

**DIRECTOR'S SERIES**  
*The Creation*

From Genesis to Milton's  
*Paradise Lost*

Sunday, April 21, 2024  
**National Presbyterian Church**  
4101 Nebraska Avenue NW  
Washington, DC

**WASHINGTON BACH CONSORT**

*Dana Marsh, Artistic Director*



# PROGRAM

*Die Schöpfung*, Hob. XXI:2  
Franz Joseph Haydn (1732–1809)

## Part 1

Overture: The Representation/Idea of Chaos

First Day: creation of heaven, earth, light

Second Day: division of the waters

Third Day: land and sea; plant life

Fourth Day: sun, moon, stars

## Part 2

Fifth Day: birds and fish

Sixth Day: large animals; man and woman

## Intermission

## Part 3

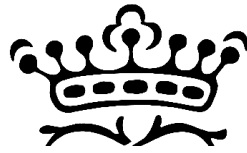
Adam's and Eve's awakening; praise of the Lord

Adam's and Eve's love; praise of the Lord

Michele Kennedy, *Gabriel/Eve*  
Tom Cooley, *Uriel*  
Edmund Milly, *Raphael/Adam*

Dana Marsh, *conductor*

*Kindly silence all electronic devices during the performance.  
Audio, video, or photographic recording is strictly prohibited.*



# MUSICIANS

Michele Kennedy, *Gabriel/Eve*

Tom Cooley, *Uriel*

Edmund Milly, *Raphael/Adam*

Dana Marsh, *conductor*

## Soprano

Julie Bosworth  
Amy Broadbent  
Chelsea Helm  
Katelyn Grace Jackson  
Sara MacKimmie  
Laura Choi Stuart

## Tenor

Blake Beckemeyer  
David Evans  
Jacob Perry, Jr.  
Rob Petillo  
Matthew Loyal Smith  
Gregório Taniguchi

## Alto/Countertenor

Hannah Baslee  
Rhianna Cockrell  
Kristen Dubenion-Smith, *soloist*  
Crossley Danielle Hawn  
Barbara Hollinshead  
Roger O. Isaacs

## Bass

Joshua Brown  
Mark Duer  
Ian Pomerantz  
Gilbert Spencer  
Ross Tamaccio  
Jason Widney

## Violin I

Andrew Fouts, *concertmaster*  
Natalie Rose Kress  
Freya Creech  
Jude Ziliak  
Keats Dieffenbach

## Violone

Jessica Powell Eig

## Horn

Brad Tatum  
Ken Bell

## Fortepiano

Jonathan Oddie

## Trumpet

Josh Cohen  
Dillon Parker

## Flute

Colin St-Martin  
Kathryn Roth  
Rodrigo Tarraza

## Trombone

Liza Malamut  
Rebecca Burrington  
Garrett Lahr

## Violin II

Tatiana Chulochnikova  
Carmen Johnson-Pájaro  
Gersh Chervinsky  
Leslie Nero

## Oboe

Geoffrey Burgess  
Margaret Owens

## Timpani

Michelle Humphreys

## Viola

Risa Browder  
Asa Zimmerman  
Scott McCormick

## Clarinet

Nina Stern  
Ed Matthew

## Rehearsal Pianist

Wei-Han Wu

## Violoncello

John Moran  
Wade Davis  
Alexa Haynes-Pilon

## Bassoon

Kelsey Andrew Schilling  
Ben Matus  
Keith Collins

# TEXT & TRANSLATION

## Part 1

**EINLEITUNG** *Die Vorstellung des Chaos*

**RECITATIV MIT CHOR** *Raphael BASS*

Im Anfange schuf Gott Himmel und Erde,  
und die Erde war ohne Form und leer,  
und Finsternis war auf der Fläche der Tiefe.

*Chor*

Und der Geist Gottes Schwebte auf der Fläche der Wasser,  
Und Gott sprach: Es werde Licht! Und es ward Licht.

*Uriel TENOR*

Und Gott sah das Licht, daß es gut war,  
und Gott schied das Licht von der Finsternis.

**ARIE MIT CHOR** *Uriel*

Nun schwanden vor dem heiligen Strahle  
Des schwarzen Dunkels gräuliche Schatten: Der erste Tag  
entstand.

Verwirrung weicht, und Ordnung keimt empor. Erstarrt  
entflieht der Höllengeister Schar In des Abgrunds Tiefen  
hinab Zur ewigen Nacht.

*Chor*

Verzweiflung, Wut und Schrecken Begleiten ihren Sturz,  
Und eine neue Welt Entspringt auf Gottes Wort.

**RECITATIV** *Raphael*

Und Gott machte das Firmament und teilte die Wasser,  
die unter dem Firmament waren, von den Gewässern,  
die ober dem Firmament waren, und es ward so. Da tobten  
brausend heftige Stürme; wie Spreu vor dem Winde, so  
flogen die Wolken, die Luft durchschnitten feurige Blitze und  
schrecklich rollten die Donner umher. Der Flut entstieg auf  
sein Geheiß der allerquickende Regen, der allerverheerende  
Schauer, der leichte, flockige Schnee.

**SOLO MIT CHOR** *Gabriel SOPRAN*

Mit Staunen sieht das Wunderwerk Der Himmelsbürger  
frohe Schar, Und laut ertönt aus ihren Kehlen Des Schöpfers  
Lob, Das Lob des zweiten Tags.

*Chor*

Und laut ertönt aus ihren Kehlen Des Schöpfers Lob,  
Das Lob des zweiten Tags.

**RECITATIV** *Raphael*

Und Gott sprach: Es sammle sich das Wasser unter dem  
Himmel zusammen an einem Platz und es erscheine das  
trockne Land; und es ward so. Und Gott nannte das trockne  
Land „Erde“ und die Sammlung der Wasser nannte er  
„Meer“; Und Gott sah, daß es gut war.

**INTRODUCTION** *The Representation of Chaos*

**RECITATIVE WITH CHORUS** *Raphael BASS*

In the beginning God created the Heaven, and the earth;  
and the earth was without form and void; and darkness was  
upon the face of the deep.

*Chorus*

And the Spirit of God moved upon the face of the waters.  
And God said: Let there be Light, and there was Light.

*Uriel TENOR*

And God saw the Light, that it was good:  
and God divided the Light from the darkness.

**ARIA WITH CHORUS** *Uriel*

Now vanish before the holy beams  
the gloomy dismal shades of dark;  
the first of days appears.

