



BACH'S  
*Magnificat*

*Washington National Cathedral Choir & Orchestra*

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WASHINGTON  
NATIONAL  
CATHEDRAL



## LES ÉLÉMENTS

*Jean-Féry Rebel (1666–1747)*

## TE DEUM IN D MAJOR H. 146

*Marc-Antoine Charpentier  
(1643–1704)*

## INTERMISSION

## MAGNIFICAT IN D MAJOR BWV 243

*J. S. Bach (1685–1750)*

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**Andrew Megill**  
*conductor*

**Amy Broadbent**  
*soprano*

**Laura Choi Stuart**  
*soprano*

**Sylvia Leith**  
*alto*

**Oliver Mercer**  
*tenor*

**Edmund Milly**  
*bass*

*Presented with generous support  
from Edward P. Eagles*

# PROGRAM

## LES ÉLÉMENTS

*Jean-Féry Rebel (1666–1747)*

Jean-Féry Rebel's last major work was a ballet called *Les éléments*. Although it was composed in 1737–38, it begins in such a shocking way that you might think it was written much, much later. To depict the chaos out of which God created the universe, Rebel uses all the notes of the harmonic D minor scale in an ear-splitting tone cluster. As Rebel describes it, "I dared to combine the confusion of the Elements with harmonic confusion. I tried to make heard all the sounds mingled together, or rather all the notes of the octave together in one chord." The opening "Chaos" movement is divided into seven sections, one for each day of the Creation story in Genesis. The four elements—earth, air, fire, and water—duke it out, eventually finding their rightful order by the end of the movement. The low basses represent the earth, the lively violins the fire, and the florid flutes the water and air. A series of dances follows, depicting the same four elements in similar ways but without the harmonic conflict of the opening.

## TE DEUM IN D MAJOR H. 146

*Marc-Antoine Charpentier (1643–1704)*

Marc-Antoine Charpentier was a highly regarded composer during his lifetime, though he was largely forgotten until the twentieth century. This is all thanks to his jealous rival, Jean-Baptiste Lully, who effectively shut him out from holding a court position and restricted the performance of his works. Nevertheless, Charpentier wrote six settings of the *Te Deum*, though only four survive. The *Te Deum in D Major, H. 146*, is the most performed of these and is his most famous composition. *Te Deums* were usually composed to celebrate some military victory or other civic event. Charpentier may have been commissioned to write this *Te Deum* to commemorate France's victory at the Battle of Steenkerque during the Nine Years' War in 1692. However, it could have been composed anytime during the 1690s while Charpentier was music director of Saint-Louis,

the Jesuit church in Paris. This grand motet, lushly scored for eight soloists, choir, and orchestra, including timpani and trumpets, begins with a militant *marche en rondeau*, followed by a series of contrasting movements for different combinations of vocal and instrumental forces, all in service of the contours of the text.

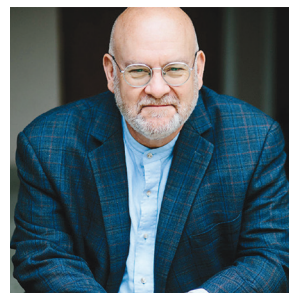
## MAGNIFICAT IN D MAJOR, BWV 243

*J. S. Bach (1685–1750)*

The Magnificat was Bach's first large-scale choral work after his appointment at the Thomaskirche in Leipzig in 1723. It was first performed that Christmas, with traditional German Christmas hymns interpolated into the canticle drawn from the Gospel of Luke. Ten years later, Bach revised the Magnificat, removing the Christmas hymns to make it applicable for other feast days and transposing it down a half step to D major to accommodate the addition of trumpets.

Bach's Magnificat is relatively concise, but it packs an expressive punch. It is full of colorful details that bring the text to life. The first two movements bounce with ebullient melodic figures to convey Mary's rejoicing, while "Quia respexit" is more introspective, the lyrical soprano melody descending to caress the word "humilitatem" ("lowliness"). The mighty are put down from their seat with a declamatory descending scale in "Deposuit." Then, in "Esurientes," the flutes' lines are left unresolved on the word "*inanes*" ("empty") as the rich are sent empty away. In a nod to historical precedent, the plainchant associated with the Magnificat appears in the oboes as a *cantus firmus* in "Suscepit Israel." Finally, the work concludes with an apt reprisal of the opening material for the text "Sicut erat in principio" ("As it was in the beginning").

