



**CONCEPTIO GLORIOSAE**  
BAROQUE MUSIC IN LATIN AMERICA

**Friday, April 1, 2022**

Live! at 10th & G

945 G Street NW, Washington, DC

**Saturday, April 2, 2022**

St. Paul's Episcopal Church

228 S Pitt Street, Alexandria, VA

# CONCEPTIO GLORIOSAE

## BAROQUE MUSIC IN LATIN AMERICA

FRIDAY, APRIL 1, 2022 AT 7:00 P.M. | Live! at 10th & G, Washington, DC  
SATURDAY, APRIL 2, 2022 AT 7:00 P.M. | St. Paul's Episcopal Church, Alexandria, VA

### PROGRAM

|  |   |
|--|---|
| <i>Missa Ego flos campi: Gloria</i>                    | Juan Gutiérrez de Padilla (c.1590–1664) |
| <i>Ut queant laxis</i><br>Jacob Perry, Jr., tenor      | Juan de Araujo (1646–1712)              |
| <i>Dime amor</i>                                       |   |
| <i>Canticum Beatae Mariae Virginis: Magnificat a 8</i> | Francisco López Capillas (1615–1673)    |
| <i>Cui Luna, Sol et omnia</i>                          | Capillas                                |
| <i>Missa Ego flos campi: Credo</i>                     |   |
| <i>Conceptio gloriosae</i>                             | de Salazar                              |
| <i>Hola, hala, que vienen gitanas</i>                  | de Araujo                               |
| <i>Missa Ego flos campi: Sanctus &amp; Agnus Dei</i>   |   |
| <i>O sacrum convivium</i>                              | Antonio de Salazar (c.1650–1715)        |
| <i>Ay andar, a tocar, a cantar, a baylar</i>           | de Araujo                               |

### MUSICIANS

#### Soprano

Crossley Danielle Hawn  
Sara MacKimmie

#### Alto

Kristen Dubenion-Smith  
Sylvia Leith

#### Tenor

Matthew Hill  
Jacob Perry, Jr.

#### Bass

Mark Duer  
Ian Pomerantz

#### Guitar/Theorbo

William Simms

#### Organ

Paula Maust

#### Violone

Jessica Powell Eig

#### Percussion

Michelle Humphreys

Ruben Valenzuela, Guest Director



# ABOUT THE PROGRAM

How curious it is that we sometimes are more comfortable far from home, a continent away or in a different hemisphere, than we are moseying around in our own backyard, blithely oblivious to the fact that there are rubies and emeralds right under our feet, if we would only glance down at the dirt upon which we're standing. Similarly, many of us are acquainted, at least casually, with the music of Purcell, Lully, Corelli, or Schütz—all residing in Europe—but would be hard pressed to recognize a single "American" composer from that era who was active in the Hispano-American world (that extended from the tip of Chile to the California Coast). Tonight, the Washington Bach Consort will pause so that we can reflect upon and relish our own musical heritage that grew from the seeds and topsoil of indigenous Native American, African-American, and Hispanic cultures here in the Western Hemisphere. It's time to explore our own house.

From the late 1500s through the 1770s, Spain administered government functions in the Americas through two enormous geographic regions: the Viceroyalty of New Spain (centered in Mexico) and the Viceroyalty of Granada (focused on Peru and neighboring Andean localities). These two were intense rivals—a bit like the Red Socks vs. the Yankees or the Giants vs. the Dodgers. The composers in tonight's program were the "star composers" from these viceroyalties: Mexico (featuring Gutiérrez de Padilla, López Capillas, and Salazar) vs. Peru (highlighting the infectious music of Juan de Araujo).

Tonight's music can be divided almost equally between two highly divergent styles. One is the erudite, learned, "serious style" to be performed in church, in Latin, either at Mass or monastic services such as Vespers. It is quite formal in its demeanor and careful to adhere to the "rules" of counterpoint and harmony. The name for tonight's concert is drawn from Antonio de Salazar's *Conceptio gloriosae*, written in this "serious style" around 1688 for an opulent celebration of the Immaculate Conception of Mary in Puebla, Mexico. Like much of the music from the cathedrals of Latin America, this sacred text was set for eight voices divided into two choirs, accompanied by organ. (The manuscript in Mexico City for *Conceptio gloriosae* includes in its title "for eight voices," but only six of them are found in the folder! I have therefore composed two melody lines to make this performable.) You will hear similar polychoral arrangements of voices in all of the Latin-texted works on tonight's concert, with the sole exception of López-Capillas's *Cui luna, sol et omnia*—a tender, elegiac gem that compares favorably with the music of Josquin or Byrd.

In dramatic contrast to the intensely reverential and contemplative "serious style," we also encounter an entirely different soundscape in the more rambunctious *villancicos*—works that are more down-to-earth, causing us to tap our feet to an impulsive beat, sway to undulating rhythms, and be tempted to leap up and dance (but we probably shouldn't!). We've put aside our tuxedos and changed into our blue jeans. The *villancico* was always a sacred work for voices (and usually instruments), that admitted the use of secular elements both stylistically and textually. Instead of using Latin—the official choice for worship inside the sanctuary—*villancicos* used vernacular languages—that is, the kind of speech and dialect that people actually used in their everyday lives. The *villancico* was the only sacred category that deliberately imitated the style of the street or the farm, and would offer a sampling of the ethnicities, regional origins, and occupations of regular, everyday folk, singing in their down-home way as opposed to the "serious style" of Mass. Whereas Masses and Latin motets were often accompanied by organ, the *villancico* allowed the whole folkloric band to show up with a battery of guitars, harps, bandurrias, transverse flutes, slit flutes (*quenas*), or panpipes (*zampoñas* or *sikus*) from the Andes. Perhaps most flavorful to our sonic palate is the rich assortment of hand-held percussion instruments, such as tambourines, *sonajas* (a tambourine with no drum membrane), rattles (drawn from the local indigenous peoples), scrapers (*güiros*), castanets (from southern Spain), conga drums (drawn from Afro-Caribbean culture), and in South America, the *bomba azuüero* or side drum from the coastal islands of Chile.