Disorder yields to order the fair place. Affrighted fled hell's  
spirits black in throngs; down they sink in the deep of abyss  
to endless night.

*Chorus*

Despairing cursing rage attends their rapid fall.  
A new-created world springs up at God's command.

**RECITATIVE** *Raphael*

And God made the firmament, and divided the waters which  
were under the firmament from the waters which were  
above the firmament. And it was so. Outrageous storms  
now dreadful arose; as chaff by the winds are impelled the  
clouds. By heaven's fire the sky is enflamed and  
awfull rolled the thunders on high. Now from  
the floods in steam ascend reviving showers of rain,  
the dreary wasteful hail, the light and flaky snow.

**SOLO WITH CHORUS** *Gabriel SOPRANO*

The marv'lous work beholds amaz'd the glorious hierarchy of  
Heav'n; and to th' ethereal vaults resound the praise of God,  
and of the second day.

*Chorus*

And to th' ethereal vaults resound the praise of God,  
and of the second day.

**RECITATIVE** *Raphael*

And God said: Let the waters under the heaven be gathered  
together unto one place, and let the dry land appear; and it  
was so.

And God called the dry land: earth, and the gathering of  
waters called he seas; and God saw that it was good.

## TEXT & TRANSLATIONS (*continued*)

### **ARIE** *Raphael*

Rollend in schäumenden Wellen Bewegt sich ungestüm  
das Meer. Hügel und Felsen erscheinen, Der Berge Gipfel  
steigt empor. Die Fläche, weit gedehnt, Durchläuft der  
breite Strom In mancher Krümme.  
Leise rauschend gleitet fort  
Im stillen Tal der helle Bach.

### **RECITATIV** *Gabriel*

Und Gott sprach: Es bringe die Erde Gras hervor, Kräuter  
die Samen geben, und Obstbäume, die Früchte bringen  
ihrer Art gemäß, die ihren Samen in sich selbst haben auf  
der Erde; und es ward so.

### **ARIE** *Gabriel*

Nun beut die Flur das frische Grün  
Dem Auge zur Ergötzung dar.  
Den anmutsvollen Blick  
Erhöht der Blumen sanfter Schmuck.  
Hier duften Kräuter Balsam aus,  
Hier sproßt den Wunden Heil.  
Die Zweige krümmt der goldnen Früchte Last; Hier wölbt  
der Hain zum kühlen Schirme sich, Den steilen Berg  
bekrönt ein dichter Wald.

### **RECITATIV** *Uriel*

Und die himmlischen Heerscharen verkündigten den  
dritten Tag, Gott preisend und sprechend:

### **CHOR** *Chor*

Stimmt an die Saiten, ergreift die Leier, Laßt euren  
Lobgesang erschallen! Frohlocket dem Herrn, dem  
mächtigen Gott, Denn er hat Himmel und Erde Bekleidet in  
herrlicher Pracht!

### **RECITATIV** *Uriel*

Und Gott sprach: Es sei'n Lichter an der Feste des Himmels,  
um den Tag von der Nacht zu scheiden und Licht auf der  
Erde zu geben, und es seien diese für Zeichen und für  
Zeiten und für Tage und für Jahre

### **RECITATIV** *Uriel*

In vollem glanze steigt jetzt Die Sonne strahlend auf,  
Ein wonnevoller Bräutigam, Ein Riese stolz und froh,  
Zu rennen seine Bahn. Mit leisem Gang und sanftem  
Schimmer Schleicht der Mond die stille Nacht hindurch  
Den ausgedehnten Himmelsraum Zierte ohne Zahl der  
hellen Sterne Gold. Und die Söhne Gottes Verkündigten  
den vierten Tag Mit himmlischem Gesang, Seine Macht  
ausrufend also:

### **ARIA** *Raphael*

Rolling in foaming billows uplifted roars the boist'rous  
sea. Mountains and rocks now emerge; their tops into the  
clouds ascend. Thro' th' open plains outstretching wide  
in serpent error rivers flow.  
Softly purling glides on  
thro' silent vales the limpid brook.

### **RECITATIVE** *Gabriel*

And God said: Let the earth bring forth grass, the herb-  
yielding seed, and the fruit tree yielding fruit after his kind,  
whose seed is in itself upon the earth; and it was so.

### **ARIA** *Gabriel*

With verdure clad the fields appear  
delightful to the ravish'd sense;  
by flowers sweet and gay  
enhanced is the charming sight.  
Here vent their fumes the fragrant herbs;  
here shoots the healing plant.  
By loads of fruit th' expanded boughs are press'd; to shady  
vaults are bent the tufty groves;  
the mountain's brow is crown'd with closed wood.

### **RECITATIVE** *Uriel*

And the heav'nly host proclaimed  
the third day, praising God and saying:

### **CHORUS** *Chorus*

Awake the harp, the lyre awake! In shout and joy your  
voices raise! In triumph sing the mighty Lord! For he the  
heavens and earth has cloathed in stately dress.

### **RECITATIVE** *Uriel*

And God said: Let there be lights in the firmament of  
heaven to divide the day from the night, and to give light  
upon the earth; and let them be for signs and for seasons,  
and for days, and for years. He made the stars also.

### **RECITATIVE** *Uriel*

In splendour bright is rising now the sun and darts his rays:  
an am'rous joyful happy spouse, a giant proud and glad,  
to run his measur'd course. With softer beams and milder  
light steps on the silver moon through silent night.  
The space immense of th' azure sky innum'rous host of  
radiant orbs adorns. And the sons of God  
announced the fourth day in song divine, proclaiming thus  
his power:

## TEXT & TRANSLATIONS (*continued*)

### **TERZETT MIT CHOR** *Chor*

Die Himmel erzählen die Ehre Gottes, Und seiner Hände  
Werk Zeigt an das Firmament.

*Gabriel, Uriel, Raphael*

Dem kommenden Tage sagt es der

Tag, Die Nacht, die verschwand, der folgenden Nacht:

*Chor*

Die Himmel erzählen die Ehre Gottes, Und seiner Hände  
Werk Zeigt an das Firmament.

*Gabriel, Uriel, Raphael*

In alle Welt ergeht das Wort, Jedem Ohre klingend, Keiner  
Zunge fremd:

*Chor*

Die Himmel erzählen die Ehre Gottes, Und seiner Hände  
Werk Zeigt an das Firmament.

### **CHORUS WITH TRIO** *Chorus*

The heavens are telling the glory of God. The wonder of his  
works displays the firmament.