# PERFORMERS



## ANDREW MEGILL

Andrew Megill was named Music of the Baroque's Chorus Director in April 2022. Recognized as one of the leading choral conductors of his generation, he is admired for both passionate artistry and a wide-ranging repertoire, from early music to contemporary works. He serves as the Suzanne and William Allen Distinguished Professor of Music and Director of Choral Activities at the University of Illinois (Urbana-Champaign) and leads three of North America's top professional ensembles: the Montreal Symphony Orchestra Chorus, the Carmel Bach Festival Chorale, and Fuma Sacra.

Megill has prepared choirs for the New York Philharmonic, Cleveland Orchestra, National Symphony, and others, collaborating with conductors such as Pierre Boulez, Charles Dutoit, and Kent Nagano. Particularly acclaimed for Baroque choral works, he works regularly with leaders in historically informed performance and period-instrument orchestras. Formerly Chorusmaster for Spoleto Festival USA, he also taught at Westminster Choir College for more than twenty years.



### DANIEL LEE

Daniel Lee leads an interdisciplinary career as a performer, scholar, preacher, and teacher. Praised for his “fleet-fingered, passionate...soulful performance” (The New York Times), he is the founding director of the Sebastians, an award-winning period ensemble based in New York City. He frequently performs as a soloist and leader with Early Music Missouri, the Kansas City Baroque Consortium, and the Providence Baroque Orchestra. He plays on modern replicas of Cremonese violins by luthier Karl Dennis and a rare 1770 Florentine violin in its original setup by Giovanni Battista Gabrielli. In addition to historical violins, he also performs on the violino piccolo and violoncello da spalla. An ordained minister in the Presbyterian Church (USA), he has served churches and organizations in Connecticut, Missouri, and New York. He strives to explore the intersection of arts and spirituality, where creativity can inspire harmony in human society. He teaches early music and performance practice at Yale University.



### AMY BROADBENT

“With consummate poise, limpid clarity, and faultless intonation” (Washington Classical Review), Amy Broadbent has garnered recognition as a vibrant and versatile musical force. Amy has performed as a soloist with the Oregon Bach Festival, Washington National Cathedral, Lancaster Symphony Orchestra, Folger Consort, Staunton Music Festival, Bach Choir of Bethlehem, Washington Bach Consort, The Thirteen, and the New York Choral Society. She created the role of Sebastian in Scott Ordway’s *The Outer Edge of Youth*, her recording of which was acclaimed by *Opera News* (Critic’s Choice), *Gramophone*, and *BBC Music Magazine*. She is a founding member of vocal quartet *The Polyphonists*. A multi-faceted musician, Amy’s compositions and arrangements have been performed at the White House, Washington National Cathedral, and Basilica of the National Shrine, and broadcast nationally. Her conducting for the Victorian Lyric Opera Company was hailed as “stellar... a balletic piece of choreography” (Ruby Griffith Award). She is a soprano vocalist and the Associate Conductor for the U.S. Navy Band Sea Chanters, the official chorus of the U.S. Navy. Amy holds degrees in both voice and conducting from the University of Maryland.



### LAURA CHOI STUART

Hailed as “a lyric soprano of ravishing quality” by the *Boston Globe*, Laura Choi Stuart appears this season as a soloist in Handel’s *Messiah*, as well as in *St. John Passion*, *B Minor Mass*, *Brahms Requiem*, and Kaija Saariaho’s *Quatre Instants*. An album of Art Songs of Charles Ives, Reynaldo Hahn and William Bolcom with pianist Tanya Blaich will release in early 2026.

Recent season highlights include Mozart *Requiem* with Washington Bach Consort, Beethoven *Missa Solemnis* with Handel Choir of Baltimore, *Elijah* with Baltimore Choral Arts, *Dona Nobis Pacem* with Washington Master Chorale, as well as regular appearances with Bach Vocal Artists of Winter Park and Seraphic Fire.

Laura is a passionate teacher, and serves as Head of Vocal Studies at Washington National Cathedral. She shares clear (fun) voice education for adult choral singers at [TheWeeklyWarmUp.com](http://TheWeeklyWarmUp.com).



### SYLVIA LEITH

Sylvia Leith, mezzo-soprano, is a soloist and consort singer whose repertoire spans from Bach to Mahler to world premieres. Her solo credits include Baltimore Symphony, Washington Bach Consort, Oregon Bach Festival, St. Thomas Fifth Avenue, American Classical Orchestra, and Cantata Collective. Her ensemble credits include Altera, Lorelei, Ekmeles, Seraphic Fire, the Oregon Bach Festival Chorus, Skylark, and Choir of Trinity Wall Street. She is a founding member of the Polyphonists. In her free time, Sylvia cooks, knits, and dotes upon her small gray cat, who is named after Fanny Mendelssohn.



