Devotion & Contemplation

Membra Jesu nostri, BuxWV 75—Dieterich Buxtehude (c.1637-1707)

Thursday, May 20, 2021
8:00 p.m. on YouTube
Recorded at Franciscan Monastery of the Holy Land in America
1400 Quincy St NE, Washington, DC 20017

Margot Rood & Sara MacKimmie, sopranos
Reginald Mobley, countertenor
Jacob Perry, Jr., tenor
Jonathan Woody, bass
SPRING 2021

We bring to you the final program in our Spring 2021 season. The North German composer Dieterich Buxtehude (c.1637/39–1707) was held in such high reverence by the 20-year-old Johann Sebastian Bach that he walked 250 miles from Arnstadt to Lübeck to hear the great organist/composer. *Membra Jesu nostri* is an exquisite cycle of seven short concerti, each a contemplation of a different part of the body of Christ. Derived from a thirteenth-century poem, the work evinces a vast spectrum of inspired reflection and introspective beauty.

Through the generosity of our patrons, we were able to virtually present the 2020-2021 season cost-free. From Bach Interactions to our spring virtual program filmed at three iconic Washington churches: St. Mark’s Episcopal Church, Saint Sophia’s Greek Orthodox Cathedral, and the Franciscan Monastery of the Holy Land in America, we continue to survive this pandemic and look forward to holding in-person performances again this coming fall.

**OUR MISSION**

The Washington Bach Consort shares the transformative power of music with the works of J.S. Bach at the core. Our professional artists inspire audiences with the highest levels of artistic excellence, enrich the cultural life through historically-informed performances, and provide educational programs in the Washington, DC community and beyond.
PROGRAM

Membra Jesu nostri patientis sanctissima, BuxWV 75

Vocalists

Soprano
Margot Rood
Sara MacKimmie

Countertenor
Reginald Mobley

Tenor
Jacob Perry, Jr.

Bass
Jonathan Woody

Instrumentalists

Violin
Julie Andrijeski
David McCormick

Violine
Jessica Powell Eig

Violas da Gamba
John Moran
Amy Domingues
Leslie Nero
Niccolo Seligmann

Organ
Adam Pearl

Dr. Dana T. Marsh, Conductor

Texts & Translations

1. Ad Pedes (To the Feet)

Ecce super montes pedes evangelizantis et annunciantis pacem.

Aria
Salve mundi salutare, salve, salve Jesu care!
Cru ci tuae me aptare vellem vere, tu scis quare, da mihi tui copiam.

Clavos pedum, plagas duras,
et tam graves impressuras circumplector cum affectu,
tuo pavens in aspectu,
tuorum memor vulnerum.

Dulcis Jesu, pie Deus,
ad te clamo licet reus,
praebet mihi te benignum,
ne repellas me indignum
dei tuis sanctis pedibus.

Behold on the mountains the feet of him who brings good tidings and proclaims peace.

Aria
Hail, salvation of the world,
Hail, hail, beloved Jesus.
I would take up your cross,
Truly; you know why;
Give me your abundance.

The nails in your feet, the hard blows,
And those equally deep stripes
I embrace with feeling,
Awestruck at your sight
Mindful of Your wounds.

Sweet Jesus, merciful God
I cry to You, if a guilty one may,
Show me Your grace,
Do not turn me away unworthy
From Your sacred feet.

Behold on the mountains the feet of him who brings good tidings and proclaims peace.
Ad ubera portabimini, et super genua blandientur vobis.

Aria
Salve Jesu, rex sanctorum,
spes votiva peccatorum,
crucis ligno tanquam reus,
pendens homo verus Deus,
caducis nutans genibus.

Quid sum tibi respondurus,
actu vilis corde durus?
Quid rependam amatori,
qui elegit pro me mori,
ne dupla morte morerer.

Ut te quieram mente pura,
sit haec mea prima cura,
on est labor et gravabor,
sed sanabor et mundabor,
cum te complexus fuero.

Ad ubera portabimini, et super genua blandientur vobis.

You will be brought to the breast and dandled on the knees.

Aria
Hail Jesus, King of Saints
Hope of sinners’ prayers,
On the wood of the cross like one accused,
A man hanging, true God,
Bending on falling knees.

What shall I answer you,
Vile in deed, hard of heart?
How shall I repay your love,
Who chose to die for me
Without whom I die a second death.