*Gabriel, Uriel, Raphael*

Today, that is coming, speaks it the day; the night, that is  
gone, to following night.

*Chorus*

The heavens are telling the glory of God. The wonder of his  
works displays the firmament.

*Gabriel, Uriel, Raphael*

In the all the land resounds the word, never unperceived,  
ever understood.

*Chorus*

The heavens are telling the glory of God. The wonder of his  
works displays the firmament.

## Part 2

### **RECITATIV** *Gabriel*

Und Gott sprach: Es bringe das Wasser in der Fülle  
hervor webende Geschöpfe, die Leben haben, und  
Vögel, die über der Erde fliegen mögen in dem offenen  
Firmamente des Himmels.

### **ARIE** *Gabriel*

Auf starkem Fittiche Schwinget sich der Adler stolz  
Und teilet die Luft Im schnellsten Fluge Zur Sonne hin.  
Den Morgen grüßt Der Lerche frohes Lied, Und Liebe girt  
Das zarte Taubenpaar. Aus jedem Busch und Hain erschallt  
Der Nachtigallen süße Kehle.  
Noch drückte Gram nicht ihre Brust, Noch war zur Klage  
nicht gestimmt Ihr reizender Gesang.

### **RECITATIV** *Raphael*

Und Gott schuf große Walfische und ein jedes lebende  
Geschöpf, das sich bewegt, und Gott segnete sie,  
sprechend: Seid fruchtbar alle, mehret euch, Bewohner der  
Luft, vermehret euch Und singt auf jedem Aste!  
Mehret euch, ihr Flutenbewohner, Und füllet jede Tiefe!  
Seid fruchtbar, wachset, mehret euch, Erfreuet euch in  
eurem Gott!

### **RECITATIV** *Raphael*

Und die Engel rührten ihr' unsterblichen Harfen und  
sangen die Wunder des fünften Tags.

### **TERZETT MIT CHOR** *Gabriel*

In holder Anmut stehn, Mit jungem Grün geschmückt, Die  
wogigten Hügel da. Aus ihren Adern quillt In fließendem  
Kristall Der kühlende Bach hervor.

### **RECITATIVE** *Gabriel*

And God said: Let the waters bring forth abundantly the  
moving creature that hath life, and fowl,  
that may fly above the earth in the open firmament  
of heaven.

### **ARIA** *Gabriel*

On mighty pens uplifted soars the eagle aloft, and cleaves  
the air in swiftest flight to the blazing sun. His welcome  
bids to morn the merry lark, and cooing, calls the tender  
dove his mate. From ev'ry bush and grove resound  
the nightingale's delightful notes. No grief affected yet  
her breast, nor to a mournful tale were tun'd her soft  
enchancing lays.

### **RECITATIVE** *Raphael*

And God created great whales, and ev'ry living creature  
that moveth. And God blessed them, saying:  
Be fruitful all, and multiply! Ye winged tribes, be multiply'd  
and sing on ev'ry tree!  
Multiply, ye finny tribes, and fill each wat'ry deep!  
Be fruitful, grow, and multiply! And in your God and Lord  
rejoice!

### **RECITATIVE** *Raphael*

And the angels struck their immortal harps and the  
wonders of the fifth day sung.

### **TRIO AND CHORUS** *Gabriel*

Most beautyfull appear, with verdure young adorn'd, the  
gently sloping hills. Their narrow sinuous veins distill in  
crystal drops the fountain fresh and bright.

## TEXT & TRANSLATIONS (*continued*)

*Uriel*

In frohen Kreisen schwebt, Sich wiegend in der Luft, Der munteren Vögel Schar. Den bunten Federglanz Erhöht im Wechselflug Das goldene Sonnenlicht.

*Raphael*

Das helle Naß durchblitzt Der Fisch und windet sich Im steten Gewühl umher. Vom tiefsten Meeresgrund Wälzet sich Leviathan Auf schäumender Well' empor.

*Gabriel, Uriel, Raphael*

Wie viel sind deiner Werk', o Gott! Wer fasset ihre Zahl? Wer, o Gott! Wer fasset ihre Zahl?

*Chor*

Der Herr ist groß in seiner Macht, Und ewig bleibt sein Ruhm.

**RECITATIV** *Raphael*

Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe nach ihrer Art: Vieh und kriechendes Gewürm und Tiere der Erde nach ihren Gattungen.

**RECITATIV** *Raphael*

Gleich öffnet sich der Erde Schoß Und sie gebiert auf Gottes Wort Geschöpfe jeder Art, In vollem Wuchs und ohne Zahl. Vor Freude brüllend steht der Löwe da. Hier schießt der gelenkige Tiger empor. Das zackige Haupt erhebt der schnelle Hirsch. Mit fliegender Mähne springt und wieh'rt Voll Mut und Kraft das edle Roß. Auf grünen Matten weidet schon Das Rind, in Herden abgeteilt. Die Triften deckt, als wie gesät, Das wollenreiche, sanfte Schaf. Wie Staub verbreitet sich In Schwarm und Wirbel Das Heer der Insekten. In langen Zügen kriecht Am Boden das Gewürm.

**ARIE** *Raphael*

Nun scheint in vollem Glanze der Himmel, Nun prangt in ihrem Schmucke die Erde. Die Luft erfüllt das leichte Gefieder, Das Wasser schwellt der Fische Gewimmel, Den Boden drückt der Tiere Last. Doch war noch alles nicht vollbracht. Dem ganzen fehlte das Geschöpf, Das Gottes Werke dankbar sehn, Des Herren Güte preisen soll.

**RECITATIV** *Uriel*

Und Gott schuf den Menschen nach seinem Ebenbilde, nach dem Ebenbilde Gottes schuf er ihn. Mann und Weib erschuf er sie. Den Atem des Lebens hauchte er in sein Angesicht, und der Mensch wurde zur lebendigen Seele.

**ARIE** *Uriel*

Mit Würd' und Hoheit angetan, Mit Schönheit, Stärk' und Mut begabt, Gen Himmel aufgerichtet steht der Mensch, Ein Mann und König der Natur. Die breit gewölbt' erhabene Stirn Verkünd't der Weisheit tiefen Sinn, Und aus dem hellen Blicke strahlt Der Geist, des Schöpfers Hauch und Ebenbild. An seinen Busen schmieget sich

*Uriel*

In lofty circles play and hover thro' the sky the cheerful host of birds. And in the flying whirl, the glitt'ring plumes are died, as rainbows, by the sun.

