



Sunday, November 12, 2023
National Presbyterian Church
4101 Nebraska Avenue NW
Washington, DC

WASHINGTON BACH CONSORT
Dana Marsh, Artistic Director

PROGRAM

Bach Motets, BWV 225-230, BWV 1165 (Anh. 159)
Johann Sebastian Bach (1685–1750)

“Fürchte dich nicht, ich bin bei dir” BWV 228 Johann Sebastian Bach (1685–1750)

“Komm, Jesu, komm, mein Leib ist müde” BWV 229

“Der Geist hilft unser Schwachheit auf” BWV 226

“Ich lasse dich nicht, du segnest mich denn” BWV 1165 (Anh. 159)

“Lobet den Herrn, alle Heiden” BWV 230

Intermission

“Jesu, meine Freude” BWV 227

“Singet dem Herrn ein neues Lied” BWV 225

Shannon & Jim Davis, *underwriters*

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



MUSICIANS

Dana Marsh, *conductor*

Soprano I

Amy Broadbent
Katelyn Grace Jackson
Sara MacKimmie
Elijah McCormack

Soprano II

Alicia DePaolo
Margot Rood
Laura Choi Stuart

Alto I

Rhianna Cockrell
Kristen Dubenion-Smith
Crossley Danielle Hawn

Alto II

Hannah Baslee
Roger O. Isaacs
Clifton Massey

Violoncello

John Moran

Violone

Jessica Powell Eig

Tenor I

Gene Stenger
Gregório Taniguchi
Jeffrey Thompson

Tenor II

David Evans
Matthew Hill
Oliver Mercer

Bass I

Mark Duer
Ian Pomerantz
Ross Tamaccio

Bass II

Karl Hempel
David Rugger
Paul Max Tipton

Organ

Adam Pearl

Rehearsal Pianist

Wei-Han Wu

TEXT & TRANSLATION

Translation by Michael Marissen & Daniel R. Melamed

“Fürchte dich nicht, ich bin bei dir” BWV 228

Fürchte dich nicht, ich bin bei dir; weiche nicht, denn ich bin dein Gott! Ich stärke dich, ich helfe dir auch, ich erhalte dich durch die rechte Hand meiner Gerechtigkeit. Fürchte dich nicht, denn ich habe dich erlöst, ich habe dich bei deinem Namen gerufen, du bist mein!

**Herr, mein Hirt, Brunn aller Freuden,
Du bist mein, ich bin dein,
Niemand kann uns scheiden.
Ich bin dein, weil du dein Leben
Und dein Blut mir zugut
In den Tod gegeben.**

**Du bist mein, weil ich dich fasse,
Und dich nicht, o mein Licht,
Aus dem Herzen lasse.
Lass mich, lass mich hingelangen,
Da du mich und ich dich
Lieblich werd umfangen.**

“Komm, Jesu, komm” BWV 229

Komm, Jesu, komm, mein Leib ist müde,
Die Kraft verschwindt je mehr und mehr;
Ich sehne mich nach deinem Friede;
Der saure Weg wird mir zu schwer.
Komm, komm, ich will mich dir ergeben;
Du bist der rechte Weg, die Wahrheit und das Leben.

Drum schliess ich mich in deine Hände,
Und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zum Ende,
Ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
Weil Jesus ist und bleibt
Der wahre Weg zum Leben.

“Der Geist hilft unser Schwachheit auf” BWV 226

Der Geist hilft unser Schwachheit auf, denn wir wissen nicht, was wir beten sollen, wie sichs gebühret; sondern der Geist selbst vertritt uns aufs beste mit unaussprechlichem

Fear not, I am with you; shrink not [with fear], for I am your God. I strengthen you; I also save you; I uphold you by the right hand of my righteousness. Fear not, for I have redeemed you; I have summoned you by your name; you are mine.

**Lord, my shepherd, fount of all joy,
You are mine; I am yours;
No one can separate us.
I am yours, because you have given your life
And your blood, for my benefit,
Unto death.**

**You are mine because I hold you,
And will not let you, O my light,
Out of my heart.
Let me, let me arrive there [in heaven],
Where you me, and I you,
Sweetly will embrace.**

Come, Jesus, come, my body is weary;
My strength is dwindling, ever more and more.
I long for your peace;
The arduous path [of earthly life] is becoming too difficult for me.
Come; come, I wish to give myself over to you;
You are the right path, the truth, and the life.

Therefore I let myself be enfolded in your hands,
And say, “World, good night.”
Should my life’s course soon hasten to its end,
My spirit is, even so, well-fitted [for heaven];
It shall hover [in heaven above] with its creator,
Because Jesus is and remains
The true path to [eternal] life.

The [Holy] Spirit helps brace up our weakness, for we do not know what we should pray [for], as it behooves [us to do]; rather, the Spirit himself intercedes for us, to the best

TEXT & TRANSLATION (continued)

Seufzen. Der aber die Herzen forschet, der weiss, was des Geistes Sinn sei; denn er vertritt die Heiligen nach dem, das Gott gefällt.

“Ich lasse dich nicht, du segnest mich denn” BWV 1165
(Anh. 159)

Ich lasse dich nicht, du segnest mich denn, mein Jesu.

**Weil du mein Gott und Vater bist,
Dein Kind wirst du verlassen nicht,
Du väterliches Herz!
Ich bin ein armer Erdenkloss,
Auf Erden weiss ich keinen Trost.**

“Lobet den Herrn, alle Heiden” BWV 230

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker! Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit. Alleluja.