### OLIVER MERCER

Hailed as “excellent” and “particularly impressive” by the *New York Times*, American/British tenor Oliver Mercer has performed regularly throughout North America and Europe as an ensemble singer, concert soloist, and opera singer.

Oliver has performed with Glyndebourne Festival Opera, Spoleto Festival USA, Boston Early Music Festival, The Thirteen, Opera Theater Company Ireland, English National Opera, Charleston Bach Festival, Savannah Philharmonic, Charleston Symphony, Mid Wales Opera, Trinity Wall Street, Opera Lafayette, Kansas City Symphony, Baltimore Symphony Orchestra, The Folger Consort, Clarion Music Society and The Orchestra of the Age of Enlightenment. He has appeared as a soloist at Carnegie Hall, Lincoln Center, the Barbican London, Washington National Cathedral, The Kennedy Center, and Royal Albert Hall.

Recent and upcoming engagements include an international tour of Handel’s *Hercules* with The English Concert, and concerts with Folger Consort, Ensemble Altera, The Thirteen, and Clarion Music Society.

Oliver studied at Florida State University and was a Choral Scholar at Trinity College, Cambridge.



### EDMUND MILLY

Edmund Milly is sought after for his “annunciatory power” (*New York Times*), “perfect diction” (*Los Angeles Times*), and distinctive “delicacy and personal warmth” (*Boston Classical Review*). Recent solo engagements include his Baltimore Symphony debut in Stravinsky’s *Renard*, Britten’s *War Requiem* with the Yale Symphony, Haydn’s *Creation* with Princeton Pro Musica, and Bach’s *St. Matthew Passion* with Washington Bach Consort. In 2024, he was nominated for a GRAMMY award as a soloist on Benedict Sheehan’s *Akathist*. A dedicated interpreter of Bach who has sung over 100 cantatas, Edmund “stole the show” (*Seen and Heard International*) in his Bachfest Leipzig debut in 2024. He sings with the Choir of Trinity Wall Street, Seraphic Fire, Ensemble Altera, the Thirteen, and his quartet, the Polyphonists. He is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music, as well as a veteran of the U.S. Army Band “Pershing’s Own.”