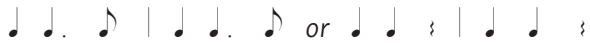
As mentioned, *villancicos* depict the lives of regular, everyday people—not prophets, saints, or martyrs. In Araujo's *Hola, hala* we will hear a band of rowdy Gypsies celebrating the birth "blessed, brown-haired baby girl" (i.e., Mary). In Araujo's *Ay andar*, we see the shepherds going to see the Christ child, and they make as much of a ruckus as they can as they rattle their tambourines. We have a Christmas *villancico* with *Dime, amor* (Tell me, my love) but unlike the rowdy Gypsies of *Hola, hala* or boisterous shepherds in *Ay andar*, here we have the singer asking a beloved companion to explain the mystery of the manger. The Christ child seems to burn or glow, nestled in the straw of the manger, even though the ice of December is frozen between the blades of straw. Our narrator asks, "Tell me, love, how can fire freeze into coldness, and how can coldness burn with such brilliance? Tell me, my love, for I don't understand how it can be so."



---

## ABOUT THE PROGRAM (cont'd)

All three of these *villancicos* by Araujo grow from native soil (not European). Melded together with the infectious hemiolas of African-American culture in the region, was a ubiquitous and defining rhythm of Native-American origin, consisting of two strong downbeats followed by a “lift” that became the basis for the *sarabanda* and *chacona*:



That rhythm permeated the New World, presumably first heard by the Spanish *conquistadores* in Xacona, sung by the Purépecha peoples of Tarasco in central México. The Spaniards tried their hand at creating similar pieces, calling them *chaconas* (after the Tarascan village). The *chacona* and *sarabanda* were then exported back to Europe, in exactly the same way that coffee, tomatoes, corn, and chocolate are from the Americas but now are staples in European cuisine. Even to this day, if one asks Native-American musicians about this rhythm, a good number will recognize it as their own, explaining that the two strong pulses together embody the heartbeat of Mother Earth. Tonight’s program exudes this “heartbeat” rhythm in its *villancicos* *Ay andar* and *Hola hala*; this latter piece proclaims, “Gypsies are chirping away! They’re shaking their tambourines! They’re clattering their castanets so hard that they splinter!—and they’re dancing the *chacona*!” Interestingly, when the *chacona* and *sarabanda* spread to Europe, their roots extended into the music of Bach, Corelli, and Lully; in a sense, we can hear the heartbeat of Mother Earth in their music, owing to Native American culture, and a shared musical chromosome of which they were completely unaware.

Juan Gutiérrez de Padilla proved himself to be one of the most imaginative and able composers of his time, composing at least four ambitious polychoral masses, a moving setting of the St. Matthew Passion, dozens of Latin motets, and around a hundred exhilarating Spanish *villancicos*. He ran an instrument-making shop in the 1640s that employed skilled African American craftsmen. His extended *villancico* cycles—he composed one for each Christmas celebration from 1648 through 1659—paint a broad portrait of the peoples and cultures that populated 17th-century Mexico. One of Gutiérrez de Padilla’s most acclaimed works is his *Misa Ego flos campi*, a parody mass based on a now-lost Christmas motet for two choirs. In each movement, Padilla explores a diverse assortment of sonorities and textures, all made possible by his polychoral resources. Padilla’s *Credo* is particularly passionate. The opening declaration of the Creed affirms, “Credo” (I believe), a phrase that he chooses to repeat before each key theological declaration.

These fervent reaffirmations of faith accurately reflect the profoundly religious experience of life in Colonial Mexico. The “credo” repetitions also encapsulate hidden religious symbolism, particularly with respect to the number three and its association with the Holy Trinity. If we count the number of choral exclamations of “credo” we arrive at the number twenty-seven, and that number is 33 (in other words, 3 x 3 x 3). It is the perfect symbol of the Trinity’s “three-ness.”

Like Mozart, Juan de Araujo was well traveled and incorporated his broad knowledge of differing musical styles into his compositional craft. Born in Spain in 1646, Araujo moved to Peru as a youngster where he was trained at the University of San Marcos. Araujo was a bit of a rabble-rouser, and his participation in student protests got him expelled from the country by the Count of Lemos. Evidence suggests that he fled to Panama, where he stayed until Captain Morgan invaded the poorly defended region; Araujo would have been with the other refugees who barely escaped by crowding into small boats and setting out to sea, watching the flames rise as Panama City burned to the ground. Once safely back to Peru in 1672, he spent most of his remaining years as Chapel Master at Lima Cathedral, with one brief stint in Cuzco between 1676 and 1680, before his final move to La Plata Cathedral in Bolivia, where he died in 1712.

Francisco López Capillas—born around 1608 in Mexico—is the first American-born composer to master his art on a par with his European competitors and rise to fame and fortune within his lifetime. He was appointed chapel master at the Mexico City Cathedral in 1654, the first American to hold this prestigious position. The Puebla Cathedral engaged the young musician as organist and bassoonist in 1641, thus placing together two of the greatest musicians of the century: Chapel Master Gutiérrez de Padilla and the aspiring López Capillas. Capillas moved from Puebla in 1654, when the Mexico City Cathedral hired him as both chapel master and principal organist. The two gorgeous works by López Capillas in this evening’s concert are intended for Mother Mary and her feast days: *Cui luna* proclaims that Mary’s “womb is bearing a child, by an outpouring of Heaven’s grace”; and the *Magnificat* (“My soul magnifies the Lord” from the Gospel of Luke), which celebrates Mary’s virtues in one of the most beloved texts in Christian liturgy.

Of all the Mexican composers of the latter half of the 17th century, few had a greater impact on style and his contemporaries than Antonio de Salazar. In his job application as a possible bassoon player to the Puebla





Cathedral in Mexico, Salazar identifies himself as a native of that city. His career skyrocketed; he was appointed the Chapel Master of Puebla Cathedral in 1679, and while there, he collaborated on five *juegos* or “sets” of *villancicos* with the incomparable poetess and writer Sor Juana Inés de la Cruz (who many consider to be the “Mexican Shakespeare”). Even though Sor Juana’s texts are preserved, the whereabouts of Salazar’s musical settings for them are unknown. Although Salazar was highly respected and successful in Puebla, when the position of chapel master in Mexico City opened up in 1688, he submitted his name as one of the applicants for the job. After a demanding set of examinations and contests, Salazar won the competition and the post in convincing fashion. He served there until his death in 1715, teaching various pupils, including Manuel de Sumaya.

