

Ryan Turner, Artistic Director

J.S. Bach Mass in B Minor

Saturday, May 3, 2025 at 7:30pm | Emmanuel Church

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Our annual expenses are funded 82% by individual philanthropy: philanthropy which enables us to create 60+ performances per season, all of which are livestreamed and have pay-what-you-can or free tickets, along with our Bach Institute Intensive and dozens of educational and engagement programs.

You are the reason Emmanuel Music is able to engage with musicians and audiences to explore the enduring questions of our shared human experience, and build on our core commitment to the music of J.S. Bach.

Learn more about how you can support Emmanuel Music, including underwriting opportunities, by scanning the QR code below.



FROM THE ARTISTIC DIRECTOR

Dear friends,

We are thrilled to have you with us for Bach's Mass in B minor.

How fitting to end the 2024-2025 season with this majestic work! Under Ryan Turner's artistic leadership, the ensemble has continued throughout this year with a sense of motivation and excitement that springs from the highly successful participation in the prestigious Bachfest/Leipzig (Germany). This excitement has carried the group in our ongoing commitment to bringing the works of J.S. Bach to life. That we are performing the *B Minor Mass* after having performed at the Thomaskirche where Bach performed most of his major works feels very much like the culmination of a meaningful sojourn for this community.

We are very glad that you are here with us—whether in person or via livestream—to experience the grandeur of this piece which holds a special place for the ensemble. Your presence with us is important because it energizes us in ways that are immeasurable.

As we offer this masterwork today, we also look forward with excitement to the 2025-2026 season which reflects our commitment to celebrate the works of J.S. Bach and also to explore the connections between Bach and other composers, both past and contemporary.

Thank you for being on this journey with us and for all the ways in which you support the ensemble's artistry.

Peace,

Dana Whiteside

President, Board of Directors | Emmanuel Music





Mass in B Minor

Saturday, May 3, 2025 at 7:30pm | Emmanuel Church

Mass in B minor, BWV 232

Johann Sebastian Bach

(1685-1750)

Kyrie:

, Kyrie eleison Christe eleison *(Carley DeFranco, Carrie Cheron)* Kyrie eleison

Gloria:

Gloria in excelsis Deo / Et in terra pax Laudamus te (*Susan Consoli*) Gratias agimus tibi Domine Deus (*Janet Ross, Charles Blandy*) Qui tollis peccata mundi Qui sedes ad dexteram Patris (*Deborah Rentz-Moore*) Quoniam tu solus sanctus (*Nathan Halbur*) Cum Sancto Spiritu

Symbolum Nicenum (Credo): Credo in unum Deum Patrem omnipotentem Et in unum Dominum (*Sonja Tengblad, Katherine Maysek*) Et incarnatus est Crucifixus Et resurrexit Et in spiritum sanctum (*Will Prapestis*) Confiteor Et expecto resurrectionem

Sanctus: Sanctus / Pleni sunt coeli

Osanna, Benedictus, Agnus Dei, Dona nobis pacem: Osanna in excelsis Benedictus (*Jonas Budris*) Osanna in excelsis Agnus Dei (*Krista River*) Dona nobis pacem

THE ORCHESTRA OF EMMANUEL MUSIC

VIOLIN I Heidi Braun-Hill Heather Braun-Bakken Joan Ellersick Yeolim Nam Lena Wong

VIOLIN II Sarah Atwood Sean Larkin **Dianne Pettipaw** Randy Hiller

VIOLA Mark Berger Anna Griffis

CELLO Rafael Popper-Keizer David Russell

RASS Randall Zigler FLUTE Vanessa Holroyd Anthea Kechley

OBOE Peggy Pearson* Jennifer Slowik* Mia Fasanello

RASSOON Samuel Childers Jensen Ling

TRUMPET **Richard Kelley** Joseph Foley Thomas Gray

HORN Whitacre Hill

TIMPANI Robert Schulz

ORGAN Michael Beattie

*oboe d'amore

THE CHORUS OF EMMANUEL MUSIC

SOPRANO

Susan Consoli Carlev DeFranco Gina Marie Falk Aurora Martin Mara Rilev Janet Ross Sonja Tengblad Kristen Watson

Carrie Cheron Elizabeth Eschen Katherine Maysek Caroline Olsen Deborah Rentz-Moore Krista River

TENOR Charles Blandy Jonas Budris Corev Dalton Hart Frank Kelley Eric Christopher Perry Jason Wang

BASS

Ryne Cherry Daniel Fridley Nathan Halbur David Kravitz David Thomas Mather Will Prapestis

PROGRAM NOTES

Mass in B minor - The Basics

What is a Mass?