*Raphael*

See flashing thro' the wet in thronged swarms the fry on thousand ways around. Upheaved from the deep, th' immense Leviathan sports on the foaming wave.

*Gabriel, Uriel, Raphael*

How many are thy works, O God? Who may their numbers tell? Who, O God? Who may their numbers tell?

*Chorus*

The Lord is great and great his might. His glory lasts for ever and evermore.

**RECITATIVE** *Raphael*

And God said: Let earth bring forth the living creature after his kind; cattle and creeping thing, and beasts of the earth after their kind.

**RECITATIVE** *Raphael*

Strait opening her fertile womb, the earth obey'd the word, and teem'd creatures numberless, in perfect forms and fully grown. Cheerful, roaring, stands the tawny lion. In sudden leaps the flexible tyger appears. The nimble stag bears up his branching head. With flying mane and fiery look, impatient neighs the sprightly steed. The cattle in herds already seeks his food on fields and meadows green. And o'er the ground, as plants, are spread the fleecy, meek and bleating flock. Unnumber'd as the sands in whirl arose the host of insects. In long dimension creeps with sinuous trace the worm.

**ARIA** *Raphael*

Now heav'n in fullest glory shone; earth smiles in all her rich attire. The room of air with fowl is fill'd; the water swell'd by shoals of fish; by heavy beasts the ground is trod. But all the work was not complete. There wanted yet that wond'rous being, that grateful should God's pow'r admire, with heart and voice his goodness praise.

**RECITATIVE** *Uriel*

And God created man in his own image. In the image of God created he him. Male and female created he them. He breathed into his nostrils the breath of life, and man became a living soul.

**ARIA** *Uriel*

In native worth and honor clad, with beauty, courage, strength adorn'd, to heav'n erect and tall, he stands a man, the Lord and King of nature all. The large and arched front sublime of wisdom deep declares the seat. And in his eyes with brightness shines the soul, the breath and image of his God. With fondness leans upon his breast



## TEXT & TRANSLATIONS (continued)

Für ihn, aus ihm geformt, Die Gattin, hold und anmutsvoll.  
In froher Unschuld lächelt sie, Des Frühlings reizend Bild,  
Ihm Liebe, Glück und Wonne zu.

### RECITATIV *Raphael*

Und Gott sah jedes Ding, was er gemacht hatte; und es war  
sehr gut. Und der himmlische Chor feierte das Ende des  
sechsten Tages mit lautem Gesang:

### TERZETT MIT CHOR *Chor*

Vollendet ist das große Werk, Der Schöpfer sieht's und  
freuet sich. Auch unsre Freund' erschalle laut, Des Herren  
Lob sei unser Lied!

*Gabriel, Uriel*

Zu dir, o Herr, blickt alles auf. Um Speise fleht dich alles an.  
Du öffnest deine Hand, Gesättigt werden sie.

*Raphael*

Du wendest ab dein Angesicht, Da bebet alles und erstarrt.  
Du nimmst den Odem weg, In Staub zerfallen sie.

*Gabriel, Uriel, Raphael*

Den Odem hauchst du wieder aus, Und neues Leben sproßt  
hervor. Verjüngt ist die Gestalt der  
Erd' An Reiz und Kraft.

*Chor*

Vollendet ist das große Werk, Des Herren Lob sei unser  
Lied! Alles lobe seinen Namen, Denn er allein ist hoch  
erhaben! Alleluja! Alleluja!

a partner for him form'd, a woman fair and graceful spouse.  
Her softly smiling virgin looks, of flow'ry spring the mirror,  
bespeak him love, and joy, and bliss.

### RECITATIVE *Raphael*

And God saw ev'ry thing that he had made; and behold, it  
was very good; and the heavenly choir in song divine thus  
closed the sixth day.

### CHORUS WITH TRIO *Chorus*

Achieved is the glorious work; the Lord beholds it and is  
pleas'd. In lofty strains let us rejoice! Our song let be the  
praise of God.

*Gabriel, Uriel*

On thee each living soul awaits; from thee, O Lord, they beg  
their meat. Thou openest thy hand, and sated all they are.

*Raphael*

But as to them thy face is hid, with sudden terror they are  
struck. Thou tak'st their breath away; they vanish into dust.

*Gabriel, Uriel, Raphael*

Thou lett'st thy breath go forth again, and life with vigor  
fresh returns. Revived earth unfolds new force and new  
delights.

*Chorus*

Achieved is the glorious work. Our song let be the praise  
of God. Glory to his name forever; he sole on high exalted  
reigns! Alleluia! Alleluia!

## Part 3

### RECITATIV *Uriel*

Aus Rosenwolken bricht, Geweckt durch süßen Klang, Der  
Morgen jung und schön. Vom himmlischen Gewölbe Strömt  
reine Harmonie Zur Erde hinab. Seht das beglückte Paar,  
Wie Hand in Hand es geht! Aus ihren Blicken strahlt  
Des heißen Danks Gefühl. Bald singt in lautem Ton  
Ihr Mund des Schöpfers Lob; Laßt unsre Stimme dann Sich  
mengen in ihr Lied.

### DUETT MIT CHOR *Eva SOPRAN & Adam BASS*

Von deiner Güte, o Herr und Gott, Ist Erd' und Himmel voll.  
Die Welt, so groß, so wunderbar, Ist deiner Hände Werk.

*Chor*

Gesegnet sei des Herren Macht, Sein Lob erschall' in  
Ewigkeit.

*Adam*

Der Sterne hellster, o wie schön Verkündest du den Tag!  
Wie schmückst du ihn, o Sonne du, Des Weltalls Seel' und  
Aug'!

*Chor*

Macht kund auf eurer weiten Bahn Des Herren Macht und  
seinen Ruhm!

### RECITATIVE *Uriel*

In rosy mantle appears, by tunes sweet awak'd,  
the morning young and fair. From the celestial vaults pure  
harmony descends on ravished earth.  
Behold the blissful pair, where hand in hand they go! Their  
flaming looks express what feels the grateful heart. A  
louder praise of God their lips shall utter soon. Then let our  
voices ring, united with their song!

### CHORUS WITH DUET *Eve SOPRANO & Adam BASS*

By thee with bliss, o bounteous Lord, the heav'n and earth  
are stor'd. This world, so great, so wonderful, thy mighty  
hand has fram'd.

*Chorus*

For ever blessed be his pow'r! His name be ever magnified!