Throughout his career, Salazar authored gorgeous, sonically lush Latin choral pieces, two of which we hear tonight: the *Responsory: Conceptio Gloriosae* (for the Conception of the Blessed Virgin Mary) and *O sacrum convivium* (a Marian antiphon intended to bookend the singing of the *Magnificat*).

Tonight, we will embark on a journey through the Americas, exploring all-star American composers from the late 1600s, relishing the luxuriant polyphony of a Mass and Latin motets and the rambunctious, folkloric energy of a half dozen *villancicos*. So, friends, lean back and prepare for a magical journey to an undiscovered world—a trip to our own back yard.

©2022 Craig H. Russell

### Craig H. Russell

Dr. Craig H. Russell is Professor Emeritus of Music History and Music Appreciation at California Polytechnic State University.

He has published over 100 articles on music of the Hispano-American world, and has collaborated with Chanticleer on four highly acclaimed compact discs. His compositions have been featured in Carnegie Hall, the Kennedy Center, the Sydney Opera House, and Disney Hall.



## Concerti Virtuosi

### *Bach's Brandenburg Concerti*

### Guest Directed by Bojan Čičić

Sunday, April 24 at 4 P.M.



Buy Tickets

St. Paul's Lutheran Church  
Washington, DC

# Text and Translations

## **Missa Ego flos campi: Gloria** Mass "I am the lily of the field"

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.  
Domine Fili unigenite, Iesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.  
Tu solus Altissimus, Iesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory to God in the highest,  
And on earth peace to men of good will.  
We praise you, we thank you,  
We adore you, we glorify you.  
We give you thanks for your great glory.

Lord God, Heavenly King, God the Father Almighty,  
Lord, the only begotten Son, Jesus Christ,  
Lord God, Lamb of God, Son of the Father.

You who takes away the sin of the world, have mercy on us.  
You who take away the sin of the world, receive our prayer.  
You who sits at the right hand of the Father, have mercy on us.

For you alone are holy; you alone are the Lord.  
You alone are the most high, Jesus Christ,  
With the Holy Spirit, Glory to God the Father. Amen.

## **Ut queant laxis**

Ut queant laxis resonare fibris  
Mira gestorum famuli tuorum,  
Solve pollute labiis reatum,  
Sancte Iohannes.

Nuntius celso veniens Olympo,  
Te patri magnum fore nasciturum,  
Nomen, et vitae seriem gerendae,  
Ordine promit.

Ille promissi dubius superni  
Perdidit promptae modulus loquela;  
Sed reformasti genitus peremptae  
Organa vocis.

Ventris obstruso recubans cubili,  
Senserat Regem thalamo manentem:  
Hinc parens, nati, meritis, uterque,  
Abdita pandit.

Sit decus Patri, genitaeque Proli  
Et tibi, compare utriusque virtus,  
Spiritus semper, Deus unus, omni  
Temporis aevo. Amen.

O for your spirit, Saint John [the Baptist], to chasten  
Lips sin-polluted, fettered tongues to loosen;  
So by your children might your deeds of wonder  
Meetly be chanted.

Lo, a swift herald, from the skies descending,  
Bears to your father promise of your greatness;  
How he shall name you, what your future story,  
Duly revealing.

Scarcely believing message so transcendent,  
Him for a season power of speech forsakes,  
Till, at your wondrous birth, again returns,  
Voice to the voiceless.

You, in your mother's womb all darkly cradled,  
Knew your great Monarch, biding in His chamber,  
Whence the two parents, through their offspring's merits,  
Mysteries uttered.

Praise to the Father, to the Son begotten,  
And to the Spirit, equal power possessing,  
One God whose glory, through the lapse of ages,  
Ever resounding. Amen.

## **Dime amor**

Dime amor que prodigio es aqueste,  
Que el fuego y la escarcha se abrasan los dos.  
Y de asombro la nieve se hiela,  
Y helada entre pajas se enciende en ardor.

Dime amor que el incendio se hiela de frio,  
Y el frio se abrasa con su resplandor.  
Dime amor pues lo sabes que yo no lo entiendo no.

En los rigores helados de invierno el niño se vio,  
Calentar la nieve fría y encender su propio ardor.  
Con generosa osadía entre pajas se arroja,  
Donde escondido descubre la causa que le escondió.

Derretido entre la escarcha al fuego de su esplendor,  
Derrama perlas a risas del alba que en el lloró.

La nieve y el fuego canten sus gloriosa emulación,  
Que arder en la nieve el fuego de amor los efectos.

Tell me, [my] love, what a marvel this is [ours] to gain,  
That the fire and the frost burn each other.  
And in astonishment, the snow freezes,  
And frozen between the straw, it gleams with ardor.

Tell me, [my] love, that the fire freezes in the cold,  
And the cold burns with its radiance.  
Tell me, [my] love—you know that I do not understand it, no.

In the frozen rigors of winter, there is the child,  
Warming the cold snow and igniting his own ardor.  
With great courage, he casts himself into the straw,  
Where hidden, he reveals the reason for hiding.

Melted amid the frost, in the fire of his splendor,  
Laughing, he scatters the pearls that the dawn had wept  
upon him.

The snow and the fire together sing his glory,  
That to burn in snow, the fire of love has its purpose.

## **Magnificat a 8**

Luke 1:46–55

Magnificat anima mea Dominum,  
Et exultavit spiritus meus in Deo salutari meo,  
Quia respexit humilitatem ancillae suae.

Ecce enim ex hoc beatam me dicent omnes generationes,  
Quia fecit mihi magna, qui potens est, et sanctum nomen  
eius.

Et misericordia eius in progenies et progenies timentibus  
eum.

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

Deposuit potentes de sede et exaltavit humiles;

Esurientes implevit bonis et divites dimisit inanes.

Suscepit Israel, puerum suum, recordatus misericordiae  
suae,

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

Gloria Patri, et Filio, et Spiritui Sancto,  
Sicut erat in principio, et nunc, et semper, et in saecula  
saeculorum. Amen.

My soul magnifies the Lord,  
And my spirit rejoices in God my Savior,  
For he has looked with favor on the lowliness of his  
servant.