That I seek you with pure mind,
This is my first care.
It is not a labor, nor a load,
But I shall be healed and cleansed
When I embrace you.

You will be brought to the breast and dandled on the knees.

3. AD MANUS (TO THE HANDS)

Quid sunt plagae istae in medio manuum tuarum?

Aria
Salve Jesu, pastor bone,
fatigatus in agone,
qui per lignum es distractus
et ad lignum es compactus
expansis sanctis manibus.

Manus sanctae, vos amplector,
et gemendo condelector,
grates ago plagis tantis,
clavis duris guttis sanctis
dans lacrymas cum osculis.

In cruore tuo lotum
me commendo tibi totum,
tuae sanctae manus istae
me defendant, Jesu Christe,
extremis in periculis.

Quid sunt plagae istae in medio manuum tuarum?

What are those wounds in the midst of Your hands?

Aria
Hail, Jesus, good shepherd,
Wearied in combat,
Lacerated on the cross,
Nailed to the cross,
Your sacred hands stretched out.

Holy hands, I embrace you,
And, lamenting, rejoice in you,
I give thanks for such blows,
The hard nails, the holy drops,
Shedding tears and kisses.

Washed in your blood
I entrust myself to you entirely;
Yea these holy hands
Defend me, Jesus Christ,
In the final dangers.

What are those wounds in the midst of Your hands?
4. AD LATUS (TO THE SIDES)

Surge, amica mea, speciosa mea, et veni, columba mea in foraminibus petrae, in caverna maceriae.

Aria
Salve latus salvatoris, in quo latet mel dulcoris, in quo patet vis amoris, ex quo scatet fons cruoris, qui corda lavat sordida.

Ecce tibi appropinquo, parce, Jesu, si delinquuo, verecunda quidem fronte, ad te tamen veni sponte scrutari tua vulnera.

Hora mortis meus flatus intret Jesu, tuum latus, hinc expirans in te vadat, ne hunc leo trux invadat, sed apud te permaneat.

Sicut modo geniti infantes rationabiles, et sine dolo concupiscite, ut in eo crescatis in salutem. Si tamen gustatis, quoniam dulcis est Dominus.

Aria
Hail, side of the savior, in which sweet honey lies, in which the power of love shows, From which the spring of blood bubbles, That cleanses the soiled heart.

Behold, I approach you, Pardon, Jesus, if I err, With reverent countenance I come freely to you To examine your wounds.

In the hour of death, let my soul Enter your side, Jesus. Dying may it enter you, Lest the cruel lion seize it, But stay with you forever.

Arise, my love, my beautiful one, and come, my dove in the clefts of the rock, in the hollow of the cliff.

5. AD PECTUS (TO THE BREAST)

Sicut modo geniti infantes rationabiles, et sine dolo concupiscite, ut in eo crescatis in salutem. Si tamen gustatis, quoniam dulcis est Dominus.

Aria
Salve, salus mea, Deus, Jesu dulcis, amor meus, salve, pectus reverendum, cum tremore contingendum, amoris domicilium.

Pectus mihi confer mundum, ardens, pium, gemebundum, voluntatem abnegatam, tibi semper conformatam, juncta virtutum copia.

Ave, verum templum Dei, precor miserere mei, tu totius arca boni, fac electis me apponi, vas dives Deus omnium.

Like newborn infants, crave pure spiritual milk, so that by it you may grow up in your salvation, if indeed you have tasted that the Lord is good.

Aria
Hail God, my salvation, Sweet Jesus, my beloved, Hail, revered breast, To be touched with trembling, Dwelling of love.

Give me a clean breast, Ardent, pious, moaning, A denied will, Always conforming to you, Full of virtues.

Hail, true temple of God, I pray, have mercy on me, You, the ark of all good, Make me be one of the chosen, Rich vessel, God of all.

Like newborn infants, crave pure spiritual milk, so that by it you may grow up in your salvation, if indeed you have tasted that the Lord is good.
6. AD COR (TO THE HEART)

Vulnerasti cor meum, soror mea, sponsa, vulnerasti cor meum.

You have wounded my heart, my sister, my bride, you have wounded my heart.

Aria
Summi regis cor, aveto, te saluto corde laeto, te complecti me delectat et hoc meum cor affectat, ut ad te loquar, animes.