*Adam*

Of stars the fairest, o how sweet thy smile at dawning  
morn! How brighten'st thou, o Sun, the day, thou eye and  
soul of all!

*Chorus*

Proclaim in your extended course  
th' almighty pow'r and praise of God!

## TEXT & TRANSLATIONS (*continued*)

*Eva*

Und du, der Nächte Zierd' und Trost, Und all das strahlend'  
Heer, Verbreitet überall sein Lob  
In euerm Chorgesang.

*Adam*

Ihr Elemente, deren Kraft Stets neue Formen zeugt,  
Ihr Dünst' und Nebel, Die der Wind versammelt und  
vertreibt:

*Eva, Adam und Chor*

Lobsinget alle Gott, dem Herrn, Groß wie sein Nam' ist  
seine Macht.

*Eva*

Sanft rauschend lobt, o Quellen, ihn! Den Gipfel neigt,  
ihr Bäum'! Ihr Pflanzen duftet, Blumen haucht Ihm euern  
Wohlgeruch!

*Adam*

Ihr, deren Pfad die Höh'n erklimmt, Und ihr, die niedrig  
kriecht, Ihr, deren Flug die Luft durchschneid't, Und ihr im  
tiefen Naß:

*Eva, Adam und Chor*

Ihr Tiere, preiset alle Gott! Ihn lobe, was nur Odem hat!

*Eva und Adam*

Ihr dunklen Hain', ihr Berg' und Tal', Ihr Zeugen unsres  
Danks, Ertönen sollt ihr früh und spät Von unserm  
Lobgesang.

*Chor*

Heil dir, o Gott, o Schöpfer, Heil! Aus deinem Wort entstand  
die Welt, Dich beten Erd' und Himmel an, Wir preisen dich  
in Ewigkeit!

### RECITATIV *Adam*

Nun ist die erste Pflicht erfüllt, Dem Schöpfer haben wir  
gedankt. Nun folge mir, Gefährtin meines Lebens! Ich leite  
dich, und jeder Schritt Weckt neue Freud' in unsrer Brust,  
Zeigt Wunder überall. Erkennen sollst du dann,  
Welch unaussprechlich Glück Der Herr uns zugedacht.  
Ihn preisen immerdar, Ihm weihen Herz und Sinn.  
Komm, folge mir, ich leite dich.

*Eva*

O du, für den ich ward, Mein Schirm, mein Schild, mein All!  
Dein Will' ist mir Gesetz. So hat's der Herr bestimmt, Und  
dir gehorchen bringt Mir Freude, Glück und Ruhm.

### DUETT *Adam*

Holde Gattin, dir zur Seite Fließen sanft die Stunden hin.  
Jeder Augenblick ist Wonne, Keine Sorge trübet sie.

*Eva*

Teurer Gatte, dir zur Seite, Schwimmt in Freuden mir das  
Herz. Dir gewidmet ist mein Leben, Deine Liebe sei mein  
Lohn.

*Adam*

Der tauende Morgen, O wie ermuntert er!

*Eva*

Die Kühle des Abends, O wie erquicket sie!

*Eve*

And thou, that rul'st the silent night, and all ye starry host,  
spread wide and ev'ry where his praise in choral songs  
about.

*Adam*

Ye strong and comb'rous elements, who ceaseless changes  
make, ye dusky mists and dewy streams that rise and fall  
thro' th' air:

*Eve, Adam and Chorus*

Resound the praise of God our Lord! Great is his name, and  
great his might.

*Eve*

Ye purling fountains, tune his praise, and wave your tops,  
ye pines! Ye plants, exhale, ye flowers breathe at him your  
balmy scent!

*Adam*

Ye, that on mountains stately tread, and ye, that lowly  
creep; ye birds that sing at heaven's gate, and ye, that swim  
the stream;

*Eve, Adam and Chorus*

Ye living souls, extol the Lord! Him celebrate, him magnify!

*Eve and Adam*

Ye vallies, hills, and shady woods, our raptur'd notes ye  
heard; from morn till ev'n you shall repeat our grateful  
hymns of praise!

*Chorus*

Hail, bounteous Lord! Almighty, hail!

Thy word call'd forth this wond'rous frame. Thy pow'r adore  
the heav'n and earth; we praise thee now and evermore.

### RECITATIVE *Adam*

Our duty we performed now, in off'ring up to God our  
thanks. Now follow me, dear partner of my life! Thy guide  
I'll be, and ev'ry step pours new delight into our breast,  
shews wonders ev'ry where. Then may'st thou feel and  
know the high degree of bliss the Lord allotted us,  
and with devoted heart his bounty celebrate.  
Come, follow me! Thy guide I'll be.

*Eve*

O thou for whom I am! My help, my shield, my all! Thy will  
is law to me. So God, our Lord, ordains, and from obedience  
grows my pride and happiness.

### DUETT *Adam*

Graceful consort! At thy side softly fly the golden hours.  
Ev'ry moment brings new rapture, ev'ry care is put to rest.

*Eve*

Spouse adored! At thy side purest joys o'erflow the heart.  
Life and all I am is thine; my reward thy love shall be.

*Adam*

The dew-dropping morn, O how she quickens all!

*Eve*

The coolness of ev'n, O how she all restores!

## TEXT & TRANSLATIONS (*continued*)

*Adam*

Wie labend ist Der runden Früchte Saft!

*Eva*

Wie reizend ist Der Blumen süßer Duft!

*Eva und Adam*

Doch ohne dich, was wäre mir –

*Adam*

Der Morgentau,

*Eva*

Der Abendhauch,

*Adam*

Der Früchte Saft,

*Eva*

Der Blumen Duft.

*Eva und Adam*

Mit dir erhöht sich jede Freude, Mit dir genieß ich doppelt  
sie, Mit dir ist Seligkeit das Leben, Dir sei es ganz geweiht!

### **RECITATIV** *Uriel*

O glücklich Paar, und glücklich immerfort, Wenn falscher  
Wahn euch nicht verführt, Noch mehr zu wünschen als ihr  
habt, Und mehr zu wissen als ihr sollt!

### **Chor**

Singt dem Herren alle Stimmen!

Dankt ihm alle seine Werke!

Laßt zu Ehren seines Namens

Lob im Wettgesang erschallen!

Des Herren Ruhm, er bleibt in Ewigkeit! Amen!

*Adam*

How grateful is of fruits the savour sweet!

*Eve*

How pleasing is of fragrant bloom the smell!