The rite called the Mass is central in Christian liturgy. It includes Biblical readings, prayers, hymns, and the sacrament of Communion. Depending on the denomination, the elements of the Mass are more or less formalized, but in general the various parts of the service can be separated into the Propers, or things that change weekly depending on the liturgical season, and the Ordinary, texts that do not vary throughout the year.

Musical settings of the Mass since the late 14th century generally include only the Ordinary: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. While these sections originated in the Catholic rite, they continue to be observed in many Protestant denominations, including Bach's Lutheran faith. However, it was not the general practice to include elaborate orchestral settings of these texts in the Lutheran worship service; on festive occasions the Kyrie and Gloria might be presented, but the Credo through Agnus Dei would still be spoken or chanted simply.

Why did Bach compose the Mass in B minor?

Bach wrote six Lutheran Masses—setting only the Kyrie and Gloria of the Ordinary—during the 1730s; one of them became the basis of the full Mass in B minor that we know today. This Mass was presented to Augustus III, the Elector of Saxony, as part of Bach's petition to be named Kapellmeister to the Dresden court; it received its first performance there in 1733.

A decade later Bach returned to this work and began adding movements to it to complete a full "Catholic" Mass Ordinary. He combined existing works and reworkings of older material with newly composed movements; the compilation of this work would continue until months before his death in 1750. Despite not having a liturgical context for the presentation of this work, scholars regard it as a comprehensive statement on Bach's vocal composition, employing a compendium of choral and solo writing techniques.

Would Bach's Mass be used in a church service?

Very unlikely! It runs close to three hours and each of the major liturgical sections contains multiple movements. Most scholars conclude that Bach set himself the task of completing a large-scale work in the genre most associated with the great liturgical composers in history as a capstone of his legacy.

Why is the Mass in B minor considered great?

Unlike Bach's other major works, the chorus is the principal feature of the *Mass in B minor*. Genres from the late Renaissance through the most modern (for Bach) of *galant*, tuneful

arias are included; almost all the instruments in Bach's orchestra are featured as obbligato soloists; and the choral forces are challenged with expressive and virtuoso writing of the highest order. Listen to the opening "Kyrie", mysteriously unfolding like a flower; the exuberant joy of the "Gloria", "Cum sancto spiritu", and "Et resurrexit"; the elegant grace of "Laudamus te" and "Et in unum spiritum"; and the mournful grieving of "Crucifixus" and "Agnus Dei"; then you will comprehend the scope, complexity, and emotional range of this superlative work. It changed the landscape of sacred music for future composers who saw in this masterpiece a paradigm to emulate and attempt to surpass.

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Read more about the Mass at our website



Curious about the artwork on our cover? We are excited to partner with common cathedral's common art program, an initiative offering space, art materials, and supportive relationships to encourage individuals experiencing homelessness and poverty to learn, engage, and connect in community. Common art began in 1999 by a group of un-housed men and women with the assistance of ministers from St. John the Evangelist Church on Bowdoin Street.

By acknowledging the dignity of all human beings and honoring the divine creativity within each person, through proactive advocacy, common art provides companionship and inclusive community - a place to come together and to share with other artists. common art continues to embrace all artistic expression as healing and healthful - affirming of life itself!

For our *B Minor Mass* performance we feature "Young Bach" by artist **Anthony Karan**. *Learn more at commoncathedral.org*



TEXTS & TRANSLATIONS

J.S. Bach: Mass in B Minor

Kyrie Kyrie eleison.

Christe (SI, SII) Christe eleison.

Kyrie Kyrie eleison.

Gloria Gloria in excelsis Deo, Et in terra pax hominibus bonae voluntatis.

Laudamus te (SII) Laudamus te, benedicimus te, Adoramus te, glorificamus te.