Aria
Hail, heart of the highest king, I greet you with a joyous heart, To embrace you delights me And my heart aspires to this: That you move me to speak to you.

Per medullam cordis mei, peccatoris atque rei, tuus amor transferatur, quo cor tuum rapiatur languens amoris vulnere.

Through the marrow of my heart, Of a sinner and guilty one, May Your love be conveyed One seized by your heart, Languishing through love’s wound.

Viva cordis voce clamo, dulce cor, te namque amo, ad cor meum inclinare, ut se possit applicare devoto tibi pectore.

With the living voice of the heart I call, Sweet heart, for I love you, To incline to my heart, So that it may attach itself to you With devoted breast.

Vulnerasti cor meum, soror mea, sponsa, vulnerasti cor meum.

7. AD FACIEM (TO THE FACE)

Illustra faciem tuam super servum tuum, salvum me fac in misericordia tua.

Let Your face shine upon Your servant, save me in Your mercy.

Aria
Salve, caput cruentatum, totum spinis coronatum, conquerassatum, vulneratum, arundine verberatum facie sputis illita.

Aria
Hail, bloodied head, All crowned with thorns, Beaten, wounded, Struck with a rod, Face soiled with spit.

Dum me mori est necesse, noli mihi tunc deesse, in tremenda mortis hora veni, Jesu, absque mora, tuere me et libera.

When I must die, Do not then be away from me, In the anxious hour of death Come, Jesus, without delay, Protect me and set me free!

Cum me jubes emigrare, Jesu care, tunc appare, o amator amplexende, temet ipsum tunc ostende in cruce salutifera.

When you command me to depart, Dear Jesus, appear then, O lover to be embraced, Then show yourself On the saving cross.

Amen.

Amen.

(transl. D. Melamed)
Music to Contemplate, Then and Now

Very little in our experience of J. S. Bach’s concerted vocal-instrumental works prepares us to make sense of Dieterich Buxtehude’s *Membra Jesu nostri*, BuxWV 75, a set of seven vocal concertos on Latin texts. They date from 1680, a year we know from a manuscript in the composer’s hand dedicated to Gustav Düben, music director at the Swedish court. Almost everything about these pieces points to the esthetic world of the Lutheran seventeenth century. In purpose, text selection, musical construction, and expressive aims and means they are unfamiliar if our point of reference is music of the eighteenth century.

We do not know the purpose of these compositions. Most of Bach’s (and Buxtehude’s) sacred music cultivated today—cantatas, the passions, and so on—were liturgical, designed to be part of worship services. It is likely that the Membra Jesu nostri was not liturgical but rather devotional, designed for passion season meditation, probably in courtly circles. Paradoxically, this allows for a modern listening experience closer to the likely seventeenth-century one. In a concert performance there is no liturgy missing, unlike a typical modern presentation of a liturgical cantata or passion setting.

We also do not know whether the seven parts of Buxtehude’s work were meant to be heard together. The dedicatee Gustav Düben did make performing material for each, but (among other noteworthy features) they suggest individual performances of the sections. Buxtehude himself pointed in this direction in the work’s original scoring; part 6 calls for an ensemble of violas da gamba in place of the two violins and string bass required in the other six parts. Still, the seven parts are unified by their text and overall musical construction, and there is enough variety in character to make a satisfying experience when they are heard at a sitting.

The work confounds our sense of genre if our reference point is music of the early eighteenth century. The seven parts of the *Membra Jesu nostri* are sometimes called “cantatas” today, but this is not a term that Buxtehude and his contemporaries would ever have applied to this music. The concept of a sacred cantata—a work drawing on mixed text types and centered on new religious poetry meant to be set as operatic recitatives and arias—was characteristic of later music. Even J. S. Bach, who composed works of this new type, rarely called his weekly liturgical pieces “cantata” either; his usual term was “concerto,” a term that suits Buxtehude’s composition as well with its voices and instruments set over an independent bass line.

Nor is this the “first German oratorio,” another label often attached to it. It lacks the essential feature of oratorios: direct speech of characters, often as part of a narrative. Nothing happens in this work from a dramatic or narrative point of view, and its voices are anonymous. The first person “I” encountered throughout the text is that of an abstract believer represented by an ever-changing roster of voices used both individually and in combination. This is text and music of contemplation and devotion, presenting seven static sections each reflecting on a body part of the crucified Jesus, and without direct parallel in more familiar music of the early eighteenth century.