*Adam and Eve*

But, without thee, what is to me –

*Adam*

the morning dew,

*Eve*

the breath of even,

*Adam*

the sav'ry fruit,

*Eve*

the fragrant bloom?

*Adam and Eve*

With thee is ev'ry joy enhanced, with thee delight is ever  
new; with thee is life incessant bliss; thine it whole shall be.

### **RECITATIVE** *Uriel*

O happy pair, and always happy yet, if not, misled by false  
conceit, ye strive at more, as granted is, and more to know,  
as know ye should!

### **Chorus with Soloists**

Sing the Lord, ye voices all!

Utter thanks ye all his works!

Celebrate his pow'r and glory!

Let his name resound on high!

The Lord is great, his praise shall last for aye. Amen!

# Program Notes

by James Webster

The author of the first version of the libretto to Haydn's *The Creation* is unknown. We do know, however, that it was given to him in London, shortly before his return to Vienna in August 1795, probably by Johann Peter Salomon, the impresario who had recruited him to London in the first place. This text was in English; indeed, according to some (poorly attested) anecdotes it had originally been intended for Handel. Be this as it may, Haydn had been enormously impressed by "mass" performances of Handel's oratorios in Westminster Abbey, and the idea of producing a comparably grand choral work of an entirely new kind, at the summit of his career (he was then sixty-three), fired his imagination.

Once returned to Vienna, Haydn joined forces with the administrator, censor, and librarian Baron Gottfried van Swieten, then the most important figure in Viennese cultural politics. Swieten organized a consortium of music-loving nobility who underwrote the project, and he also adapted and translated the English libretto into German. But Haydn intended that *The Creation* be disseminated in both languages, and that it would be sung in English whenever it was produced in English-speaking countries. The first edition (which he self-published and labored mightily to sell in England as well as on the Continent) is the first large-scale work in the history of music to be published with a bilingual text. Unfortunately, the "reverse" translation of the German libretto back into English introduced numerous errors and solecisms, leading to the false but widespread opinion that it was generally inadequate.

Haydn began composing the oratorio in earnest in late 1796. He approached it with utmost seriousness: his letters include confessions that he occasionally feared not being up to the task and that he prayed daily for success; in addition, a far greater number of sketches and drafts survive than for any of his other works. The work was complete by late 1797; the first performances took place in the Palais Schwarzenberg the following spring, on 29-30 April and 7 and 10 May. These were semi-private performances, restricted to the nobility and invited guests; the first large-scale performance for a broader public did not take place until March 19, 1799, in the Vienna Burgtheater -- the same venue which in the 1780s had witnessed the premieres of Mozart's *The Marriage of Figaro* and *Così fan tutte*.

The story of the Creation as told in Haydn's oratorio is adapted primarily from three sources: Book I of Genesis; Milton's *Paradise Lost*; and the Book of Psalms. Its overall structure is strong and clear. It falls into three Parts; Parts I and II are based on the biblical six Days of creation, while the somewhat shorter Part III describes Adam and Eve in Paradise. Although there are variations in nearly every case and the First Day is altogether different, the underlying structure of each Day seems to be the following fourfold sequence:

- Prose narrative from Genesis (recitative);
- Commentary in verse (aria or ensemble);
- Narrative (recitative), leading to . . .
- Hymn of praise (chorus).

Thus the alternation of recitative and aria (or ensemble) so typical of 18th-century music is preserved, while at the same time each Day points towards a triumphant chorus as its final climax. A similar progression on a larger scale is found within each of the two Parts: their respective final choruses, "The Heavens Are Telling" and "Achieved is the glorious Work" (the latter a three-part structure with slow trio in the middle) are the longest and grandest of all.

Part III, altogether different in structure and tone, is a pastoral idyll for and about Adam and Eve. They are introduced by a recitative accompanied by three flutes (the pastoral instrument par excellence); then they sing two numbers, the first a very long hymn with chorus in praise of the Lord and His works, the second a secular, at times even earthy, love-duet (in which we may think to hear Papageno and Papagena as they would have sung in Heaven). The work concludes with a last chorus (with soloists), as grand as those ending Parts I and II.

In this context it would be witless to point out or praise the myriad beauties and strokes of genius in *The Creation*; instead, three general points must suffice. First, the "Representation of Chaos" at the beginning does not stand alone; it can be understood only through the blazing Creation of Light to which it leads and which resolves and grounds its disjunction and mystery. Crucial is that all this is articulated as a single, overarching technical and rhetorical process, which moves across three movements (overture, recitative, chorus) from paradoxical disorder to triumphant order. It still stands as the quintessential musical representation of the sublime, for offers a perceptible and memorable analogy to that which is unfathomable, unthinkable: a "representation" of the origins of the universe and of history, as if Genesis began with a variant of the words of the Evangelist: "In the beginning was the Light." An equal degree of seriousness and goal-directedness animates the entire oratorio.

Second, *The Creation* is full of marvelous examples of "word-painting": the analogical or associative musical illustration of ideas and concepts in the text. One of the most telling defects of the aesthetics of "absolute music" beginning with the reception of Beethoven was its prejudice against such phenomena. Haydn was still blissfully free from this prejudice; now that the age of absolute music is receding, we too can listen with unalloyed pleasure at his "outrageous storms," his "showers of rain, dreary wasteful hail, light and flaky snow," his "boist'rous sea and limpid brook," his sunrise and moonbeams, his soaring eagles and "immense Leviathan," and all his other wonderful illustrations -- illustrations which, far from betraying naïvety, reveal profound compositional shaping and psychological insight.

Finally, *The Creation* can also be understood as a creation (lower-case) of the cultural politics of its day. This explains something that has troubled many earnest commentators, especially of Romantic persuasions: its "happy ending," in such contrast both to the outcome of Genesis 1-2 and *Paradise Lost*. *The Creation* is a quintessential late-Enlightenment work, which originated in a conservative but optimistic context of belief in rational understanding and human progress. It does not deny differences of class or the existence of human misery, but subsumes them in a larger vision which, in one of those miracles that only art can convey, rings true despite everything. The only works whose visions of Enlightenment can be set beside it are *The Magic Flute* (though in a later, Utopian mode) and Beethoven's Ninth Symphony.

# MEET THE ARTISTS



**Dr. Dana T. Marsh** is the Artistic Director of the Washington Bach Consort. His musical training began as a boy chorister at St. Thomas Choir School in New York and at Salisbury Cathedral in England. He earned his undergraduate degree in organ performance from the Eastman School of Music, with later masters and doctoral degrees in historical musicology from the University of Oxford.