Gratias Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus (SI, T) Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.

Qui tollis Qui tollis peccata mundi, Miserere nobis. Qui tollis peccata mundi, Suscipe deprecationem nostram.

Qui sedes (A) Qui sedes ad dexteram Patris, miserere nobis.

Quoniam (B) Quoniam tu solus sanctus, tu solus Dominus, Tu solus altissimus, Jesu Christe.

Cum Sancto Cum Sancto Spiritu in gloria Dei Patris, Amen.

Credo Credo in unum Deum, **Kyrie** Lord, have mercy.

Christe (Carley DeFranco, Carrie Cheron) Christ, have mercy.

Kyrie Lord, have mercy.

Gloria Glory to God in the highest, And peace on earth to men of good will.

Laudamus te (Susan Consoli) We praise you, we bless you, We worship you, we glorify you.

Gratias We give you thanks for your great glory.

Domine Deus (Janet Ross, Charles Blandy) Lord God, King of Heaven, God the Father Almighty. Lord only-begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father.

Qui tollis You who take away the sin of the world, Have mercy on us. You who take away the sin of the world, Hear our prayer.

Qui sedes (Deborah Rentz-Moore) You who sit at the right hand of the Father, have mercy on us.

Quoniam (Nathan Halbur) For you alone are holy, you alone are Lord, you alone are the Most High, Jesus Christ.

Cum Sancto With the Holy Spirit in the glory of God the Father, Amen.

Credo I believe in one God,

TEXTS & TRANSLATIONS

Patrem omnipotentem

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

Et in unun (SI, A)

Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine,

Deum verum de Deo vero. Genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus

Et incarnatus est de Spiritu Sancto, ex Maria virgine; et homo factus est.

Crucifixus

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Et resurrexit

Et resurrexit tertia die secundum Scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria, judicare vivos et mortuos, cujus regni non erit finis.

Et in Spiritum (B)

Et in Spiritum Sanctum Dominum, et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur, et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apolstolicam Eccelsiam.

Confiteor

Confiteor unum baptisma in remissionem peccatorum, et expecto resurectionem mortuorum, et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua.

Patrem omnipotentem

the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen.

Et in unum (Sonja Tengblad, Katherine Maysek)

And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, light from light, true God from true God, begotten, not made, of one being with the Father; through him all things were made. For us and for our salvation he came down from heaven: by the power of the Holy Spirit

Et incarnatus

He became incarnate from the Virgin Mary; and was made man.

Crucifixus

For our sake he was crucified under Pontius Pilate; he suffered death and was buried.

Et resurrexit

On the third day he rose again in accordance with the Scriptures; he ascended into heaven, and is seated at the right hand of the Father; he will come again in glory to judge the living and the dead, and his kingdom will have no end.

Et in spiritum (Will Prapestis)

And I believe in the Holy Spirit, the Lord, the giver of Life, who proceeds from the Father and the Son; with the Father and the Son he is worshipped and glorified. He has spoken through the prophets. I believe in one holy catholic and apostolic Church.

Confiteor

I acknowledge one baptism for the forgiveness of sins; I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory,

TEXTS & TRANSLATIONS

Osanna Osanna in excelsis.

Benedictus (T) Benedictus qui venit in nomine Domini.

Osanna Osanna in excelsis.

Agnus Dei (A) Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi,

Dona nobis pacem dona nobis pacem.

Osanna Hosannah in the highest.

Benedictus (Jonas Budris) Blessed is he who comes in the name of the Lord,

Osanna Hosannah in the highest.

Agnus Dei (Krista River) Lamb of God, who takes away the sin of the world,have mercy on us. Lamb of God, who takes away the sin of the world, have mercy on us. Lamb of God, who takes away the sin of the world,

Dona nobis pacem grant us peace.

A Far Cry presents: ECLIPSE

With Stewart Goodyear, pianist Friday, May 9 at 7:30PM NEC's Jordan Hall





Hailed as "powerfully expressive" (*Boston Classical Review*) and an "effervescent" conductor of "finesse" (*Boston Globe*) **Ryan Turner** stands alone for his masterful interpretations of Bach,

Britten, Mendelssohn and Harbison. Now in his fifteenth season as Artistic Director of Emmanuel Music in Boston, Mr. Turner has established himself as a sterling conductor and innovative programmer.

