

Freut euch und jubiliert;
Zu Bethlehem gefunden wird
Das herzeliebe Jesulein,
Das soll euer Freud und Wonne sein.

Arie (Duett) A T

Et misericordia a progenie in progenies,
timentibus eum.

Chor

Fecit potentiam in bracchio suo,
dispersit superbos mente cordis sui.

Chorus

My soul magnifies the Lord.

Aria S II

And my spirit rejoices in God my Savior.

Chorus

From heaven on high I come here,
I bring good news to you;
I bring so much good news
Of which I will sing and speak.

Aria S I

For He has regarded the lowliness of His
handmaiden.
Behold, from henceforth, I will be called
blessed

Chorus

by all generations.

Aria B

For the Mighty One has done
great things for me, and holy is His name.

Chorus

Rejoice and celebrate;
At Bethlehem will be found
The heart's darling little Jesus,
Who shall be your joy and delight.

Aria (Duet) A T

His mercy is for those who fear Him
from generation to generation.

Chorus

He has shown strength with His arm,
He has scattered the proud in the thoughts
of their hearts.

TEXTS AND TRANSLATIONS

Chor

Gloria in excelsis Deo! Et in terra pax
hominibus, bona voluntas!

Arie T

Deposuit potentes de sede et
exaltavit humiles.

Arie A

Esurientes implevit bonis,
et divites dimisit inanes.

Arie (Duet) SI B

Virga Jesse floruit,
Emmanuel noster apparuit;
Induit carnem hominis,
Fit puer delectabilis;
Alleluja.

Terzett SI, SII, A

Suscepit Israel puerum suum
recordatus misericordie suae.

Chor

Sicut locutus est ad
patres nostros,
Abraham et semini eius in saecula.

Chor

Gloria Patri et Filio et
Spiritu Sancto,
sicut erat in principio
et nunc et in saecula saeculorum,
Amen.

Chorus

Glory to God in the highest! And on earth
peace and good will to humankind!

Aria T

He has brought down the powerful from
their thrones and lifted up the lowly.

Aria A

He has filled the hungry with good things,
and sent the rich away empty.

Aria (Duet) SI B

The branch of Jesse flowers,
Our Emmanuel appears;
He takes on the flesh of humanity,
Becoming a charming boy;
Alleluia.

Trio SI, SII, A

He has helped His servant Israel
in remembrance of His mercy.

Chorus

According to the promise He made to our
ancestors,
to Abraham and to His descendants forever.

Chorus

Glory to the Father and to the Son and to the
Holy Spirit,
as it was in the beginning,
is now, and for ever and ever,
Amen.



Hailed as "powerfully expressive" (Boston Classical Review), an "effervescent" conductor of "finesse" (Boston Globe) and a "thinking man's conductor" (Boston Musical Intelligencer),

Ryan Turner stands alone for his masterful interpretations of Bach, Stravinsky, and Harbison. Now in his twelfth season as Artistic Director of Emmanuel Music in Boston, Mr. Turner has established himself as a sterling conductor and innovative programmer. Praising his performance of John Harbison's *The Great Gatsby*, critics remarked on his "supple, even liquid shaping of phrase, impeccable technique and truly refreshing communication of the intimacy of ensemble playing."

Passionate and assiduously fluent in the music of Bach, Mr. Turner has conducted over 170 Bach cantatas and the complete masterworks of Bach: the *St. John Passion*, *St. Matthew Passion*, his own reconstruction of the *St. Mark Passion*, *Mass in B minor* and *Christmas Oratorio*, and the complete Orchestral Suites. In addition, he has led major works by Stravinsky, Mozart, Handel, and Harbison. A champion of new music, Ryan Turner has programmed and premiered the works of composers John Harbison, Matthew Aucoin, James Primosch, Brett Johnson, and Ben Houge.

As an opera conductor, Mr. Turner recently led acclaimed performances with the Boston Lyric Opera of Frank Martin's *Le Vin herbé* and Philip Glass's *In the Penal Colony*. At the helm of Emmanuel Music, he has conducted

Stravinsky's *Rake's Progress*, Harbison's *The Great Gatsby*, Mozart's *La Clemenza di Tito*, *Die Entführung aus dem Serail*, and *Apollo et Hyacinthus*, Handel's *Susanna and Apollo e Dafne*, Weill's *The Seven Deadly Sins*, and Sondheim's *A Little Night Music*.

In addition to his work as a conductor, Mr. Turner has appeared as tenor soloist in oratorio, recital, and opera. Some highlights include performances with the Mark Morris Dance Group in Handel's *L'Allegro, il Penseroso ed il Moderato*, six seasons with the Carmel Bach Festival, and fifteen years as tenor soloist with Emmanuel Music. He made his Carnegie Hall debut as the tenor soloist in Handel's *Messiah* in 2008, with a return in 2016. His discography includes Bach BWV 76 with Emmanuel Music, Praetorius's Christmas Vespers with Apollo's Fire, and Kapsberger's *Apotheosis* with Ensemble Abendmusik.

Ryan Turner is on the voice and early music faculty at the Longy School of Music of Bard College, and he was the Director of Choral Activities at Phillips Exeter Academy from 2006 to 2012. From 2001 to 2010 he presided as Music Director of the Concord Chorale and Chamber Orchestra. He has also served as Assistant Director of Choral Activities at the University of Rhode Island, as Interim Director of Choral Activities at Plymouth State University, and as Music Director of the Concord Chorus.