Commended as “an energetic and persuasive conductor” (*Los Angeles Times*), and as “a superb choral conductor, energetic and precise” (*The Washington Post*), Marsh has enjoyed fruitful collaborations with the London Mozart Players, Studio de musique ancienne de Montréal, the Lamèque International Baroque Music Festival, Cappella Romana, the choirs of St. Thomas Fifth Avenue and Trinity Wall Street with Trinity Baroque and New York Baroque Incorporated, Magnificat (UK), Musica Angelica Baroque Orchestra, Portland Baroque Orchestra, and the Indianapolis Baroque Orchestra, among others. While living, studying, and working in the UK (1999–2010), he founded the British ensemble Musica

Humana Oxford (2001–2008), which toured the US to enthusiastic praise: “... pleasing to the ear and satisfying to the soul” (*LA Times*).

Working as a vocal soloist and consort singer in the U.S. and the U.K. for 16 years (1992–2008), he received critical acclaim: “Marsh gave object lessons in vocal ornamentation as a graceful countertenor” (*LA Times*), with further plaudits as “a powerful and expressive countertenor” (*The New York Times*). He undertook Bach aria study with the Dutch bass-baritone Max Van Egmond in Amsterdam. He performed with the American Bach Soloists, Concert Royal, New York Collegium (under Gustav Leonhardt), Seattle Baroque Orchestra, Musica Angelica Baroque Orchestra, A Cappella Portuguesa, and the Brabant Ensemble. While pursuing doctoral research in the UK, Marsh sang for seven years as a soloist and regular member of the Choir of New College Oxford, joining in numerous collaborations with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra; involved in some 25 concert tours, recording 15 discs with New College Choir, one of which won the Gramophone Award for Early Music in 2008.

Marsh is Professor of Music and Director of the Historical Performance Institute at the Indiana University Jacobs School of Music. Previously, he taught early music history at both Oxford and Cambridge universities, additionally publishing original research and review articles through the scholarly presses of both institutions. Marsh is general editor of the Indiana University Press book series, *Historical Performance*, as well as an annual academic journal under the same name. He has written research and review articles for *Early Music* (OUP), *Early Music History*, and the *Journal of Ecclesiastical History* (CUP). He served as Assistant Director of Music and Director of Chapel Music at Girton College Cambridge, and more recently was Canon Organist and Director of Music at Christ Church Cathedral, Indianapolis. Marsh has also prepared ensembles of young singers for concert and recording engagements with the Los Angeles Philharmonic under Esa-Pekka Salonen and Antonio Pappano. He has recorded in various capacities for Acis, Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum and Public Radio International.



Praised as “an excellent and impassioned” soprano possessing “a graceful tonal clarity that is a wonder to hear” (*San Francisco Chronicle*), **Michele Kennedy** is a versatile specialist in early and new music. Her recent concert venues include Carnegie Hall, Davies Symphony Hall, The Getty Museum, Lincoln Center, and Washington National Cathedral. Recently named a Winner of the 2023 American Prize in Voice, Michele is thrilled to make her debut with Washington Bach Consort in Haydn’s *Die Schöpfung*.

In high demand across the country, Michele has been a featured soloist in Bach’s *St. John Passion* with Voices of Music and The San Francisco Symphony Chorus, Handel’s *Messiah* with New York City’s Trinity Wall Street Choir, Poulenc’s *Gloria* and Handel’s *Messiah* with The Bach Society of Saint Louis, Undine Smith Moore’s *MLK Oratorio* at U.C. Berkeley, and in her Carnegie

Hall mainstage debut with Maestro Joe Hisaishi and The Hollywood Film Orchestra. Michele recently debuted with Portland Baroque Orchestra in the ‘Summer Fireworks’ of Handel and Purcell, with San Francisco Ballet in Mendelssohn’s *Midsummer Night’s Dream*, and with Miami’s Seraphic Fire, Cleveland’s Les Délices, and San Francisco’s Masterworks Chorale in Mozart’s *Requiem* and Bach’s *Magnificat*. Her singing is highlighted on a new recording of Monteverdi’s *Vespers of 1610* with The Thirteen and Dark Horse Consort, and featured in her solo debut album with AGAVE - called *In Her Hands* - that showcases an extraordinary range of female composers from over the ages, from Barbara Strozzi and Pauline Viardot to Florence Price and Margaret Bonds.

# MEET THE ARTISTS

A lifelong advocate of new works, Michele has sung premieres with Experiments in Opera, Harlem Stage Opera, The Crossing Choir, and The New York Philharmonic. This year, she is traveling with Lorelei Ensemble in a world premiere tour of Julia Wolfe's *Her Story* - an outspoken celebration of women's civil rights - in concert with the Nashville, Chicago, National, Boston, and San Francisco Symphony Orchestras. She is also a core member of Kaleidoscope Vocal Ensemble: a group of early and contemporary music specialists that champions the voices of women and artists of color on the stage.

Michele completed her musical studies at Yale University, Yale School of Music, and New York University. A lover of Redwood groves and Bay vistas, she lives in Oakland with her husband, visual artist Benjamin Thorpe, and their delightful daughter, Audra May. Please visit [www.michele-kennedy.com](http://www.michele-kennedy.com) for her latest musical adventures.



Praised by the *New York Times* for his "sweet, penetrating lyric tenor with aching sensitivity," and by *San Francisco Classical Voice* as "an indomitable musical force," **Thomas Cooley** is a singer of great versatility, expressiveness, and virtuosity. Internationally in demand for a wide range of repertoire in concert, opera, and chamber music, Cooley performs regularly with major orchestras and Baroque ensembles worldwide.

Mr. Cooley is known particularly as an interpreter of the works of Bach, Handel, Mozart, Beethoven and Britten. He returns as the tenor soloist at the Carmel Bach Festival for his twelfth season in 2023, and was Artist-in-Residence for Music of the Baroque from 2015 to 2016. Of his Evangelist with Jane Glover, the *Chicago Tribune* wrote that he was "an ideal Evangelist, firm of voice and commanding of expression."