# CHOIR & ORCHESTRA

## *Washington National Cathedral Orchestra*

### **VIOLIN I**

Daniel Lee+  
Edmond Chan  
Natalie Kress  
Mandy Wolman

### **VIOLIN II**

Nicholas DiEugenio\*  
Kako Boga  
Francis Liu  
Leslie Nero

### **VIOLA**

Shelby Yamin\*  
Caitlin Cribbs  
Derek Smith

### **CELLO**

Ezra Seltzer\*  
Sarah Stone  
Lourdes de la Pena

### **BASS**

Patrick Raynard\*  
Will Robbins

### **FLUTE**

David Ross\*  
Mary Boodell

### **OBOE**

Meg Owens\*  
Fatma Daglar

### **BASSOON**

Kelsey Schilling

### **TRUMPET**

Josh Cohen\*  
Dillon Parker  
Doug Wilson

### **TIMPANI**

Michelle Humphreys

### **KEYBOARDS**

Jeffrey Grossman

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+ concertmaster

\* principal

## *Washington National Cathedral Choir*

### **ALTO**

Kristen Dubenion-Smith  
Roger Isaacs  
Grace Kiver  
Zoe McCray  
Kaylee Parker

### **BASS**

Joseph Hubbard  
Shreyas Patel  
Thomas Rust  
Ross Tamaccio  
Jason Widney

### **TENOR**

Aaron Cates  
Michael Fili  
Ben Hawker  
Jonathan Hoffman  
John Mullan

### **CHORISTERS**

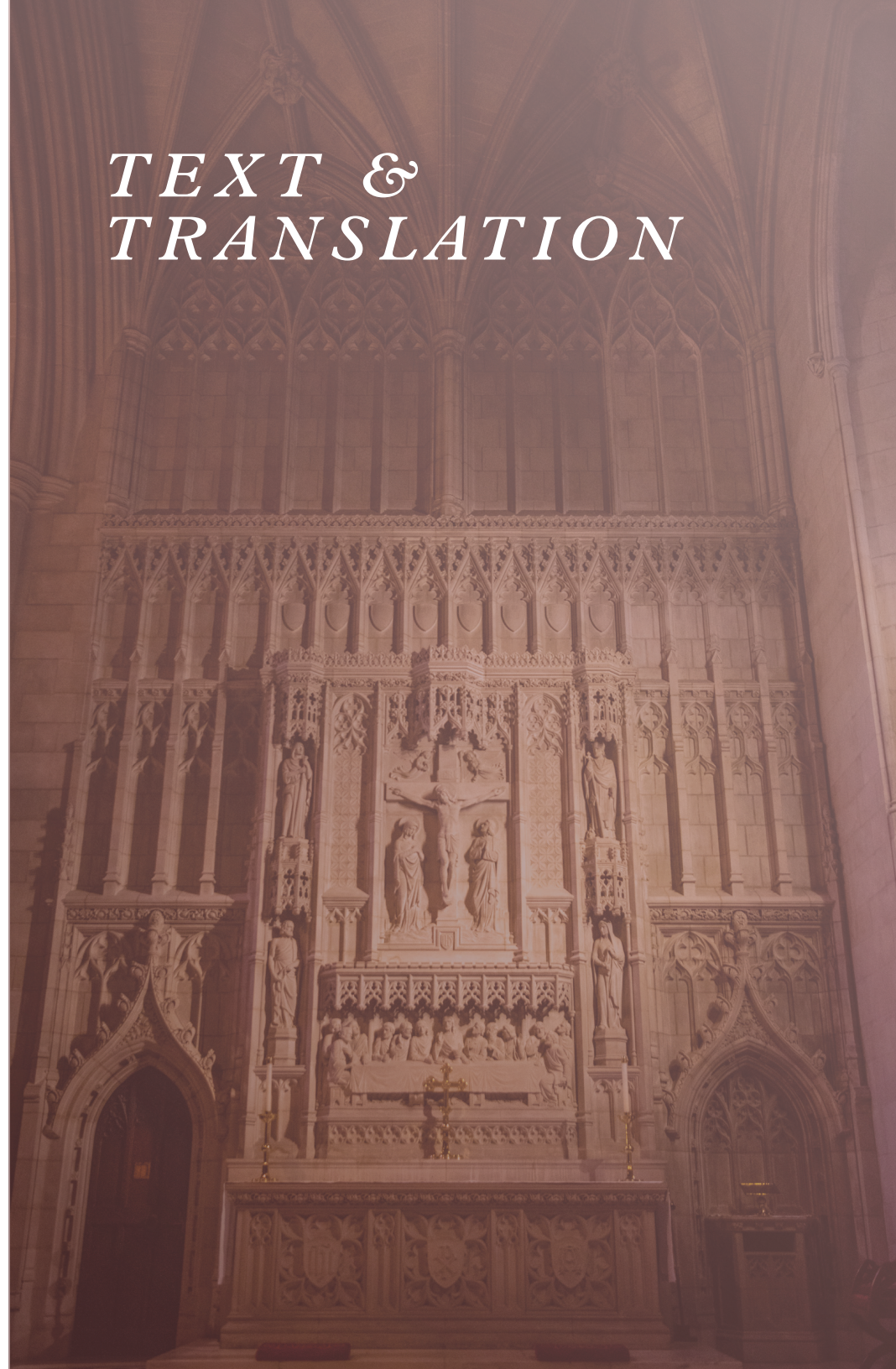
Josh Bell  
Bella Deocares-Brandenburg  
Stella Dilorio  
Charlotte Eastwick  
Tristan Garcia  
Charlize Hill  
Christina Hou  
Kat Kang  
Benjamin Liu  
Annie McBrady  
Julia Mumford

Sarah Oler  
Madisyn Payne  
Charles Poynor  
Adam Rawi  
Tom Roscoe  
Robert Ryan  
Audrey Weeks

### **CHORAL SCHOLARS**

Lincoln Eyer  
Alex Mathai

# TEXT & TRANSLATION



# TEXT & TRANSLATION

## LES ÉLÉMENTS

*Jean-Féry Rebel (1666–1747)*

**Le Chaos**

**Loure**

**Chaconne**

**Ramage**

**Rossignolo**

**1er Tambourin**

**2e Tambourin**

## TE DEUM IN D MAJOR H. 146

*Marc-Antoine Charpentier (1643–1704)*

Te Deum laudamus: te Dominum  
confitemur.

Te aeternum patrem, omnis terra  
veneratur.

Tibi omnes Angeli: tibi caeli  
et universae potes-tates. Tibi  
cherubim et seraphim, incessabili  
voce proclamant:

Sanctus, Sanctus, Sanctus Dominus  
Deus Sabaoth. Pleni sunt caeli et  
terra maiestatis gloriae tuae.

Te gloriosus Apostolorum chorus,  
Te Prophetarum laudabilis numerus,

We praise you, O God, we  
acclaim you as the Lord; all  
creation worships you, the Father  
everlasting.