Passionate and assiduously fluent in the music of Bach, Mr. Turner has conducted the complete cycle of 200 sacred Bach cantatas, as well as the complete masterworks of Bach: St. John Passion. St. Matthew Passion, his own reconstruction of the St. Mark Passion. Mass in B minor and Christmas Oratorio, the complete Orchestral Suites and performances at the Bachfest in Leipzig. In addition, he has led major works by Stravinsky, Mozart, Handel, Britten and Harbison. A champion of new music. Rvan Turner has programmed and premiered the works of composers John Harbison, Errollyn Wallen, Matthew Aucoin, James Primosch, Jonathan Bailey Holland, Kati Agócs, Julian Grant, Damien Geter, Zanaida Robles, Elena Ruehr, and Omar Najmi, including 15 commissions for Emmanuel Music

Ryan Turner is Director of Vocal Ensembles at the Massachusetts Institute of Technology where he is conductor of the M.I.T. Concert Choir and Chamber Chorus. Raised in El Paso, Texas, Mr. Turner holds degrees from Southern Methodist University and The Boston Conservatory. He lives north of Boston with his wife, soprano Susan Consoli, and their two children, Aidan and Caroline.

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.



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 Lieberson 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 Rappaccini, 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.



Mezzo-soprano and contemporary vocalist **Carrie Cheron** has been celebrated internationally for her "unfeigned expression," "lush but simple tone," and for having "the voice of an angel." A

regular soloist with Emmanuel Music and Skylark Vocal Ensemble, Carrie also performs regularly with Boston Baroque, Lorelei Ensemble, and folk/baroque collective Floyds Row. She is a featured soloist on all four of Skylark's Grammy-nominated recordings, and Lorelei Ensemble's recording of David Lang's *love fail*.

A specialist of early and contemporary music, some of Carrie's recent and upcoming solo performances include Vivaldi's *Gloria, Stabat Mater,* and *Juditha triumphans,* (role: Juditha), Monteverdi's *L'Incoronazione di Poppea* (roles: Amore, Valletto), Bach's *St. John Passion, B Minor Mass, Christmas Oratorio, St. Matthew Passion,* countless Bach cantatas with Emmanuel Music; Wolf's Spanisches Liederbuch, Britten's A Charm of Lullabies, Reema Esmail's This Love Between Us. Caroline Shaw's The Listeners, Francine Trester's Eshet Chavil, and more. She has been presented recently by Boston Landmarks Orchestra, Monadnock Music Festival, Portland Bach Experience. Musicians of the Old Post Road, Plymouth Philharmonic, and the Holiday Pops in Boston. Last June, she returned to Europe as a soloist with Emmanuel Music at BachFest Leipzig. Ms. Cheron is particularly proud to be a longtime performer with Shelter Music Boston. As a nationally recognized performing singer/ songwriter, Ms. Cheron's original compositions and singing have been celebrated by the John Lennon Songwriting Contest, Great Waters Folk Festival, Rocky Mountain Folks Fest, and the Connecticut Folk Festival Songwriting Contest. She has shared the stage with such acclaimed artists as Sweet Honey In The Rock and Anaïs Mitchell.

A dedicated educator, Carrie is an Associate Professor of Voice at Berklee College of Music.



Soprano, **Susan Consoli** has led an active and versatile career throughout the United States and abroad with repertoire ranging from Bach to Harbison to Gershwin. Ms. Consoli's first solo was in 3rd grade, and she's been

making music ever since.

She has worked under such notable conductors as Grant Llewellyn, Paul Goodwin, Harry Christophers, Bruno Weil, Laurence Cummings, Odaline (Chachi) de la Martinez, Craig Smith, John Finney, James David Christie and Ryan Turner. Additional collaborations include director/choreographer Chen Shi-Zheng, Tero Saarinen and Betsi Graves; composers Peter Child, David Patterson and John Harbison of whom she premiered his work A Clear Midnight and Vocalism. Festivals