Important recent engagements include the role of Gimoaldo in *Rodelinda* at the Göttingen Handel Festspiele, Telemann's *Der Tag des Gerichts* in the Concertgebouw in Amsterdam; a recording of the Evangelist in the *Johannes-Passion* with Nicholas McGegan and the Cantata Collective; Beethoven's 9th Symphony with the New York Philharmonic and Phoenix Symphony; Handel's *Theodora* with Philharmonia Baroque; Britten's *War Requiem* in Carnegie Hall and portraying Acis in *Acis and Galatea* with the Mark Morris Dance Group. A program of Handel arias and duets entitled "As Steals the Morn" with San Francisco's Voices of Music was selected as the best Early/Baroque performance in the Bay Area in 2019, a selection from which has received nearly two million views on YouTube.



Bass-Baritone **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*). As a soloist, he has recently performed with the Oregon Bach Festival, the American Classical Orchestra, Washington Bach Consort, Tempesta di Mare, Bach Akademie Charlotte, and the Bach Choir of Bethlehem. Edmund's 2023-2024 season includes performances of Bach's cantatas at Bachfest Leipzig, as well as with Trinity Wall Street, Cantata Collective, Gamut Bach Ensemble, the Oklahoma Bach Choir, and Bach Vespers at Holy Trinity. Other recent solo credits include *Carmina Burana* with the University of South Carolina Symphony, Vaughan Williams' *Five Mystical Songs* with the New Jersey Choral Society, and Brahms' *Requiem* with the Thirteen. A consummate ensemble singer, Edmund has also

recently sung with Seraphic Fire, Ensemble Altera, and TENET.

Edmund's education began with cello lessons at age 3 and continued at the American Boychoir School, where he became steeped in the concert repertoire while singing under conductors such as Seiji Ozawa, Kurt Mazur, Sir John Eliot Gardiner, and André Previn. Edmund holds degrees from McGill University and the Yale Institute of Sacred Music, where he studied with James Taylor. In his Lincoln Center solo debut with Yale Schola Cantorum led by Masaaki Suzuki, Edmund portrayed an "authoritative and confident" Jesus in Bach's *St. John Passion* (Seen and Heard International). He has since sung the role at Trinity Wall Street and the Oregon Bach Festival, and performed over 90 of Bach's cantatas.

A veteran of the U.S. Army Band "Pershing's Own," Edmund has been a soloist at the White House, the Pentagon, and the U.S. Supreme Court. His recorded work includes solo credits on the BBC and CBC, and appearances on several GRAMMY-nominated albums. Edmund often has the good fortune to sing with his wife, mezzo-soprano Sylvia Leith, notably in their work with vocal quartet the Polyphonists.

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Sally Hargus  
Robert Harlow &  
Caroline Wolf Harlow  
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Kristine E. Heine  
Hal Herzog  
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Patricia Ìngle Meyer  
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Nancy E. Johnson  
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Robert Kargo  
Mary Keller  
Robert H. Kessler & Swanee Busic  
David Keto & Beth Tomasello  
Charles L. Kinney  
Mary Knox  
Dominique Lallement  
Christian Lane  
Dr. & Mrs. William R. Leahy,  
*in honor of Tamera Luzzatto*  
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Ms. Allison Lewis  
Jan & Elizabeth Vickery Lodal  
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Mrs. Nass Madeline Nelson  
Gerald Oberst  
Mark W. Ohnmacht,  
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Sarah Williams  
Edith Wollin  
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Stephen W. Worrel,  
*in memory of Patricia A. Worrel*  
Leonard & Karen Zuza

† *In memoriam*

## Join Us For Our 2024-2025 Season!

### The Director's Series

#### **Bach's St. Matthew Passion**

##### ***Devotion, Betrayal, and Redemption***

Saturday, September 21, 2024 at 7:00pm

St. Mark's Capitol Hill

Sunday, September 22, 2024 at 4:00pm

St. Paul's Lutheran Church

#### **Motet Mania**

##### ***For all Lovers of Choral Music (The Motet throughout the Ages)***

Sunday, October 27 at 4:00pm

National Presbyterian Church

#### **The Christmas Story**

##### ***Bach's Christmas Oratorio***

Sunday, December 15, 2024 at 3:00pm

Music Center at Strathmore

#### **Concerti Virtuosi II**

##### ***Fire and Verve!***

Sunday, March 23, 2025 at 4:00pm

National Presbyterian Church

#### **Mozart Requiem and Bologne Violin Concerto**

##### ***Classics of Paris and Vienna***

Sunday, April 27, 2025 at 4:00pm

National Presbyterian Church

### The Chamber Series

#### **Emmanuel Coppey, violin**

##### ***Winner of the 2023 Lillian and Maurice Barbash International JS Bach Competition***

Wednesday, September 11, 2024 | Live! at 10th and G (DC) at 7:00pm

#### **In Love with Night**

##### ***Mythology Comes to Life***

Friday, October 18, 2024 at 7:00 p.m.

Saturday, October 19, 2024 at 7:00 p.m.

#### **Vocal Polyphony**

##### ***Heinrich Schütz and the German Motet***

Friday, March 7, 2025 at 7:00 p.m.

Saturday, March 8, 2025 at 7:00 p.m.

#### **Bach's Cello Suites**

##### ***Meet Wade Davis***

Friday, April 4, 2025 at 7:00 p.m.

Saturday, April 5, 2025 at 7:00 p.m.

#### **A Song of Dedication**

##### ***Baroque Splendor in Portuguese Jewish Amsterdam***

##### ***350th Anniversary***

Friday, May 2, 2025 at 7:00 p.m.

Saturday, May 3, 2025 at 7:00 p.m.

Fridays at Live! at 10th & G (DC)

Saturdays at St. Paul's Episcopal Church (Alexandria, VA)

### The Noontime Cantata Series

#### ***Ich armer Mensch, BWV 55***

Tuesday, October 1, 2024

Church of the Epiphany

#### ***Ich habe genug, BWV 82***

Monday, November 4, 2024 | St. Mark's Capitol Hill

Tuesday, November 5, 2024 | Church of the Epiphany

#### ***Du wahrer Gott und Davids Sohn, BWV 23***

Tuesday, March 4, 2025

Church of the Epiphany

#### ***Am Abend aber desselbigen Sabatts, BWV 42***

Monday, March 31, 2025 | St. Mark's Capitol Hill

Tuesday, April 1, 2025 | Church of the Epiphany

# The Washington Bach Consort

Founded in 1977 by Dr. J. Reilly Lewis and now led by Artistic Director Dr. Dana T. Marsh, the Washington Bach Consort shares the transformative power of music, with the works of J.S. Bach and other baroque composers 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.

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A special thank you to our 2023–2024 season volunteers and our volunteer coordinator, Oriana Casadei.



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