Raised in El Paso, Texas, Mr. Turner holds degrees from Southern Methodist University in Dallas and the Boston Conservatory. He lives north of Boston with his wife, soprano Susan Consoli, and their two children, Aidan and Caroline.

ABOUT THE ARTISTS



Matthew Anderson

has been praised for the warm tenor voice and polished musicality he brings to oratorio, opera, and musical theater. He has appeared at the Aldeburgh Festival as

a soloist in Bach's *St. Matthew Passion* and at the Carmel Bach Festival, where he was featured as a 2010 Virginia Best Adams Fellow and a 2011 festival soloist in Bach's *St. John Passion*. Mr. Anderson has twice won prizes in the American Bach Society Competition, and received second prize in the Oratorio Society of New York Solo Competition. Recent performances from his varied repertoire include Stravinsky's *Renard* at Tanglewood and the Mostly Mozart Festival with the Mark Morris Dance Group; John Harbison's *Winter's Tale* with the Boston Modern Orchestra Project; Haydn's *Creation* with Emmanuel Music; Bach's *St. John Passion* (Evangelist) at Princeton University, Boston University, and the University of Chicago; several works by Benjamin Britten (*Serenade*, *Saint Nicolas*, and *Cantata Misericordium*); John Austin's new opera *Heloise and Abelard* at Harvard University; and Handel's *Messiah* at Carnegie Hall. Also recognized as a gifted performer of the American songbook, Mr. Anderson has won high praise for his performances with Keith Lockhart and the Boston Pops in *Carousel* (as Mr. Snow), "A Richard Rogers Celebration", and "An Evening of Cole Porter". Mr. Anderson spent two seasons as a vocal fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberman Fellow with Emmanuel. He studied classics at Harvard and voice at the New England Conservatory.



Charles Blandy has been praised as "unfailingly, tirelessly lyrical" (*Boston Globe*); "a versatile tenor with agility, endless breath, and vigorous high notes" (*Goldberg Early Music Magazine*).

Recent performances include Handel's *Messiah* with Saint Paul Chamber Orchestra; the role of Belmonte in Mozart's *Abduction from the Seraglio* with Emmanuel Music; Monteverdi's *Il Ritorno d'Ulisse*, *Vespers of 1610*, *L'Orfeo*, and assorted madrigals with Boston Early Music Festival; Bach's *B minor Mass* with the American Classical Orchestra (NYC) at Lincoln Center; and *St. Matthew Passion* with the American Bach Soloists (SF, CA). He is a regular in Emmanuel's Bach ongoing cantata series. With them he has also appeared in John Harbison's *The Great Gatsby*; as the Evangelist in the Bach Passions; and in Stravinsky's *Rake's Progress*, Mozart's *Magic Flute*, and Handel's *Ariodante*. In recent years he has also sung with the Portland Baroque Orchestra; the National Chorale, Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, Exsultemus, Charlotte Symphony, Berkshire Choral Festival, Pittsburgh Bach and Baroque. He is adept in contemporary music: He appeared in the world premiere of Osvaldo Golijov's *Ainadamar* starring Dawn Upshaw; premiered Rodney Lister's chamber song cycle *Friendly Fire* with Collage New Music; appeared with Boston Modern Orchestra Project in Thomson's *Four Saints in Three Acts*; and is on a Naxos CD of Scott Wheeler's *Construction of Boston*. His studies have been at Tanglewood, Indiana University, and Oberlin College. He is originally from Troy NY. charlesblandy.com



Tenor **Jonas Budris** is a versatile soloist and small ensemble singer, engaging new works and early music with equal passion. He is a 2013-2014 Lorraine Hunt Lieberman Fellow at Emmanuel Music,

and he sings in the weekly Bach Cantata Series. Mr. Budris performs frequently with the Handel and Haydn Society and Boston Baroque, both as a soloist and ensemble singer, and is a featured soloist in Boston Baroque's Grammy-nominated recording of *Il ritorno d'Ulisse in patria*. He also enjoys performing in more intimate musical settings, and has toured with such ensembles as Cut Circle, Spire, Skylark, and Blue Heron. On the opera stage, he has performed a variety of principal and supporting roles with numerous musical organizations, including Guerilla Opera, Opera Boston, OperaHub, and Odyssey Opera. Favorite roles include Giovanni (*La Hija de Rappacini*, OperaHub), Acis (*Acis and Galatea*, Blue Hill Bach Festival), and Henrik (*A Little Night Music*, Emmanuel Music). Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences & Engineering from Harvard University.