There are two kinds of text in the *Membra Jesu nostri*. One is familiar from later music as well: brief scriptural passages (dicta) selected for their relevance to the topic of the section; each refers directly or indirectly to the body part that is the topic of the section (feet, hands, side, and so on). In each section of the work, after an opening instrumental sinfonia, the dictum is presented at the beginning and again at the end, framing the material in between. Three of the passages are from Hebrew testament prophetic books (Nahum, Isaiah, Zecharia), three are from the so-called Writings (two from the Song of Solomon and one Psalm verse), and one is from a New Testament epistle. Buxtehude sets each as a little vocal concerto of a kind that stretched back to earliest decades of the seventeenth century. Voices are occasionally used soloistically, especially at the beginning of sections, but most of the text is delivered by all the voices moving together. The settings emphasize the expressive declamation of the text, whether by individual or joined voices. Instruments are reinforcers of ensemble passages.

Two of the scriptural settings depart from the usual model. Nos. 5 and 6 each use only three voices (lower voices in the former, two high voices and bass in the latter). These settings stick to a soloistic kind of vocal writing throughout, largely maintaining the independence of each of the three voices in contrast to the tendency to simultaneous choral declamation in the five-voice settings. No. 5 makes no use of instruments in its scriptural setting; no. 6 does not on its first appearance, but the repeated setting at the end of the section overlays instruments, intensifying the expressiveness of the concerto.

Each of the scriptural concertos organizes its setting of the text in the same way, dividing it into phrases that each receives its own musical treatment. The result is a chain of small sections that declaim and sometimes express a small unit of text. Composers of the eighteenth century
occasionally treated scriptural texts this way, typically in movements in retrospective styles, but Buxtehude’s approach here contrasts strongly with the later modern tendency to unify movements musically. One has to listen to these settings as journeys through the text rather than as movements that attempt to encompass the whole.

Inside the frame of the repeated scriptural passages are “arias,” but they are unlike the arias we are accustomed to from Bach’s music. These movements are settings of Latin poetry drawn from a very old set of meditations on Jesus’ body, probably by Arnulf von Löwen (c.1200–c.1250). Buxtehude (or whoever designed the text) selected three five-line stanzas, rhymed aabbc and strongly metrical, from each poem. They are cast in iambic tetrameter (the steadily-treading meter of the sequence “Dies irae, dies illa” from the Mass for the dead and of Henry Wadsworth Longfellow’s Hiawatha).

The sharply profiled poetic meter and the texts’ strophic construction (presenting three poetically identical stanzas in each part) greatly influence Buxtehude’s setting, and the result is very different from an eighteenth-century aria. His settings are tuneful and their declamation simple, mostly with one note per syllable of text. Their phrase structure is regular, making the poetic meter clearly audible. Each stanza is followed by an instrumental “ritornello” in its oldest sense—a unit of music that returns exactly to mark off stanzas of a strophic aria.

And strophic these are; Buxtehude typically uses the same melody for the all three stanzas stanzas in each part. Or at least that is his basic model, with some interesting variety. In the first part, for example, the first stanza is sung by a soprano, then (after a ritornello) the second by the other soprano. After a repetition of the ritornello, the third stanza is sung by a bass. The last stanza uses the same instrumental bass line as the first two, but the vocal melody tune is varied in a way that better suits a bass voice singing in the same range as that supporting instrumental line.

In other parts of the work Buxtehude varies the scoring of the stanzas. In parts 2 and 3 he uses each of the five voices, with stanzas for tenor, soprano, and soprano-soprano-bass trio (part 2) and for soprano, soprano, and alto-tenor-bass trio (part 3). Part 4 uses this same disposition but in a different order (trio in the middle); the last stanza of part 5 is for bass and instruments. In the third stanza of part 6, the bass breaks away from the strophic repetition of earlier music in a concerted dialogue with the instruments. And in part 7 only the outline is still audible, with a first stanza by alto-tenor-bass in double-choir alternation with the instruments; a solo second stanza for alto; and a third stanza for the combined forces.