include: Festival CLASSIQUE au vert, Boston Early Music Festival, Movimentos Internationales TanzFestival, LAOKOON Festival, Ribeauvillé Festival de Musique Ancienne, Bachfest Leipzig, Connecticut Early Music Festival, Carmel Bach Festival, Nantucket Arts Festival, Great Waters Music Festival, the Marlboro Music Festival and the Rome Opera Festival. Appearances with Boston Camerata & Tero Saarinen Dance Company include *Borrowed Light* in Paris at the Théâtre National de Chaillot, Berlin, Hamburg, Wolfsburg, Oulu and Tampere, An American Vocalist & Saw ye my hero in Paris and Travellin' Home in Ribeauvillé. This is Ms. Consoli's 21st season as a soloist with Emmanuel Music. Highlights include Beethoven's Ah perfido!, Servilia in La Clemenza di Tito, Handel's Apollo e Dafne, Bach's Mass in B Minor, St. Matthew Passion and numerous cantatas, and Handel's Alexander's Feast, Ms. Consoli was the Lorraine Hunt Lieberson Fellow for the 2010-2011 season.

Ms. Consoli's recordings include Handel & Haydn Society All is Bright for Avie Records and David Patterson *Loon's Tail Flashing* for Albany Records. Ms. Consoli resides north of Boston with her husband, Ryan Turner, their two children and sweet pup.



Described as "sunny", "supple" and "soaring," soprano **Carley DeFranco** is known for her committed dramatic portrayals. Highlights of her 2022-23 season include Britten's *Les Illuminations* and

Bach's *Christmas Oratorio* (Emmanuel Music), Mozart's *Requiem* (Symphony New Hampshire), Debussy's *Sirénes* (Lorelei Ensemble and Boston Ballet) and Christopher Tin's *Lost Birds* with VOCES 8. Carley has sung 80 cantatas with Emmanuel Music in their Bach Cantata Series and has been a featured soloist in Harbison's *Chorale* Cantata, St. John Passion, Magnificat, Mass in B Minor and Christmas Oratorio. She was Angelo in Emmanuel's staged recording of La Resurrezione and Lucy Lockit in Britten's The Beggar's Opera.

Carley's operatic credits include Susanna (*Le nozze di Figaro*) with Boston Opera Collaborative, The Rose (*The Little Prince*) with NEMPAC Opera Project, the title role in *Alcina* with Opera del West and many premieres in Boston Opera Collaborative's criticallyacclaimed festival of ten-minute operas: Opera Bites. Carley is a current soprano scholar with VOCES 8 and a former Lorraine Hunt Lieberman fellow with Emmanuel Music. She is the Director of After School Music at Dexter Southfield and teaches voice and piano out of her home in Somerville, MA.



Baritone **Nathan Halbur** is a singer and composer based in Boston. Praised for his "nimble accounts of [Bach's] melismas" (*Boston Classical Review*), his eclectic career has led him to perform semi-improvised opera

with Grammy winner Esperanza Spalding in the world première of Wayne Shorter's ... *Iphigenia*, to provide the voice of Dr. Seuss's *Grinch* for the Boston Pops, to be a soloist in the Carnegie Hall world première of Heidi Breyer's *Amor Aeternus: A Requiem for the Common Man*, to tour with Grammynominated ensemble Skylark on their program Sub Rosa, to embody an Infernal Spirit in Monteverdi's *L'Orfeo* with Pegasus Early Music, and to sing numerous works by J.S. Bach with Emmanuel Music, Boston Baroque, and Cantata Singers.

His compositions and arrangements have been performed by choral and jazz vocal ensembles throughout the United States, and his song "Sigh no more" (set to lyrics by Shakespeare) was recently featured at the Sparks & Wiry Cries GRAND songSLAM

in Chicago. He is currently producing an album of completely improvised a cappella music for Nightingale Vocal Ensemble to be titled *Composition Sped Up*. He is also in an experimental pop band called DREAMGLOW, which reimagines music from the classical canon in an electronic lo-fi aesthetic.