From now on all generations will surely call me blessed,  
For the Almighty has done great things for me, and holy is  
his name.

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

He has shown strength with his arm, he has scattered the  
proud in the thoughts of their hearts;

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

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

He has helped his servant Israel, in remembrance of his  
mercy,

According to the promise he made to our ancestors, to  
Abraham, and to his descendants forever.

Glory to the Father, and to the Son, and to the Holy Spirit,  
As it was in the beginning, is now, and will be forever. Amen.

## ***Cui Luna, Sol et omnia***

*Cui Luna, Sol et omnia* deserviunt per tempora,  
Perfusa coeli gratia gestant puellae viscera.

He that the Moon, the Sun, and all things serve at all times,  
by the outpouring of heavenly grace was born of a virgin.

## ***Missa Ego flos campi: Credo***

Credo in unum Deum.  
Patrem omnipotentem, factorem caeli et terrae, visibilium  
omnium et invisibilium.  
Et in unum Dominum Jesum Christum, Filium Dei  
unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine, Deum verum de Deo vero.  
Genitum, non factum, consubstantialem Patri: per quem  
omnia facta sunt.  
Qui propter nos homines et propter nostram salutem  
descendit de caelis.

I believe in one God,  
The Father almighty, Maker of heaven and earth, and  
of all things visible and invisible.  
And in one Lord, Jesus Christ, Only begotten Son of  
God,  
Begotten of his Father before all worlds.  
God of God, light of light, very God of very God.  
Begotten, not made, being of one substance with the  
Father: by whom all things were made.  
Who for us men and for our salvation came down  
from heaven.

Et incarnatus est de Spiritu Sancto ex Maria Virgine: et  
homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato: passus et  
sepultus est.

And was incarnate by the Holy Spirit of the Virgin Mary:  
and was made man.  
And was crucified also for us under Pontius Pilate: suffered  
and was buried.

Et resurrexit tertia die, secundum scripturas.

And the third day He rose again according to the  
scriptures.

Et ascendit in caelum: sedet ad dexteram Patris.

And ascended into heaven, seated at the right hand of the  
Father

Et iterum venturus est cum gloria iudicare vivos et  
mortuos:

And He shall come again with glory to judge the living and  
the dead:

Cujus regni non erit finis.

His kingdom shall have no end.

Et in Spiritum sanctum Dominum, et vivificantem:  
Qui ex Patre, Filioque procedit.  
Qui cum Patre, et Filio simul adoratur, et conglorificatur:

And [I believe] in the Holy Spirit, Lord and giver of life:  
Who proceeds from the Father and Son.  
Who with the Father and Son together is worshipped and  
glorified:

Qui locutus est per Prophetas.

Who spoke by the Prophets.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.  
Confiteor unum baptisma in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
Et vitam venturi saeculi. Amen.

And in one, holy, catholic, and apostolic church.  
I acknowledge one baptism for the remission of sins.  
And I look for the resurrection of the dead  
And the life of the world to come. Amen.

## ***Conceptio gloriosae***

Conceptio gloriosae Virginis Mariae,  
Ex semine Abrahae, orta de tribu Juda,

The conception of the glorious Virgin Mary,  
From the seed of Abraham, proceeding from tribe of Judah,

Clara ex stirpe David,  
Cuius vita inclita cunctas illustrat Ecclesias.

Distinctly from the lineage of David,  
Whose renowned life gives glory to the whole Church.



Hodie concepta est Beata Virgo Maria, ex progenie David.

Cuius vita inclita cunctas illustrat Ecclesias.

Today the Blessed Virgin Mary was conceived from  
the progeny of David.

Whose renowned life gives glory to the whole Church.

### ***Hola, hala, que vienen gitanas***

Hola, hala, que vienen gitanas,  
Que vienen de gorja,  
Que suenan sonajas,  
Que bailan chacona.

Hello, hey, Gypsies are coming,  
Coming from Georgia,  
Sounding rattles,  
Dancing the chaconne.

Vayan, vengan a la niña con gracia,  
Niña con fiesta,

Come on, go to the girl with grace,  
[To the] girl in celebration.

Hola, hala, repicando las sonajas,  
Castañetas se hagan rajas,  
Porque la niña bendita,  
Que ha nacido trigüeñita,  
Nos regocija las almas.

Hello, hey, ringing the rattles,  
Castanets crackle,  
Because the blessed baby girl,  
Who was born brown-haired,  
Delights our souls.

Vayan, vengan, repicando las sonajas,  
Castañetas se hagan rajas.

Come on, go, ringing the rattles,  
Castanets crackle.

Hola, hala, que con el bamboleo de las mudanzas,  
Y con el airecillo de las gitanas  
Hace sus pucheritos,  
Gorgeando mil gracias.

Hello, hey, that with the wobbling motion,  
And with the little gypsy air,  
[She] sneers,  
Flush with a thousand jokes.

Su divina mano besad gitanillas  
Aunque está en mantillas es don soberano.

Her divine hand kissed the little gypsy girls;  
Although she is but in her swaddling shawl, she is a  
sovereign gift.

El cristal ufano copia su blancura  
Y con su hermosura se lleva la palma.

Crystal vainly imitates her whiteness,  
And by her beauty, palms raise [in adoration].

Hola, hala, que con el bamboleo de las mudanzas,  
Y con el airecillo de las gitanas  
Hace sus pucheritos,  
Gorgeando mil gracias.

Hello, hey, that with the wobbling motion,  
And with the little gypsy air,  
[She] sneers,  
Flush with a thousand laughs.

### ***Missa Ego flos campi: Sanctus***

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

Holy, holy, holy, Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

Blest is he that comes in the name of the Lord.  
Hosana in the highest.

### **Missa Ego flos campi: Agnus Dei**

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world,  
have mercy on us.

Lamb of God, who takes away the sins of the world,  
have mercy on us.

Lamb of God, who takes away the sins of the world,  
grant us peace.

### **O sacrum convivium**

O sacrum convivium! in quo Christus sumitur;  
Recolitur memoria passionis eius;  
Mens impletur gratia;  
Et futurae gloriae nobis pignus datur.

O sacred banquet, in which Christ is taken;  
We remember his passion;  
The mind is filled with grace;  
And future glory is pledged to us.