These strophic arias contrast in their purpose and approach with the solo arias of Bach’s time. Perhaps the biggest difference for the modern listener is that Buxtehude’s type is not particularly text expresssive, understandably given that the same or closely similar music must serve three stanzas. But this also represents a difference in purpose. Eighteenth-century arias aim to move the affections of the listener. In the Membra Jesu nostri this is primarily the work of the biblical settings, where the greatest variety of affective character is to be heard.

And affective evocation is also the responsibility of the instrumental numbers, both the ritornellos that delineate the stanzas of arias and (especially) the sonatas that open each section. These are the type adopted from Italian music, with a characteristic texture of two treble instruments and bass, sometimes with harmonic filler from the middle-range instruments. The explicitly affective character of most of the sonatas is obvious, from the dance-like opening of no. 4 to the dissonant expressivity of no. 3, to the contrasts provided by no. 6’s rapidly changing segments, to no. 2’s “Sonata in tremulo,” which presents a seventeenth-century emblem of humility and supplication. Several of these sonatas closely anticipate material that will be sung by voices in the following biblical settings, allying these instrumental and vocal types in the expression of affect in the work.

This music requires different ears than works of the early eighteenth century that are more familiar, but because of that it offers a potentially different listening experience, one that emphasizes contemplation, whether religious or musical. There are times when that is a welcome change.

Daniel R. Melamed
DANA MARSH, ARTISTIC DIRECTOR

Dana Marsh began his musical training as a boy chorister at St. Thomas Church Choir School in New York and at Salisbury Cathedral in England. He earned his undergraduate degree in organ performance at the Eastman School of Music and received masters and doctoral degrees in historical musicology from the University of Oxford. Praised by The Los Angeles Times as an “energetic and persuasive conductor,” and by The Washington Post as “a superb choral conductor, energetic and precise,” Marsh has entered into fruitful collaborations with the London Mozart Players, Studio de musique ancienne de Montréal, the Choir of St. Thomas Church Fifth Avenue, the Portland Baroque Orchestra, and the Musica Angelica Baroque Orchestra, among others. As an acclaimed countertenor soloist and consort singer (1992–2008), he performed with the American Bach Soloists, Concert Royal of New York, New York Collegium, Seattle Baroque Orchestra, and the Academy of Ancient Music. As a singer/soloist with the Choir of New College Oxford while undertaking his D.Phil. research, he toured frequently with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra, recording 15 discs with New College Choir, one of which won the Gramophone award in early music in 2008. Marsh was Assistant Director of Music and Director of Chapel Music at Girton College Cambridge, and he currently serves as Director of the Historical Performance Institute at the Indiana University Jacobs School of Music.

MEET THE ARTISTS

Praised by the press for her “richness and roundness of tone” and “on-the-button intonation,” Sara MacKinnie is a Washington, DC-based soprano who specializes in historical performance and ensemble singing. Recent highlights include a tour of the southern US with harpist Parker Ramsay and A Golden Wire, Vivaldi’s Gloria with the Lansing Symphony Orchestra, many oratorios with the Academy of Sacred Drama in New York, Couperin’s Léons de ténèbres with the Denver Early Music Consort, music from the court of Henry VIII with Mountainside Baroque, and several engagements with New York Baroque Incorporated, with whom she has sung at the Metropolitan Museum of Art and for the San Diego Early Music Society. She also performs regularly with the Bach-Abel Society, Kinnara Ensemble, The Thirteen, hexaCollective, Great Noise Ensemble, and as an Artistic Director of Bridge, a chamber vocal ensemble based on Washington, DC. As an acclaimed countertenor, he performs a wide range of repertoire, and is in demand as a soloist with conductors including Harry Christophers, Scott Metcalfe, Patrick Dupré Quigley, Stephen Stubbs, Franz Welser-Möst, and Beth Willer.

Margot Rood, hailed for her “colorful and vital” singing by The Washington Post, performs a wide range of repertoire, and is in demand as a soloist with conductors including Harry Christophers, Scott Metcalfe, Patrick Dupré Quigley, Stephen Stubbs, Franz Welser-Möst, and Beth Willer.