Known for her vivid and touching vocal performances, Boston native mezzo-soprano **Katherine Maysek** is an artist equally at home on the stage and in the concert hall. Katherine debuted

with the the Boston Symphony Orchestra with maestro Andris Nelsons in 2019. Local collaborations include Emmanuel Music, Odyssey Opera, the Newburyport Choral Society and the Boston Lyric Opera. Ms. Maysek was a "standout" (*The Wall Street Journal*) as Cherubino in John Corigliano's *The Ghosts of Versailles* at The Glimmerglass Festival. She reprised the role in her European debut at the Château de Versailles Spectacles. Katherine made her Carnegie Hall debut with the American Symphony Orchestra in a rare production of Max von Shillings' *Mona Lisa*.

Katherine's oratorio collaborations include the Concord Chorale, Burlington Choral Society, The Orchestra Now and the Blanche Moyse Chorale among others. Katherine's concert repertoire includes Stravinsky's *Pulcinella* with maestro Gerard Schwarz, Vivaldi's *Gloria* with maestro James Bagwell and numerous Bach oratorios.

Katherine has appeared with the Des Moines Metro Opera, Tanglewood Music Center, Odyssey Opera, Opera Saratoga and the Berkshire Opera Festival. Katherine received her bachelors degree from McGill University and her masters degree from Bard College Conservatory's Graduate Vocal Arts Program.



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 Lieberson Fellow. He has had the pleasure of singing as a soloist and chorister with Emmanuel Music. Renaissance Men—of which he is a founding 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. Baritone soloist in Carmina Burana with Seaglass Chorale in Kennebunk, Maine, and King Charlemagne in Pippin with Music on Norway Pond. New Hampshire. 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.



American mezzo-soprano Deborah Rentz-Moore has been called "captivating" (*ClassicsToday.com*) and is known for her "deep, radiant clear tone" (*Early Music America*) and "burnished low tones"

(*Boston Classical Review*). She enjoys frequent solo collaborations with Emmanuel Music, The Boston Camerata and Aston Magna and has been featured with celebrated ensembles such as The Boston Early Music

Festival, Handel+Haydn Society, The Bach Sinfonia, Magnificat Baroque, Voices of Music, Tapestry Boston and El Mundo. She has appeared at Lincoln Center, Boston Symphony Hall, Jordan Hall, Hill Auditorium, The Paris Philharmonie, the Finnish Opera, The Utrecht Early Music Festival, Prague Spring Festival and Tanglewood.

A member of Emmanuel Music's famed weekly Bach cantata series since 1999, Ms. Rentz-Moore has consistently earned critical acclaim for operatic and oratorio roles in Emmanuel's performances of Bach, Mozart, Handel, Purcell, Stravinsky and Harbison.

Ms. Rentz-Moore's recordings on the Musica Omnia, Centaur, Meridian and Harmonia Mundi labels span styles from medieval chant to 21st-century compositions. Her two recent recordings with The Camerata, "Free America" and "Hodie Christus Natus Est" have met with critical and popular success, with the later debuting at #11 on Billboard's Traditional Classical Chart. She appears on video with Voices of Music, Emmanuel Music, and The Boston Camerata.

Holding a Master of Music in Voice performance from the University of Michigan and a Bachelor of Arts in Music (voice) and Environmental Science from Skidmore College, Ms. Rentz-Moore has taught on the voice faculty of the University of Rhode Island and the Seacoast Academy of Music, and is Resident Artist in Voice at the University of New Hampshire.



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.



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.



Described as "radiant" by Opera Magazine, recent highlights for soprano **Sonja DuToit Tengblad** include Shostakovich Symphony No. 14 with A Far Cry, Mahler's 2nd Symphony with the Boston

Philharmonic, Barber's Knoxville: Summer of 1915 with the Boston Landmarks Orchestra: Monteverdi's L'incoronazione di Poppea (Drusilla, Fortuna) and Il ritorno d'Ulisse in patria (La Fortuna, Giunone: Grammvnominated recording with Linn Records), Vivaldi's Juditha triumphans (Abra and Ozias), and Mozart's Die Zauberflöte (First Ladv) with Boston Baroque; Bach's St. John Passion and Purcell's Fairy Queen (2nd Fairy, Juno) and Dido and Aeneas (2nd Woman) with the Handel and Haydn Society; Francesca Caccini's La liberazione di Ruggiero with the Boston Early Music Festival; guest appearances with the Boston Gay Men's Chorus and Minnesota's Bach Roots Festival; and her Carnegie Hall and Lincoln Center debuts, both with the New York City Chamber Orchestra. She was awarded 2nd place in the 2014 American Prize competition's art song and oratorio division.