Hailed as a "distinguished" "rising star" who sings "to great acclaim," and gives "delightful performances," Boston and New York-based soprano **Corrine Byrne** has quickly become

a sought-after interpreter of repertoire from

the Medieval to the Baroque era, and music by today's most daring composers. Byrne's recent roles include Roya (*We the Innumerable*), Filia (*Uepthe*), Anna (*Die Todsünden*), Doctor (*The Scarlet Professor*), Cathy (*The Last Five Years*), Gretel (*Hansel and Gretel*) and Anima (*Ordo Virtutum*). Byrne was a young artist with the Boston Early Music Festival and the Lucerne Festival Academy, and has made solo appearances with the REBEL Baroque Ensemble, Symphony New Hampshire, Mountainside Baroque, the Lake George Music Festival Orchestra, One World Symphony, Plymouth Philharmonic Orchestra, Kansas City Baroque Consortium, the Madison Bach Musicians, Amherst Symphony, West Shore Symphony, Harrisburg Choral Society, Westchester Oratorio Society, New Music Miami, Lorelei Ensemble, the Susquehanna Valley Chorale, the Tallis Scholars & Carnegie Hall Chamber Chorus, and is a core member of the Schola Cantorum of St. Vincent Ferrer Church in Manhattan. Byrne is a co-founder of Ensemble Musica Humana and The Byrne:Kozar:Duo, recently featured on NPR and a nationally broadcast episode of American Public Media's Performance Today, and whose recording of 'Bring Something Incomprehensible Into This World' was featured in the New Yorker Magazine's 2017 Notable Recordings. She is also a core member of ground-breaking vocal ensemble Cut Circle, and of the early music collective Polyphemus. Byrne is a member of Beyond Artists, a coalition of artists that donate a percentage of their concert fee to organizations they care about. She is currently serving as a faculty member and Chair of Vocal Studies at the Longy School of Music at Bard College. "Sunny", "supple" and "soaring" soprano

ABOUT THE ARTISTS



Carley DeFranco has quickly become one of the Northeast's in-demand soloists. A frequent guest of orchestras and opera companies alike, Carley has performed with the Eastern Con-

necticut Symphony Orchestra (Mozart's *Requiem*), North Carolina Master Chorale (Handel's *Alexander's Feast*), the Providence Singers (A Night at the Opera Gala), American Bach Soloists Academy (*Laß, Fürstin, laß noch einen Strahl, BWV 198*), Arlington Philharmonic Orchestra (Gounod *Messe Solennelle, Saint Saëns Oratorio de Noël*, Schubert *Mass in Eb Major*), Geneseo Symphony Orchestra (selections from *Phantom of the Opera*, and Polymnia Choral Society (Schubert *Mass in G Major, Dido and Aeneas*), among others. Her opera roles include Susanna (*Le nozze di Figaro*) with Boston Opera Collaborative and Greater Worcester Opera, Lucy Lockit (*The Beggar's Opera*) with Emmanuel Music, The Rose (*The Little Prince*) with NEMPAC Opera Project, the title role in Alcina with Opera del West, Zuniga (*The Tragedy of Carmen*) with Opera Theatre Cape Cod, Yvette (*La Rondine: Remix*) with Boston Opera Collaborative, Nannetta (*Falstaff*) with Emerald City Opera and many world premieres in Boston Opera Collaborative's critically-acclaimed annual festival of ten-minute operas: Opera Bites. In demand for her performances of new music by American composers, Carley has given premieres at the Kennedy Center, Fog X FLO on the Emerald Necklace, New England Conservatory, Middlesex Community College, Mount Holyoke College, Longy School of Music and American University. She was the 2018-

19 Lorraine Hunt Lieberman Fellow with Emmanuel Music and a 2019 Vocal Fellow with American Bach Soloists.
www.carleydefranco.com



Praised for her "effortless and honest performance, floating legato, and impeccable coloratura," **Samantha Dotterweich** is a soprano known for her versatility and artistry.

Recent solo perfor-

mances include Bach's *St. John Passion* (St. Paul's Music, Indianapolis) and *Mass in B Minor* (Emmanuel Music), Handel's *Orlando* (Dorinda, Boston Early Music Festival Young Artist Training Program), *La Resurrezione* (Maddalena, University of Notre Dame) and *Messiah* (St. Paul's Music, Indianapolis), and Mozart's *Così fan tutte* (Despina, Atlantic Music Festival). She has performed over 30 cantatas in Emmanuel Music's Bach Cantata Series, with cantata solo highlights including *Süßer Trost, mein Jesus kömmt* BWV 151, and *Siehe, ich will viel Fischer aussenden* BWV 88. Admired for her adept performances of new music, Samantha has premiered new works with Kosmologia Vocal Ensemble, Emmanuel Music, the Atlantic Music Festival, and the University of Notre Dame.



Mezzo-soprano **Elizabeth Eschen** makes her home in Boston, where she enjoys singing with Handel & Haydn Society, Emmanuel Music, and Boston Baroque. She has

appeared as soloist in the area with Back Bay Chorale, Music at Marsh Chapel, Cantata Singers, Newburyport Chorale, Quincy Choral Society, Harvard Choruses, and in 2019-2020 will be seen with Rhode Island Civic Chorale (*Messiah*,) Indian Hill Music (Bach *Magnificat*,) and Back Bay Chorale (*Elijah*,) Outside of Boston, she regularly performs with Bach Akademie Charlotte and Oregon Bach Festival, and was grateful to spend three concert series in Germany under the baton of Helmuth Rilling (Weimar Bach Academy, Rilling Choir in Schwäbisch-gmünd.) She can be heard on many recordings with Vox Futura, as well as James Kallembach's *Most Sacred Body* (soloist) and the Studio Cast Album of Alan Menken's *The Hunchback of Notre Dame*. As a vocal technician, Elizabeth is a fierce advocate for vocal function education and has been teaching for over a decade. She has built several voice programs that support choral music with vocal pedagogy, and is in her fifth year doing so as the Director of the Holden Voice Program at Harvard University. She is a member of Beyond Artists. BeyondArtists.org, elizabethschen.com