### **Ay andar, a tocar, a cantar, a baylar**

Ay andar, andar, andar,  
A tocar, a cantar, a baylar,  
A cantar todo gargüero  
Que sino quiere cantar  
Por la ley de los folijones  
La garganta perdera

Oh go, go, go!  
Play, sing, dance,  
Sing with full voice,  
That he who does not want to sing  
By the law of the folijon dance,  
He will lose his voice

Ay andar, andar, andar,  
A tocar todo pandero,  
Nadie se podra escusar,  
Que donde ay mucho con curso,  
Muchos panderos abra.

Oh go, go, go!  
Playing every tambourine,  
No one shall be excused,  
That where there are crowds,  
Many tambourines shall appear.

Ay andar, andar, andar,  
A baylar todo Juanete  
Que no podra disculpar,  
Condenase a sabañones  
Por huir la agilidad.

Oh go, go, go!  
Dance all people,  
Let no one be excused,  
Let all be condemned to footsores,  
Those who quickly flee [from dancing].

Ay andar, andar, andar  
Que toca y retoca y repica Pascual  
Que oy a nacido una rara veldad,  
Que todos y todas y muchos y mas  
Astillas se hagan a puro baylar.

Oh go, go, go!  
Play, replay, and ring out, Pascual,  
For today a rare beauty was born,  
Let all men and women and many and more,  
Dance themselves to splinters.

Repite Pascual— qual, qual,  
Repite Pascual— qual, qual,  
Qual serâ en creciendo aquesta Deydad,  
Si resien nasida no tiene otra yqual,  
Que toca y retoca y repica Pascual  
Pues oi a nacido quien vida nos da.

Pascual repeats: "What, what?"  
Pascual repeats: "What, what?"  
What shall be of this deity when grown,  
If newly born, He has no equal?  
Let Pascual play, and replay, and ring out,  
For today He is born who gives us life.

Repica bien las sonajas  
Por q'oy hasiendome rajas  
E de bailar con bentajas  
Al ayroso vendabal,  
    Que toca y retoca y repica Pascual  
    Pues oi a nacido quien vida nos da.

Folijon en español  
Quiere la Madre del sol  
No tiene en su fasistol  
Ôtro mejor Portugal,  
    Que toca...

Un monasillo atrebido  
En cara manda el chillido,  
Dis un grito tan desmedido,  
Que le quito aun sordo el mal,  
    Que toca...

Otro dando zapatetas  
No le balieron las tretas  
Q'en lugar de sapatetas  
Dio el colo brillo al umbral.  
    Que toca...

El sacristan furibundo  
Dixo a la Niña retumdo,  
Que nace asombrar el mundo  
Serâ Muger singular  
    Que toca...

Quien bayla los folijones  
Sin meterse en opiniones  
Les quita a los sabañones,  
La jurisdiccion fatal,  
    Que toca...

Toda sudando manteca,  
Llego Gila vana y güeca,  
Y aun que enferma dexo queca,  
Baylo una hora cabal  
    Que toca...

Pues por vida de quien somos,  
Que los nobles Mayordomos,  
Determinen sin âsomos,  
El vitor se a de cantar.  
    Que toca...

Ring out the rattles well  
For today I am splitting myself apart  
And dancing with toeholds  
On the whipping wind,  
    Let Pascual play, and replay, and ring out,  
    For today He is born who gives us life.

A folijon in Spanish,  
As the Mother of the Sun loves,  
She has nothing better on her music stand,  
[Nothing] better [even] in Portugal.  
    Let Pascual play...

An adveturous choir boy,  
Whose face blares a shriek,  
Shouted a scream so shrill,  
That cured even a deaf man.  
    Let Pascual play...

Another prancing about,  
His tricks were not worth the trouble,  
Because instead of fancy footwork,  
He hit his head on the doorjamb,  
    Let Pascual play...

The furious sacristan  
Said to the girl resoundingly,  
That when she grow ups, she shall amaze the world,  
She shall be a unique woman.  
    Let Pascual play...

Whoever dances the folijones,  
Without argument,  
Will cure his footsores,  
Case closed.  
    Let Pascual play...

Everyone sweating like butter,  
Along came Gila, vain and dimwitted,  
And even though sick with a headache,  
Danced for a whole hour.  
    Let Pascual play...

Well for the life of who we are,  
May the nobles of the great houses,  
Determine without [giving away] hints,  
The cheer that shall be sung.  
    Let Pascual play...

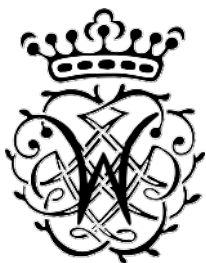
# MEET THE ARTIST



**Ruben Valenzuela** is the Founder and Artistic Director of Bach Collegium San Diego (BCSD). As a conductor and keyboardist, he has led BCSD in notable performances of music of the Renaissance, early and high Baroque, early Classical period, as well as music of the twentieth century. Valenzuela's performances have been described as "dramatic," "vibrant," and "able to unlock the true power of Baroque music" (San Diego Story). Under Valenzuela's leadership, BCSD has achieved international acclaim through virtuosic performances of iconic repertoire, as well as lesser-known works.

In addition to his work with BCSD, Valenzuela is regularly called upon as a guest director. Notable guest engagements include Bach Vespers at Holy Trinity, New York City; Marsh Chapel Choir and Collegium at Boston University; Bach at Emmanuel Church, Boston; and most recently Juilliard415 at Lincoln Center, New York City.

Valenzuela holds a PhD in Musicology from Claremont Graduate University and is the Director of Music & Organist of All Souls' Episcopal Church, San Diego.