To you all angels, all the powers  
of heaven, the cherubim and  
seraphim, sing in endless praise:

Holy, holy, holy Lord, God of power  
and might, heaven and earth are  
full of your glory.

The glorious company of apostles  
praise you. The noble fellowship

Te Martyrum candidatus laudat  
exercitus. Te per orbem terrarum  
sancta confitetur Ecclesia:

Patrem immensae maiestatis;  
Venerandum tuum verum et unicum  
Filiium; Sanctum quoque Para-clitum  
Spiritus. Tu rex gloriae,

Christe: Tu Patris sempiternus  
es Filius. Tu, ad liberandum  
suscepturus hominem, non horruisti  
Virginis uterum.  
Tu, devicto mortis aculeo, aperuisti  
credentibus regna caelorum.

Tu ad dexteram Dei sedes, in  
gloria Patris. Iudex crederis esse  
venturus.

Te ergo quaesumus, tuis famulis  
subveni: quos pre-tioso sanguine  
redemisti. Aeterna fac cum sanctis  
tuis in gloria numerari.

Salvum fac populum tuum, Domine,  
et benedic hereditati tuae. Et  
rege eos, et extolle illos usque in  
aeternum.

Per singulos dies benedicimus  
te: et laudamus nomen tuum in  
saeculum, et in saeculum saeculi.  
Dignare, Domine, die isto sine  
peccato nos custodire.

of prophets praise you. The white-  
robed army of martyrs praise you.  
Throughout the world the holy  
Church acclaim you:

Father, of majesty unbanded,  
your true and only Son, worthy of  
all praise, the Holy Spirit, advocate  
and guide.

You, Christ, are the King of glory,  
the eternal Son of the Father. When  
you took our flesh to set us free you  
humbly chose the Virgin's womb.  
You overcame the sting of death  
and opened the kingdom of heaven  
to all believers.

You are seated at God's right hand  
in glory. We believe that you will  
come and be our judge.

Come then, Lord, and help your  
people, bought with the price of  
your own blood, and bring us with  
your saints to glory everlasting.

Save your people, Lord, and  
bless your inheritance. Govern  
and uphold them now and always.

Day by day we bless you. We praise  
your name for ever. Keep us today,  
Lord, from all sin.

Miserere nostri, Domine, miserere  
nostri. Fiat misericordia tua,  
Domine, super nos: quemadmodum  
speravimus in te. In te, Domine,  
speravi: non confundar in aeternum.

Have mercy on us, Lord, have  
mercy. Lord, show us your love and  
mercy, for we have put our trust in  
you. In you, Lord, is our hope: let us  
never be put to shame.

## MAGNIFICAT IN D MAJOR BWV 243

*J. S. Bach (1685–1750)*

### 1. **Magnificat**

Magnificat anima mea  
Dominum.

My soul doth magnify the Lord.

### 2. **Et exultavit**

Et exultavit spiritus meus in  
Deo salutari meo.

And my spirit hath rejoiced in God  
my savior.

### 3. **Quia respexit**

Quia respexit humilitatem  
ancillae suae; ecce enim ex  
hoc beatam me dicent

For he had regarded the lowliness  
of his handmaiden; for behold, from  
henceforth shall call me blessed

### 4. **Omnes generationes**

Omnes generationes.

All generations.

### 5. **Quia fecit**

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

For he that is mighty hath magnified  
me, and holy is his name.

### 6. **Et misericordia**

Et misericordia a progenie in  
progenies timentibus eum.

And his mercy is on them that fear  
him throughout all generations.

### 7. **Fecit potentiam**

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

He hath showed strength with his  
arm; he hath scattered the proud in  
the imagination of their hearts.

### 8. **Deposuit**

Deposuit potentes de sede et  
exaltavit humiles.

He hath put down the mighty from  
their seat, and hath exalted the  
humble and meek.

### 9. **Esurientes**

Esurientes implevit bonis et  
divites dimisit inanes.

He hath filled the hungry with good  
things and the rich he hath sent  
empty away.

### 10. **Suscepit Israel**

Suscepit Israel puerum suum  
recordatus misericordiae suae.

He remembering his mercy hath  
holpen his servant Israel.

### 11. **Sicut locutus est**

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

As he promised to our forefathers,  
Abraham and his seed forever.

Gloria Patri, gloria Filio,  
gloria et Spiritui Sancto.

Sicut erat in principio et nunc et  
semper et in saecula saeculorum.  
Amen.

Glory be to the Father, glory be to  
the Son, and glory be to the Holy  
Ghost. As it was in the beginning,  
is now, and ever shall be, world  
without end. Amen.



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