Possessing a "resonant, beautiful" sound and heralded for his "expressive, florid" singing, baritone **Will Prapestis** performs frequently as a soloist and ensemble member in the U.S. and Europe,

and is the 2019-2020 Lorraine Hunt Lieberman Fellow. He has had the pleasure of singing as a soloist and chorister with Emmanuel Music, Renaissance Men — of which he is a found-

ing member — Boston Baroque, the Orpheus Singers, Exsultemus, BEMF, Cappella Clausura, Labyrinth Choir, Cantata Singers, Sound Icon, Monadnock Music Festival, Augmented, Copley Singers, Oriana Consort, Boston University Chamber Chorus, and the Fredonia College Choir. Recent highlights include the 2019 Carmel Bach Festival, where he was featured as a Virginia Best Adams Fellow, Ben Budge in Britten's *The Beggar's Opera* with Emmanuel Music (June 2019), Baritone soloist in *Carmina Burana* with Seaglass Chorale in Kennebunk, Maine (April 2019), and King Charlemagne in *Pippin* with Music on Norway Pond, New Hampshire (February 2019). Will is also a very busy bass player, thoroughly active in the Boston and New York City Pop Music scenes, performing with as many as five bands as a bass guitarist, vocalist, writer, and arranger. He is also a highly-sought session artist. Will is a native of Elmira, NY, and he earned his Bachelor of Music in Performance at SUNY Fredonia.

www.renmenmusic.com



Mezzo-soprano, **Margaret Lias**, has been celebrated for her "warm," "arresting," and "rich-toned" singing. Margaret made her Boston Symphony Hall debut in 2011 with Handel and Haydn

Society (Handel, *Israel in Egypt*). In 2017, Margaret received praise for her Cleveland Orchestra solo debut singing Stravinsky's *Threni: Lamentations of Jeremiah*. Select solo appearances in 2019 and 2020 include Boston Baroque (Vivaldi, *Gloria*), Princeton Pro Musica (Duruflé, *Requiem*), Andover Choral Society (works by Demetrius Spaneas,

ABOUT THE ARTISTS

Gwyneth Walker, Leonard Bernstein, and others), Boston Cecilia (Corigliano, *Fern Hill*), Salisbury Singers (Mendelssohn, *Elijah*), and Emmanuel Music (Bach, *Mass in B minor*). An avid supporter of ensemble work, Margaret was a founding member of The Skylark Vocal Ensemble, is a member of Seraphic Fire, Boston Baroque, Voices of Ascension, Vox Vocal Ensemble, Handel and Haydn Society, and Emmanuel Music. A passionate supporter of Anglican liturgical music, Margaret has been a sought-after cantor for events such as bishop consecrations, priest ordinations, and Holy Week services in major cathedrals and churches in the US (St. John the Divine, New York, NY, Trinity Church in the City of Boston, MA, and Cathedral of St. Philip, Atlanta, GA) and abroad (Westminster Abbey (The Collegiate Church of St. Peter), London, England, and Coventry Cathedral (St. Michael's Cathedral), Coventry, England.). Presently, Margaret is a core member of Emmanuel Music, ensemble-in-residence at Emmanuel Church, Boston, MA. Margaret's versatility as a singer allows her the opportunity to collaborate with other soloists to perform master choral works at a very high level easily transitioning from medieval and baroque music to classical, romantic, and contemporary repertoire. Margaret was a founding member of The Skylark Vocal Ensemble under Matthew Guard. She has performed frequently with Seraphic Fire under Patrick Dupré Quigley, Boston Baroque under Martin Pearlman, Voices of Ascension under Dennis Keene, Sacred Music in a Sacred Space under K. Scott Warren, Emmanuel Music under Ryan Turner, and Musica Sacra New York under Kent Tritle. Margaret began vocal studies at the age of 13 but had already been a student of the Royal School of Church Music curriculum from age 7. As a teenager, Margaret participated in community educa-

tion studies at Eastman School of Music and eventually went on to collegiate coursework there as well. Presently, Margaret studies with Rebecca Folsom. Margaret belongs to Beyond Artists, a coalition of artists that donates a percentage of their concert fees to organizations they care about. She supports common cathedral and Episcopal Relief and Development through her performances.



Mezzo-soprano **Krista River** has appeared as a soloist with the Boston Symphony, the St. Paul Chamber Orchestra, the North Carolina Symphony, the Cape Cod Symphony, the Santa Fe Symphony,

Handel & Haydn Society, the Florida Orchestra, the Charlotte Symphony, Odyssey Opera, Baltimore Choral Arts Society, and Boston Baroque. Winner of the 2004 Concert Artists Guild International Competition and a 2007 Sullivan Foundation grant recipient, her opera roles include Dido in *Dido and Aeneas*, Sesto in *La clemenza di Tito*, Cherubino in *Le nozze di Figaro*, Rosina in *Il barbiere di Siviglia*, Zerlina in *Don Giovanni*, Anna in Weill's *Seven Deadly Sins*, Nancy in Britten's *Albert Herring*, and the title role in Handel's *Xerxes*. Other notable performances include the International Water and Life Festival in Qinghai, China, and recitals at Jordan Hall in Boston and the Asociación Nacional de Conciertos in Panama City, Panama. For Ms. River's New York Recital debut at Weill Recital Hall at Carnegie Hall, the New York Times praised her "shimmering voice...with the virtuosity of a violinist and the expressivity of an actress." She resides in Boston and is a regular soloist with Emmanuel Music's renowned Bach Cantata Series.