Rufus Müller, Evangelist

## St. Matthew Passion

**Saturday, May 21 at 7 P.M.**

St. Mark's Capitol Hill  
Washington, DC

**Sunday, May 22 at 4 P.M.**

St. Paul's Lutheran Church  
Washington, DC



*Buy Tickets*



# The Washington Bach Consort wishes to thank its generous donors:

December 1, 2020–March 17, 2022

The Washington Bach Consort honors the members of the

## 1685 SOCIETY

|   |                                |                                     |
|---|--------------------------------|-------------------------------------|
| David P. & Margaret Condit              | Julia O'Brien                  | Lynn Trundle                        |
| Shannon & Jim Davis                     | Michael Ochs                   | Pierre & Claire Wagner              |
| Susan Dillon                            | Bradley & Martha Olson         | Isabel T. Wallop                    |
| Marilyn Wong Gleysteen                  | Laura E. Phillipst             | Margaret W. Webb                    |
| Neil Graham                             | Charles Reifel & Janie Kinney  | Dr. Elizabeth Weisburger†           |
| Jill E. Kent & Mark E. Solomons         | James E. Rich, Jr.             | Sally Wells                         |
| Dr.† & Mrs. J. Reilly Lewis             | Cecil "Cy" & Pearl Richardson† | John C. Wiecking                    |
| Mary Elizabeth Lewis                    | William T. & Sally Semple      | Stephen C. Wright & Thomas Woodruff |
| Tamera Luzzatto                         | Margaret Shannon               | Colonel Ronald Villafranco †        |
| Dr. Brian R. McNeill & Kathryn McKenzie | Bernice & Reynold Stelloht     | † <i>In memoriam</i>                |

Members of the 1685 Society have made a planned gift—a gift through a will, revocable trust, retirement plan, or life insurance policy.

After your lifetime, your gift will continue to support a cause that has been important to you and will extend the legacy of your interest and values. Contact us to learn more.

### Angels: \$25,000+

Robert Beizer & Janet Risseeuw  
DC Commission on the Arts and Humanities  
Glen S. & Sakie T. Fukushima  
Mary Ann Gardner  
Heinz und Liselotte Nehring Stiftung/  
Foundation  
LEDC Entertainment Bridge Fund  
National Endowment for the Humanities  
National Capital Arts and Cultural Affairs Program  
The Millstream Fund  
The Honorable & Mrs. John D. Rockefeller IV

### Trustees: \$15,000+

Anonmyous  
Paul M. Angell Family Foundation  
Shannon & Jim Davis  
Tamera Luzzatto\*  
Hope P. McGowan  
Mid Atlantic Arts Foundation  
The Morris and Gwendolyn Cafritz Foundation  
National Endowment for the Arts  
Charles Reifel & Janie Kinney  
Sally L. Wells\*

### Conductors: \$10,000+

Richard & Beth Ayres  
Jill Kent & Mark Solomons  
Suzanne R. & Robert L. McDowell, Jr.  
Dorothy B. Wexler  
Stephen C. Wright & Thomas Woodruff

### Directors: \$5,000+

Barbara Bankoff & Robert Crandall  
Margarita (Ari) Brose\*  
Reverend Elizabeth L. Carl & Ms. Victoria Hill  
Capitol Hill Community Foundation  
Dimick Foundation  
Anna Karavangelos  
Norris & Miriam Keeler  
Nancy Peery Marriott Foundation  
James McKim & Susan Symington\*  
Ingrid Rose  
Ilse M. Stauffer  
Catherine Ann Stevens  
Mr. Hans N. Tuch  
John Christopher Wiecking

### Artists: \$2,500+

Admiral & Mrs. Charles Abbot\*  
C. John & Janet C. Buresh  
Toni Codinas  
Neil E. Graham\*  
Thomas & Erna Kerst

Dr.† & Mrs. J. Reilly Lewis\*  
Alexandra & Thomas MacCracken\*  
Rosemary Monagan  
William B. Munier, MD  
Bradley J. Olson, K.N.O. & Martha A. Olson\*  
Lilian M. Penna\*  
Mark & Jean† Raabe  
Peter D. & Connie Robinson  
Arina van Breda  
Gretchen Van Pool  
Katherine Williams

### Patrons: \$1,000+

Anonymous (2)  
Irene L. Berns  
Kate Blackwell  
Kathleen A. Brion  
Dr. O. Robert Brown, Jr.  
Mr. & Mrs. David A. Churchill  
Mary Martha Churchman\*  
Alan F. Coffey & Janet S. Potts  
Ellen & Michael Cronin  
Maygene & Steve Daniels  
Hampton DeJarnette  
Susan Dillon\*  
Linda Fienberg & Jeffrey Bauman  
Ms. Joan Filson\*  
David & Katherine Flaxman  
Greg & Susan Foster  
Stephenie Foster



Major Joseph J. Francis  
 Signe Gates  
 Marilyn Wong Gleysteen  
*in honor of Dr. Michael Marissen*  
 Martha Harris  
 Edward & Evamaria Hawkins  
 Michael Horowitz & Devra Marcus  
 Steve Jackson & Cynthia Wayne\*  
 Charles L. Kinney  
 David A. Klaus  
*in honor of Dana Marsh*  
 Cathy & Mark Knepper  
 Christopher Koontz  
 Alan Kriegel  
 David & Becky Legge  
 Reverend & Mrs. Wayne J. Lehrer  
 Emmy Lewis  
 Ms. Priscilla Little  
 Walter & Lisa Maher  
 Hanna H. Marks  
 Dana Marsh\*  
 Dr. Brian R. McNeill & Kathryn  
 McKenzie  
 Barbara Meeker  
 E. Wayne Merry  
 Nancy & Herb Milstein  
 Laurel Montgomery  
 Paul Murray  
 Julia O'Brien  
 Michael J. Ochs\*  
 Elizabeth A. Peterson  
 David G. Post & Nancy Birdsall  
*in memory of J. Reilly Lewis*  
 Bill & Annette Reilly  
 James E. Rich, Jr.\*  
 Fred Schirmmacher  
 Irene M. Solet & Adam C. Powell III  
 Mrs. Heike Terrell  
 Lynn Trundle  
 Carmela Veneroso & John  
 Odling-Smee  
 Barbara Piquet Villafranco  
*in memory of Ronald Villafranco*  
 Pierre & Claire Wagner  
 Drs. Richard & Elizabeth M.  
 Waugaman  
 Dr. Elizabeth Weisburger  
 Anita L. Woehler  
 Mr. & Mrs. Roy Woodall  
 Jack & Susan Yanovski

## Benefactors: \$500+

Mr. Leigh Alexander  
 David & Nancy Barbour  
 Catherine H. Beauchamp  
 Thomas Bleha  
 Miss Maureen R. Bozell  
 Caroline Brethauer  
 James & Judith Bromley