A champion of new music, Ms. Tengblad co-curated Modern Dickinson, a touring program featuring all 21st century settings of Emily Dickinson's poetry that was named the #3 Best Arts Event in Austin, Texas 2015 and nominated for four Austin Critics Table Awards. She has premiered and recorded two works with the Boston Modern Orchestra Project, and in 2015 premiered Shirish Korde's *Questions for the Moon* with members of the Silk Road Ensemble. A highlight for Ms. Tengblad was appearing in a concert celebrating the 80th birthday of composer Dominic Argento (in attendance) for which the *Minnesota Star Tribune* reported her to have given "the most affective performance of the evening". In 2017 she co-founded the soprano/percussion duo Beat Song who will be featured in April 2023 with Celebrity Series.

Ms. Tengblad performs with the Lorelei Ensemble, Blue Heron, and the Grammywinning ensemble Conspirare and their national tours of Craig Johnson's *Considering Matthew Shepard*. Upcoming highlights include a national tour of Julia Wolfe's *Her Story* with the Lorelei Ensemble (cocommissioned by Nashville Symphony, Chicago Symphony, San Francisco Symphony, Boston Symphony, and National Symphony orchestras), as well as co-curated climatefocused programs with Calliope's Call, Boston's premiere art song organization, and the Metropolitan Chorale.

In 2019, Ms. Tengblad founded Beyond Artists, a coalition of artists that pledge a portion of their concert fees to organizations they care about. With every performance she supports the Eden Reforestation Project, Singers Of This Age, and Braver Angels, an institution that cultivates effective bipartisan conversation. She is the founder and coordinator of Mothers Out Front East Boston and the producer of Marc Hoffeditz' "Mr. Twister and the Tale of Tornado Alley", a touring children's opera project promoting STEM concepts and climate change solutions to communities. She teaches at Wellesley College and Harvard University through the Holden Voice Program. Reforestation Project. She is the coordinator of the Mothers Out Front team in East Boston. where she lives with her family.

ENGAGEMENT AT EMMANUEL MUSIC



Engagement at Emmanuel Music creates community using the compositions of J. S. Bach as a springboard for discussion, discovery, and inspiration. Find one of our musicians at a Boston Public Library neighborhood branch in Dorchester, Jamaica Plain, East Boston, or South Boston creating an atmosphere for reflection during a Breathe with Bach session. Join us for a Cantata Conversation on a Saturday morning, then walk over to the sanctuary to hear rehearsal of the very music you were just talking about. Lend your voice to an upcoming Chorale Sing, or receive feedback on a solo performance at a Masterclass for All, both led by Artistic Director Ryan Turner and Bach Institute Director Pamela Dellal.

The Emmanuel Music Bach Institute presents an intensive workshop each January. An invited group of talented young musicians spends 10 day exploring Bach's marvelous cantata repertoire, including lectures, masterclasses, open rehearsals, and stimulating conversations. All evening and weekend events are free and open to the public.

The Bach Institute January 2025 Intensive took an important leap forward with its proposed focus on "Bach and Society." The Institute seeks to engage members of Emmanuel and Boston's wider community by exploring the message in Bach's music and its power to challenge and transform our lives. Bach's cantatas speak vividly and poignantly about the human condition; our aspirations, our failings, and how to create right relationship to God and to our neighbor. This year's Bach Institute explored how a just society might work from the perspective of the cantata literature.

In addition to offering robust programming built around our performance season, Emmanuel Music is proud to be in partnership for various education and enrichment initiatives with Project STEP, Kwong Kow Chinese School, Boston Conservatory at Berklee Dance Division, and Princess Day Boston.

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



EMMANUEL MUSIC 17

ABOUT EMMANUEL MUSIC



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 revised 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 today 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 Bach Institute Director 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."

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December 13, 2025 at 7:00pm & December 14, 2025 at 2:00pm | Emmanuel Church Charles Blandy Evangelist

Franz Schubert: Winterreise

William Hite, tenor & Jiayan Sun, piano Sunday, March 15, 2026, 2:00pm | Goethe Institut-Boston

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