Baritone **David Tinervia** has performed as a soloist throughout the United States and Canada. Recently, he sang the world premiere of Nina C. Young's *Out of whose womb*

came the ice with the American Composer's Orchestra, receiving acclamation in The New York Times "This Week's 8 Best Classical Music Moments." In 2016, he became a winner of the Boston District Metropolitan Opera National Council Auditions. A two-time fellow of the Tanglewood Music Center, Mr. Tinervia made his debut as The Traveler in Curlew River in collaboration with the Mark Morris Dance Group. Since then, he has sung a wide variety of early, contemporary and operatic repertoire with many of the region's finest ensembles, including Boston's Handel and Haydn Society, Emmanuel Music, Arcadia Players, Music at Marsh Chapel, Ballet Opera Pantomime in Montreal, the Kingston Symphony Orchestra and Ensemble Caprice. Upcoming engagements this season include Handel's *Messiah* with the Portland Oratorio Chorale, John Harbison's *Fifth Symphony* and J.S. Bach's *Christmas Oratorio* with Emmanuel Music Boston, as well as an evening of early baroque voice and viol music with Ian Watson's Arcadia Players in Western MA. He is a 2017-2018 Lorraine Hunt-Lieberson Fellow with Emmanuel Music. Mr. Tinervia holds bachelor's and master's degrees from McGill University in Montreal. While committed to his career in music, he is also currently pursuing studies in premedical science at Harvard University.



Soprano **Janet Ross** sings mostly with the Handel and Haydn Society, Emmanuel Music, Cantata Singers, the Indictus Project, Church of the Redeemer-Chestnut Hill. In 2021, she participated

in the Tafelmusik Baroque Summer Institute and was excited to be a vocal fellow with the American Bach Soloists until the program was canceled due to COVID in both 2020 and 2021. Pre-pandemic, she performed with the Skylark Vocal Ensemble and was a soloist in Monteverdi's *Vespers of 1610* with Musica Sacra. Originally an instrumentalist, Janet earned undergraduate degrees in piano, flute, and pedagogy and a master's in piano performance from Indiana University where she was named Chancellor's Scholar, an award recognizing academic achievement and service. She also has a master's in elementary education from UMass-Amherst. As a pianist, Janet won several solo and concerto competitions, including the concerto competition, Schubert/Brahms Category, and Grand Prize in the Eastman School of Music's Young Artists International Competition. She performed in recital at the Kennedy Center in Washington, DC, as the recipient of the VSAArts Panasonic Young Soloists Award.



Soprano **Kristen Watson**, hailed by critics for her "blithe and silvery" tone (The Boston Globe) and "striking poise" (Opera News), has made solo appearances with the Orpheus Cham-

ABOUT THE ARTISTS

ber Orchestra, Mark Morris Dance Group, American Classical Orchestra, Handel and Haydn Society, and Boston Baroque at such venues as Walt Disney Concert Hall, Alice Tully Hall, Carnegie Hall, and Boston's Symphony Hall. Praised for her "keen musicianship, agility and seamless control" (San Antonio Express), Ms. Watson has been recognized by the Concert Artists Guild, Oratorio Society of New York, Joy in Singing, American Bach Society, and Louisville Bach Society competitions and was awarded both the Virginia Best Adams Fellowship at the Carmel Bach Festival and the Lorraine Hunt Lieberson Fellowship with Emmanuel Music. Opera audiences have heard her in productions with Odyssey Opera, Boston Lyric Opera, Opera Boston, Intermezzo Opera, Opera Providence, Opera Theatre of Pittsburgh, Five College Opera and the Boston University Opera Institute in such roles as Tytania in *A Midsummer Night's Dream*, Adele in *Die Fledermaus* and the Voice of the Fountain in Osvaldo Golijov's *Ainadamar* directed by Peter Sellars. A versatile crossover artist, she has also performed frequently as a soloist with the Boston Pops in programs ranging from Mozart to Richard Rodgers. Additional solo performances include the North Carolina Symphony, San Francisco Early Music Society, Trinity Wall Street, Boston Early Music Festival, Aston Magna Festival, Boston Modern Orchestra Project, A Far Cry, Gulf Coast Symphony, Topeka Symphony, Pittsburgh Camerata, Arcadia Players and Musicians of the Old Post Road. Ms. Watson holds degrees from Carnegie Mellon University and Boston University and currently teaches privately at Brandeis University.