Kay Chernush  
 Nancie S. Coan  
 Clark Conkling\*  
 Marcia P. Crandall  
 Lynne & Paul d'Eustachio  
 Sharrill Dittmann  
 Mark Duer  
*in memory of Scott Auby*  
 Phyllis & Murray Eisenberg  
 Ms. Laura Feller  
 Mr. Philip R. Frowery  
 Richard E. Hardy  
 Pat Henkel  
 Stephen Higley  
 Frederick S. Hird  
 Theodore Hirt  
 Jeffrey Johnson  
 Robert H. Kessler & Swanee Busic  
 Mr. & Mrs. Terry Lenzer  
 Kenneth Lowenberg  
 Thomas Manteuffel  
 Susan McCloskey  
 Dr. Helen H. McConnell  
 Dan & Pat Moore  
 Mr. Jeffrey Mora & Ms. Wendy  
 Fuller-Mora  
 Mark & Martha Orling  
 William F. Pedersen & Ellen L. Frost  
 B. Dwight & Suzanne Perry  
 Elizabeth A. Peterson  
 Thomas Pierce & Lu Ann Dillon  
 Judy Pomeranz  
 James Quinn  
 Mary D. Reed  
 Linda & Richard Roেকেlein  
 Ms. Suzanne Rooney  
 Dr. Michael Sabatino  
 Kathryn Seddon  
 John & Linda Sibert  
 Simmons/ Duffin Charitable Fund  
*in honor of Dr. Dana Marsh*  
 Thomas M. Sneeringer  
 Harvey Sohnen & Kathleen Meagher  
*in honor of Marc Eisenberg*  
 Keiko Stusnick  
 Mr. Kevin Tidemann  
 Mr. Frederik van Bolhuis  
 James Wangelin  
 Herbert & Judith Weintraub  
 Kathleen Wells  
 John & Joan Westley  
 Dr. Katherine Williams  
 Elsa B. Williams  
 J. Victoria Williamson  
 Gretchen Young  
 Margot Young\*  
*in honor of John D. Van Wagoner &  
 Beth A.V. Lewis*  
 Leonard & Karen Zuza

## Friends: \$100+

Anonymous (3)  
 Ross & Judy Ain  
 Anne Alexander  
 Michael W. Ambrose  
 Eric P. Anderson & W. David Young II  
 Sue Anderson  
*in memory of Larry D. Anderson*  
 Kathleen Bacskay  
 Ms. Pamela Baldwin  
 Laurie Barthold  
 David Basset  
 Trey Bayne  
 Jean P. Bedenbaugh  
 Carol Beebe  
 Thomas Bell & Ronald Thrun  
 Amy Berger  
 Janet Bickel  
 Michael O. Billington  
 David Bindley-Taylor  
 Marcia Blisard  
 N. Prentice Bowsher & Sally  
 Steenland  
 Andrew Brethauer  
 Nancy Brose  
 Esther Brown  
 Howard M. Brown  
 Philip C. Brown  
 Dorothea Brueckner  
 Bill & Michele Bukowski  
 Geoffrey L. Burkhart  
 Dr. Gail Burnaford  
 Michael F. Butler  
 Mr. Richard Byess  
 Heidi Byrnes  
 Michael Calingaert  
 Michael Canning  
 Barbara Carboni  
 Vickie Carlson  
 Mr. Bruce Carrie  
 Ms. Merrill Carrington  
 Oriana Casadei  
 Dr. Eve Chauchard  
 Carol Clausen  
 Sarah Coakley  
 Douglas Cochrane  
 Karen C. Coe  
 Charles Collins  
 John Curley  
 Albert & Nancy Currier  
 Michael Cushner  
 Lynne & Paul d'Eustachio  
 Katherine Davenny  
 Paul Decker  
 Josephine F. de Give  
 Stanley & Ann Degler  
 John H. Doles III  
 Alison Drucker & Tom Holzman  
 James C. Easterly

Nicholas & Mary Eberstadt  
 David & Elizabeth Edminster  
 Dr. & Mrs. Barry Eisenstein  
 Frank Eliot  
 Daniel Elmer & Christopher J. Hoh  
 Ms. Marietta Ethier  
 Barbara Fairchild & George Newman  
 Joan & Richard Fidler  
 Mr. & Mrs. Karl Flicker  
 Bitsey Folger\*  
 Jeanne Folstrom  
 Mary D. Foster  
 Richard Fouts  
 Elisabeth French  
 Howard E. Frost  
 Nadine Gabai-Botero\*  
 Emily Gammon  
 Edward Gardner  
 Nancy Garrison  
 Barry Ginsberg  
 Amula Gobah  
 Margaret Gonglewski & John Heins  
 Tom & Margaret Greene  
 Dr. Elizabeth Griffith  
 Susan Grosser  
 Frank Guzzetta  
 Eric Hager  
 Hanna M. Hall  
 Sally Hargus  
 Robert Harlow & Caroline Wolf  
 Harlow  
 Dr. Judith M. Harper  
 Sheridan Harvey  
 Caroline Hayes  
 Scott Hempling  
 Hal Herzog  
 Patricia Hevner  
 The Honorable Eric L. Hirschhorn  
 Rebecca Hoecker  
 Gretchen Horlacher  
 John Howe  
 Joseph & Embry Howell  
 Joyce E. Howland Charitable Fund  
 Mark Huebsch  
 Michelle Humphreys  
 Thomas Hunt  
 Patricia Ingle Meyer  
 Paul Isenman  
 Mr. Robert Jamroz & Mr. Jordan  
 Morgenstern  
 Mr. & Mrs. Nameer Jawdat  
 Parker Jayne  
 Rev. Madeline Jarvis  
 Gabe Johnson  
 Nancy E. Johnson  
 Ms. Grace E. Jones  
 Doris Kafka  
 Robert Kargo  
 Roxane Kaufman & Neal Fitzpatrick