Jacob Perry Jr. is an avid chamber and solo tenor based in Washington metro area. Gaining attention as a young soloist, he receives praise for his “gorgeous and stylish” interpretations of Renaissance and Baroque repertoire (ClevelandClassical.com). Jacob can be heard singing with such ensembles as the Les Canards Chantants, Art of Early Keyboard, the Clarion Choir, Yale Choral Artists, Cathedra, Washington Bach Consort, New Consort, and the Thirteen. He has been featured as a soloist with the City Choir of Washington, Handel Choir of Baltimore, Mountainside Baroque, Tempesta di Mare, and Apollo’s Fire. He has performed solo and chamber works by contemporary composers with Third Practice, hexaCollective, Great Noise Ensemble, and as an Artistic Director of Bridge, a chamber vocal ensemble based on Washington, DC.

Jacob was born and raised in Silver Spring, Maryland. He earned a B.A. in Vocal Performance at the University of Maryland Baltimore County.

Particularly noted for his “crystalline diction and pure, evenly produced tone” (Miami Herald), countertenor Reginald Mobley is highly sought after for Baroque, Classical and modern repertoire. Recent highlights include an extensive tour of sixteen concerts around Europe singing Bach’s Matthäus-Passion with the Monteverdi Choir and English Baroque Soloists led by Sir John Eliot Gardiner, an ensemble to which he returned for a further European tour, where international reviews commented on his “purity of timbre” and “homogeneity of tone.” He also performed concerts of Handel’s Messiah with the Royal Scottish National Orchestra, Purcell’s King Arthur with the Academy of Ancient Music in London, and Mozart’s Requiem with Orkiestra Historyczna in Poland. Further highlights include tours of Germany with Freiburg Barockorchester, and Balthasar-Neumann Choir und Ensemble, performing at prestigious venues across Germany, the Netherlands, and Belgium.
Margot is a recent recipient of the St. Botolph Club Foundation's Emerging Artist Award for her work in new music. She made her Carnegie Hall debut in the world premiere of Shawn Jaeger's Letters Made with Gold. Recent and upcoming solo appearances also include the Cleveland Orchestra (Stravinsky *Threni*), Boston Symphony (Benjamin *Dream of the Song*), New World Symphony (Reich *The Desert Music*), and A Far Cry (Golijov *Three Songs*).

Notable recording releases include Blue Heron's Ockeghem Songs, Vol. 1, La Renommée in Lalande's *Les Fontaines de Versailles* and *La Paix* in Charpentier's *Les Arts Florissants* with Boston Early Music Festival (CPO), and the role of Emily Webb on Monadnock Music's recording of Ned Rorem's *Our Town* (New World Records). She has recorded repertoire from the medieval to the 21st-century on the Coro, Albany Records, Blue Heron, BMOP Sound, Toccata Classics, and Sono Luminus labels. Her solo recording with composer Heather Gilligan, *Living in Light*, is now available. She can also be heard on Blue Heron's *Music from the Peterhouse Partbooks* Vol. 5, which won the Gramophone Award for Early Music in 2018.

Bass-baritone Jonathan Woody is a sought-after performer of early and new music in New York and across North America. He has been featured with historically-informed orchestras such as Apollo's Fire, Boston Early Music Festival, Tafelmusik Baroque Orchestra, Bach Collegium San Diego, Portland Baroque Orchestra and New York Baroque Incorporated, earning praise as "charismatic," "riveting," and "wonderfully dramatic." Jonathan is also committed to ensemble singing at the highest level and has performed with the Choir of Trinity Wall Street, TENET, the Clarion Music Society and New York Polyphony, among others.

An avid performer of new music, Jonathan has premiered works including Ellen Reid's *prism* (2019 Pulitzer Prize winner), Ted Hearne's *The Source*, Missy Mazzoli's *Breaking the Waves* (NYC premiere), and Du Yun's *Angel's Bone* (2017 Pulitzer Prize winner). He has appeared with Staunton Music Festival, Aldeburgh Festival, Portland Bach Festival, Carmel Bach Festival, Oregon Bach Festival, Opera Lafayette, Gotham Chamber Opera, and Beth Morrison Projects. Jonathan has recorded with the Choir of Trinity Wall Street (Musica Omnia), Boston Early Music Festival (RadioBremen), and New York Polyphony (BIS Records). Jonathan's musical pursuits extend beyond his voice and he has been commissioned as a composer for groups including Lorelei Ensemble, the Handel + Haydn Society, and the Uncommon Music Festival.

Currently based in Brooklyn, NY, Jonathan holds degrees from McGill University and the University of Maryland, College Park, and is represented by Miguel Rodriguez of Athlone Artists. www.athloneartists.com/artists/jonathan-woody/
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