Baritone **Dana Whiteside** has appeared as soloist in numerous oratorios and orchestral works including the Boston premiere of Kurt Weill's "The Prophets" from *The Eternal*

Road, Bach's *St. John Passion* and *Mass in B Minor*, and the Boston premiere of John Harbison's *Supper at Emmaus*. In addition, Mr. Whiteside has been soloist in Brahms's *Ein Deutsches Requiem*; Bach's *Christmas Oratorio* and cantatas BWV 4, *Christ lag in Todesbanden*, and BWV 82, *Ich habe genug*; Beethoven's *Missa Solemnis*, *Mass in C Major* and the Ninth Symphony; Carl Orff's *Carmina Burana*; Benjamin Britten's *Cantata Misericordium*; and Stravinsky's *Pulcinella* as well as the Boston premiere of John Harbison's *Winter's Tale* with the Boston Modern Orchestra Project. A product of the New England Conservatory of Music and the Tanglewood Music Center, Mr. Whiteside is an avid recitalist, and has performed a wide range of programs with groups like Musicians of the Old Post Road and the Florestan Recital Project. He has given recitals at Boston's French Library/Société Française, the University of Oregon and Boston University in offerings that include Schumann's Liederkreis, op. 39, Samuel Barber's *Despite & Still*, Beethoven's *An die ferne Geliebte*, John Musto's *Shadow of the Blues: Songs to Texts of Langston Hughes*, Ernest Chausson's *Serres Chaudes*, Francis Poulenc's *Banalities*, Aaron Copland's *Songs on Texts of Emily Dickinson*, and Mahler's *Lieder eines fahrenden Gesellen* (Songs of the Wayfarer) with orchestra. Recognized for

singing with "dignity and sensitive phrasing" (Boston Classical Review) and possessing a voice of "noble clarity both powerful and resonant" (The Washington Post), Mr. Whiteside also enjoys affiliation with Cantata Singers and Skylark Vocal Ensemble. Previous seasons' highlights include Handel's *Messiah* with Worcester Music and Claudio Monteverdi's *Vespers of 1610* and *the Magic Flute* with Boston Baroque, the role of Jesus in Bach's *St. John Passion*

and Count Carl Magnus in *A Little Night Music* with Emmanuel Music, aria soloist in the *St. Matthew Passion* with Masterworks Chorale as well as the Boston premiere of Robert Kapilow's *Elijah's Angel* with the New England Philharmonic; the Verdi *Requiem* with Nashoba Valley Choral Society; and Vaughan Williams's *A Sea Symphony* for his soloist debut at Washington DC's Kennedy Center for the Performing Arts. www.DanaWhitesideBaritone.com

2021-2022 Lorraine Hunt Lieberman Fellows The Lorraine Hunt Lieberman Fellowship honors young artists who have enthusiastically participated within the Emmanuel community of musicians and demonstrated exceptional artistic talent.



Nathan Varga maintains a vibrant career as a double bassist in the Boston area. His experience ranges from orchestral and chamber music to period performance, opera,

and theater. He holds degrees from Boston University and Baldwin Wallace College. Desiring to engage a diverse audience, he also enjoys playing original music and arranging covers with friends. Other interests include cycling, woodworking, synthesis and electronic music, and bicycle and auto-mechanics.



Tenor **Omar Najmi** is an alumnus of Boston Lyric Opera's Emerging Artist Program, and he has appeared in over ten of their productions. His past roles there have included Vanya Kudrjas in

Katya Kabanova, Kaherdin in *The Love Potion*, Reverend Harrington in *Lizzie Borden*, Bruno in

I Puritani, Borsa in *Rigoletto*, and 1st Armored Man in *The Magic Flute*. He will be rejoining the company this season in the role of Nick in *The Handmaid's Tale*. Omar is also an alumnus of the Opera Colorado Young Artist Program, where he performed the role of Edgardo in the *Lucia di Lammermoor* student matinee, as well as the roles of Joe in *La Fanciulla del West*, Nemorino in the touring production of *The Elixir of Love*, and Almaviva in the touring production of *The Barber of Seville*. Omar has joined Opera NEO for two of their seasons, in the roles of Don Ottavio in *Don Giovanni*, Camille in *The Merry Widow*, and Arbace in *Idomeneo*. Other appearances have included Bill in *Flight* and Laurie in *Little Women* with Opera Fayetteville, Aufidio in *Lucio Silla* with Odyssey Opera, and El Gobernador in a workshop performance of *La Reina* with the American Lyric Theater. As a composer, Omar will be premiering his first original chamber opera, *En la Ardiente Oscuridad*, in 2019. Omar has additionally been a Young Artist with Chautauqua Opera, Opera Saratoga, and Opera North. He holds a MM in vocal performance from Boston University, and a BM in vocal performance from Ithaca College.

ABOUT EMMANUEL MUSIC



Ryan Turner conducting our choral ensemble and musicians. PHOTO BY JULIAN BULLITT.

Through its performing, teaching, mentoring, and scholarly activities, **Emmanuel Music** occupies a unique niche: a living laboratory for the music of J. S. Bach. Emmanuel Music finds new and creative ways for audiences and musicians to engage with the artistic, spiritual, and humanistic aspects of the music of J. S. Bach, the cornerstone of our musical output for our first fifty years.

We seek to make Bach's music deeply relevant to our current lives, including highlighting the connections between Bach and artists that he influenced, especially creative voices that have been marginalized in our society.