Mary Keller  
 Francesca Kelly  
 David Keto & Beth Tomasello  
 Pamela King  
 Richard Kuisel  
 Dominique Lallement\*  
 Richard & Jeanne Lambert  
 Christian Lane  
 David W. Lankford  
 Camille Larson & George Ruttinger  
 Mr. Bill Leahy  
*in honor of Tamera Luzzatto*  
 Steve & Rosalie Learned\*  
 Sonya Levine  
 Jennifer Lewis  
 Ms. Allison Lewis  
 Felice Susan Li  
 Ms. Frances Li  
 Ms. Nina Liakos  
 Dr. Elizabeth Lloyd  
 Jan & Elizabeth Vickery Lodal  
 Ellen Loughran Lynch  
 Margaret Colgate Love  
 Chip & Laurie Lubsen  
 Dr. Frances M. Lussier  
 Sean Lynch  
 Mr. Mark W. Mahnke  
 Lynne Marsh  
 Mary Lynne Martin  
 Susan Martin  
 Lee & Lindsay Mataya  
*in honor of Chuck Reifel*  
 Mark Mattucci & Judith Furash  
 Dr. Elizabeth H. Maury  
 Donald H. May  
 Mary McCutcheon  
 Robert McDonald  
 Elaine McHugh  
 Margaret McKay  
 The Honorable Elizabeth McKune  
 Jane Meditz  
 Eric Midelfort & Anne McKeithen  
 Honorable Johnathan S. Miller  
 Dr. Ranit Mishori & Mr. John  
 Donvan  
 Mr. & Mrs. Kenneth J. Mitchell  
 Lee Monsein  
 Karel Morales  
 Mr. & Mrs. Charles C. Moran  
 Mr. John Moran  
 Tom Morante & Marianne Splitter  
 Mrs. Michele R. Morris  
 Sheila A. Murphy  
 Cathy Muse  
*in honor of Howard Brown*  
 Father Gabriel Myers  
 Carolyn Nagler  
 Reverend Dr. Bernard & Mrs. Nass  
 William & Vivian Neff

Madeline Nelson  
 Dr. Frank Nothaft  
 Gerald Oberst  
 Mark W. Olson  
 Barbara Negri Opper  
 Prof. Julianne Owens  
 Mark & Dawn O'Brien\*  
 Mr. Mark O'Donoghue  
 Mr. & Mrs. John J. Parisi  
 Ms. Susannah Patton  
 Laurence Pearl  
 Sophia Perry  
 Marianne Pfeiffer\*  
 Ellen Phillips  
 Mrs. Patricia Pickard  
 Dean Pineles  
 David Pozorski & Anna Romanski  
 Mr. John A Purnell\*  
 Paul Rabin  
 Elizabeth W. Ratigan  
 Kent Ravenscroft  
 Mary Reichhardt  
 John Noel Reifel  
 Danna M. Reynolds  
 Fred & Linda Richards  
 Eleanor Roberts  
 The Rev. Dr. William B. Roberts  
 & David Hoover\*  
 Thomas J. Roberts  
 Donald A. Roellke  
 Ms. Dottie Roemer  
 Carole Evelyn Rogentine  
 Jo Ellen & Mark Roseman  
 Helen Rothman  
 Mr. & Mrs. Charles C Russell  
 Dr. Linda Salamon  
 Doug Saunders  
 Mary Lou Savage  
 Robert L. Savage  
 Ms. Leslie Sawin  
 Patricia R. Schettino  
 Ann Imhah Schneider  
 Renee Schoof  
 Ellen F. Schou  
 Norman Schou  
 Philip Schuler  
 Peter Schulz  
*in honor of Gayle and Ken Schulz*  
 Cate & Alan Schwartz  
 David Seidman & Ruth Greenstein  
 Mark & Theresa Shaltanis  
 Donald C. Shapero  
 Marlene S. Shaul  
 Carolyn Sherman  
 James E Shirey  
 Frederick O. Shoup  
 William Sittig  
 Ms. Marilyn W. Slatnick  
 Margaret F. Smith

Susan Smith  
Donald Snyder  
Gwendolyn Sommer  
Dr. Marsha Spieth  
William Spitzig  
Milford Sprecher  
Thomas & Diane Stanley  
Lina Steele  
Dr. Nicole Stout  
Dr. Jason Strudler  
Douglas & Carol Stuart  
Rosmarie L. Stucki  
Bridgette Stumpf  
Sue Swisher

Mr. John Teasdale  
Mr. & Mrs. Viguen Terminassian  
Lawrence Thompson  
Judith Tickner  
Dr. Richard P. Tollo & Stacie J.  
Kreitman-Tollo  
Elizabeth Tutmarc  
Jane T. Udelson  
Hans Vent †  
George Vercessi & Barbara Preston  
Jon Wakelyn & Joyce B Walker  
Robert G. & Constanze C. Wales  
Isabel T. Wallop  
Dr. Norma Wegner

John & Joan Westley  
Dr. Margaret Whitehead  
Theolyn G. Wilson  
Gerda Wolf  
Edith C. Wolff  
Bruce Wolpe  
Jacqueline Woody  
Linda & George Woolley  
Stephen W. & Patricia A. Worrel  
Mary Wyrsh  
Georgia Yuan  
Debra Zanewich  
Mr. & Mrs. Michael M. Zazanis

\*Contributed to the J. Reilly Lewis Legacy Fund  
† In memoriam

---

## Washington Bach Consort

*Dana Marsh, Artistic Director*

### Our Mission

Founded in 1977 by Dr. J. Reilly Lewis, now led by Artistic Director, Dr. Dana 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.

### Board of Directors

Richard Ayres, *President*

Margarita Brose, *Vice President*

Donald Baker, *Secretary*

Charles Reifel, *Interim Treasurer*

Robert Beizer

Toni Codinas

Shannon Davis

Tamera Luzzatto

Robert L. McDowell

John D. Rockefeller IV

Catherine Ann Stevens

Stephen C. Wright

### Staff

Marc Eisenberg, *Executive Director*

Tim Laughlin, *Artistic Administrator*

Janey Moskowitz, *Director of External Affairs*

Jessica Perez, *Patron Services Associate*

Taylor Tobak, *Development Manager*

A special thank you to our 2021–2022 season volunteers, including our volunteer coordinator, Oriana Casadei.



Washington Bach Consort  
1310 G Street NW, Suite 740  
Washington, DC 20005  
contact@bachconsort.org  
202.429.2121 | bachconsort.org

---