Building on the symbiotic partnership between an arts nonprofit and an intellectually curious and open-minded religious community, Emmanuel Music further embraces Bach's sacred music, especially his cantatas, as opportunities to explore the transcendent aspects of our shared human experience.

By embracing a new mission and strategic plan in March 2021, Emmanuel Music asserts its role as an essential musical, humanistic, intellectual force for participatory engagement in its local community, and around the world through its online programming.

The strategic planning process has led us to affirm our dedication to building our identity around the creative output of a single composer. This affirmation is especially significant in 2021 when many arts organizations are looking to re-think their identity, including disengaging from over-reliance on the historic cultural influence of White European men.

Our essence, and what makes us unique amongst our peers, is the richness and depth that the musicians--and, by extension, the audiences--gain through the cycle of learning, re-learning, and experiencing performances of Bach's works. This includes exploring the themes of his sacred works that are broadly relatable, rather than uniquely Lutheran. According to Ensemble member Pamela Dellal, the themes that Bach explores, especially his sacred cantatas, are "so deeply embedded in all of us that you don't have to believe one ideology in order to understand the profundity of what he's writing." As one Board member recently noted, "We're always struggling. Bach provides a way of dealing with life's struggles."



Appreciating Pat Krol

Executive Director
from 2006 to her retirement in 2021

For those of us who have had the privilege to share her journey, we know how much Pat cares about our music-making, our musicians, our audience members, and our community. Over fifteen years, Pat's love for Emmanuel Music has seemingly been expressed through every detail of her responsibilities as Executive Director.

*Dear Pat, We hate to see you go,
your leadership has spoiled us so.
Your contacts on EMI's behalf,
your staunch support of board and staff
are more than we could ere have sought.
We've gloried in the skills you've brought
to make this institution hum.
You've saved us from the dread humdrum
of looking for our latest chance
of finding sources to advance
the work that keeps us fit and proud.
And now it's time to say aloud
how much we value all you've done
to make Emmanuel Music run.
Because of you our friends can treasure
Bach and Schutz and other pleasures
band and chorus bring to them.
For all your gifts, we say AMEN!*

- Jaylyn Olivo, October 2021

"Thank you, Pat, for your amazing leadership, for your loyalty and devotion, for your entrepreneurial spirit, for generosity and kindness. We are forever grateful."

"It has always been a pleasure to see Pat at the door before each Emmanuel concert, but much more important has been Pat's contribution to making Emmanuel Music one of the jewels of Boston's musical life."

"It is a particular pleasure to contribute to a fund honoring Pat for her extraordinary services. She has been the perfect resource—a model for what the rest of the world should be."

The Pat Krol Fund

We invite you to make a gift to the Pat Krol Fund, a special fund that honors her legacy at Emmanuel Music. We are grateful to everyone who contributed to help us establish the fund. This listing includes pledges received through November 22, 2020.

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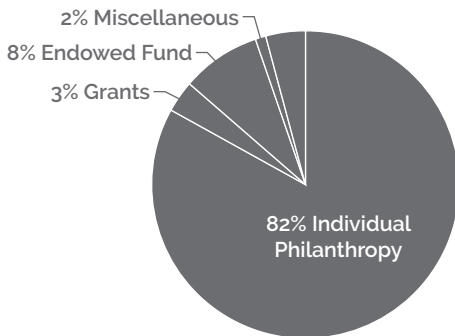
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Your Impact at Emmanuel Music

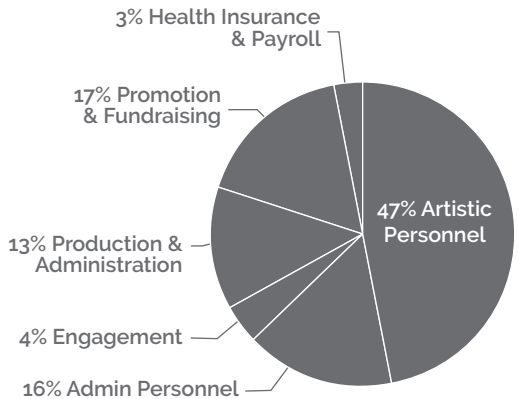
Since its founding in 1970, our activities have been made possible, largely, by philanthropic gifts from many generous individuals across our community. We depend on your financial support to, as our mission statement directs us, "engage with audiences and musicians to explore the enduring questions of our shared human experience."

It is common for performing arts organizations' earned revenue to cover only a fraction of their annual expenses. Accordingly, at Emmanuel Music, this season's budget of \$1.1 million is mostly raised from individual donations (82%), and the largest share of the funding we receive is dedicated to compensating our musicians and artistic personnel (47%).

CURRENT PROJECTED INCOME



CURRENT PROJECTED EXPENSE



Through our performing, teaching, mentoring, and scholarly activities, we occupy a unique niche: a living laboratory for the music of J. S. Bach. We seek to make Bach's music deeply relevant to our current lives, including highlighting the connections between Bach and artists that he influenced, especially creative voices that have been marginalized in our society.

By embracing a new mission and strategic plan in 2021, we are asserting our role as an essential musical, humanistic, intellectual force for participatory engagement in its local community, and around the world through its online programming.

Thank you for your support for Emmanuel Music. If you would like more information about our ambitions for the future, please contact our Director of Development & Engagement at (617) 536-3356 or heath@emmanuelmusic.org.

Ryan Turner, Artistic Director

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Ryan Turner, Artistic Director

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Sametz Blackstone for brand strategy and design

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J.S. Bach St. John Passion, BWV 245

Saturday, March 26, 2022 at 7 pm

Emmanuel Music continues its tradition of exploring Bach's most challenging and controversial works. This highly charged rendering of the Gospel of John is presented on the heels of conversations and lectures that engage with its troubling text—revealing this masterpiece of searing real-time drama and deeply felt emotion as absolutely essential listening.

Simone Dinnerstein & Bach at Emmanuel Music

Saturday, 4 June 2022 at 7 pm

Bach *Keyboard Concerto in g minor*, BWV 1058

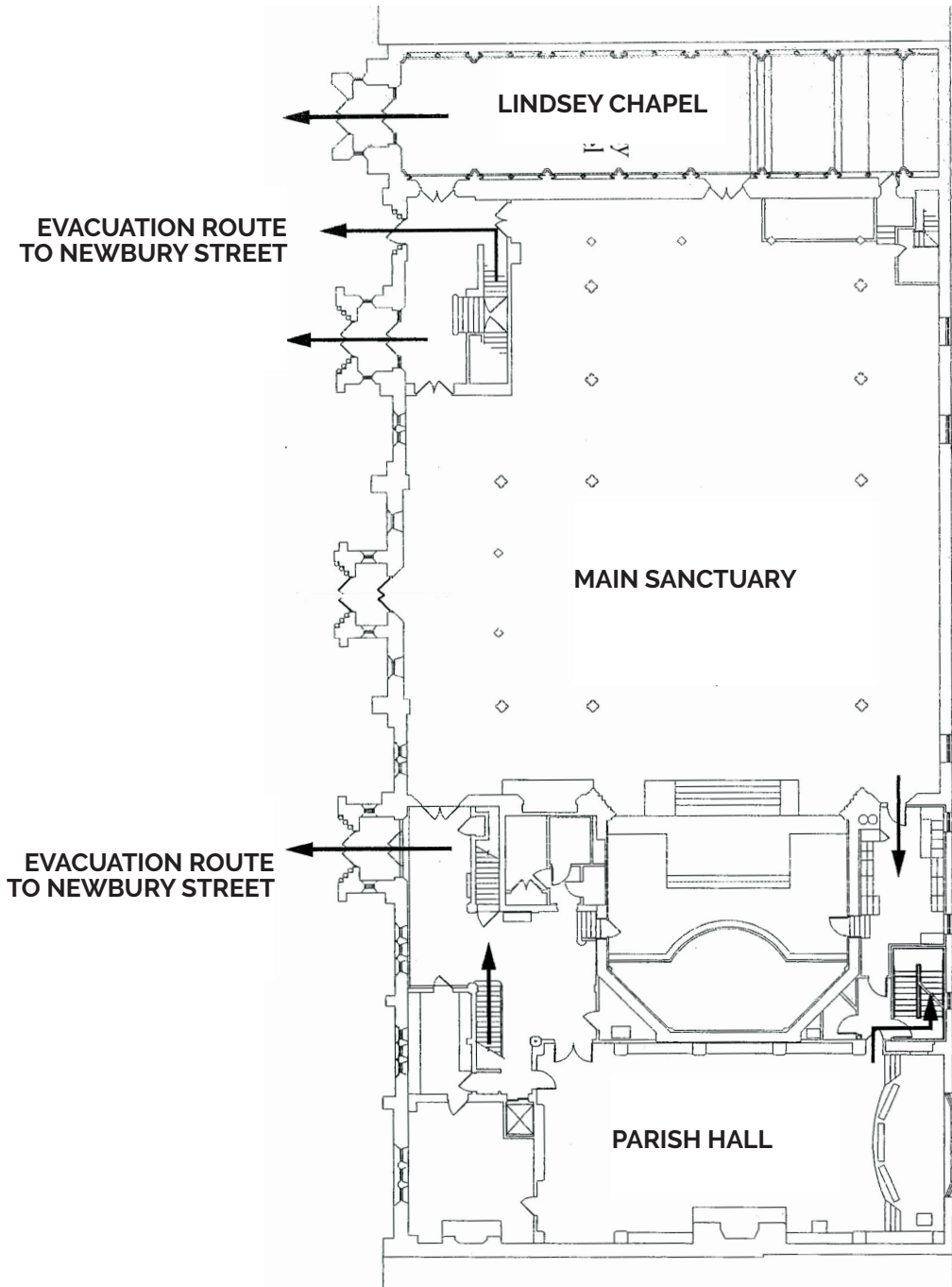
Bach *Keyboard Concert in E Major*, BWV 1053

Philip Lasser, arr. *Erbarm dich mein, O Herre Gott*, BWV 721

Bach Cantata Series

Sundays at 10 am

September 26, 2021-May 15, 2022



EMMANUEL MUSIC

Ryan Turner, Artistic Director



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2021/22 UPCOMING CONCERTS

Lindsey Chapel Series

Thursdays at 12 pm

March 3-April 7, 2022

Bach for solo strings performed in the intimacy of Emmanuel Church's Lindsey Chapel. Free admission.

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