“Jesu, meine Freude” BWV 227

**1. Jesu, meine Freude,
Meines Herzens Weide,
Jesu, meine Zier,
Ach wie lang, ach lange
Ist dem Herzen bange
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Ausser dir soll mir auf Erden
Nichts sonst Liebers werden.**

2. Es ist nun nichts Verdammliches an denen, die in Christo Jesu sind, die nicht nach dem Fleische wandeln, sondern nach dem Geist.

**3. Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Lass den Satan wittern,
Lass den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.**

4. Denn das Gesetz des Geistes, der da lebendig macht in Christo Jesu, hat mich frei gemacht von dem Gesetz der Sünde und des Todes.

[advantage], with inexpressible sighing. But [God] who searches our hearts, he knows what the mindset of the Spirit is; for he [the Spirit] intercedes for the saints according to that which pleases God.

I will not let you go unless you bless me, my Jesus.

**Because you are my God and father,
You will not forsake [me,] your child,
You paternal heart.
I am a wretched clump of earth;
On earth I know no comfort.**

Praise the Lord, all gentiles, and laud him, all peoples. For his grace and truth rules over us into eternity. Hallelujah

**1. Jesus, my joy,
My heart's pasture,
Jesus, my adornment,
Ah, how long, ah, long
My heart is anxious,
And longs for you.
Lamb of God, my bridegroom,
Besides you, nothing else on earth
Shall be more dear to me.**

2. There is now [with the gospel of salvation] nothing [eternally] condemnable against those who are in Christ Jesus, who walk not according to the flesh but according to the spirit.

**3. Under your protection
I am free from the assaults
Of all enemies.
Let Satan bluster,
Let the enemy provoke;
Jesus stands by me.
Should [thunder and lightning] right now crack and flash,
Should sin and hell right now terrorize,
Jesus will cover me [with his protective wings].**

4. For the law of the [Holy] Spirit who makes [believers] alive in Christ Jesus has made me free from the law of sin and of death.

TEXT & TRANSLATION (*continued*)

5. Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht darzu!
Tobe, Welt, und springe,
Ich steh hier und singe
In gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen,
Ob sie noch so brummen.

*6. Ihr aber seid nicht fleischlich, sondern geistlich, so anders
Gottes Geist in euch wohnt. Wer aber Christi Geist nicht hat,
der ist nicht sein.*

7. Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
Ich mag euch nicht hören,
Bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
Soll mich, ob ich viel muss leiden,
Nicht von Jesu scheiden.

*8. So aber Christus in euch ist, so ist der Leib zwar tot um
der Sünde willen; der Geist aber ist das Leben um der
Gerechtigkeit willen.*

9. Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefällt du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

*10. So nun der Geist des, der Jesum von den Toten auferwecket
hat, in euch wohnt, so wird auch derselbige, der Christum von
den Toten auferwecket hat, eure sterbliche Leiber lebendig
machen um des willen, dass sein Geist in euch wohnt.*

11. Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muss auch ihr Betrübten
Lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

5. Defy [Satan,] the ancient dragon;
Defy Death's maw;
Defy the fear of them.
Rant, world, and spring [into a rage];
I stand here and sing
In utterly secure peace.
God's power holds me in mind [by faith for salvation];
Earth and abyss must fall silent,
However much they rumble.

*6. You [believers in Christ], though, are not fleshly-minded
but spiritually-minded, if it be that God's spirit dwells in you.
Whoever, though, does not have Christ's spirit, he [that person]
is not his [God's/Christ's].*

7. Away with all treasures;
You are my delectation,
Jesus, my delight.
Away, you vain honors,
I do not want to listen to you;
Remain unknown to me.
Misery, distress, cross-bearing, humiliation, and death
Shall not, however much I must suffer,
Separate me from Jesus.

*8. If, though, Christ is in you, then the body is indeed dead on
account of sin; the [believers'] spirit, though, is [imperishable]
life on account of the righteousness [of Christ, imputed to
believers].*

9. Good night, oh [corrupted] essence
That the world has chosen;
You do not please me.
Good night, you sins;
Remain far behind;
Come no more into the light.
Good night, you pride and splendor;
To you, you life of vice, be altogether
Bid good night.

*10. If now the spirit of him [God] who has raised Jesus up from
the dead dwells in you, then this same one who has raised
Christ up from the dead will make your mortal bodies alive, on
account of the fact that his spirit dwells in you.*

11. Make way, you [evil] spirits [instigators] of
mourning,
Because my joymaster,
Jesus, steps in [to our midst].
To those who love God,
Even their grieving
Has to be pure [healing/sweetening] sugar.
If, yes, here [on earth] I endure scorn and derision,
Nonetheless, even in [my] suffering you remain,

TEXT & TRANSLATION (continued)

“Singet dem Herrn ein neues Lied” BWV 225

Singet dem Herrn ein neues Lied, Die Gemeinde der Heiligen sollen ihn loben. Israel freue sich des, der ihn gemacht hat. Die Kinder Zion sei'n fröhlich über ihren Könige, sie sollen loben seinen Namen in Reihen; mit Pauken und mit Harfen sollen sie ihm spielen.

**Wie sich ein Vater erbarmet
Über seine junge Kinderlein,
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiss, wir sind nur Staub,
Gleichwie das Gras vom Rechen,
Ein Blum und fallend Laub.
Der Wind nur drüber wehet,
So ist es nicht mehr da,
Also der Mensch vergehet,
Sein End, das ist ihm nah.**

Gott, nimm dich ferner unser an,
Denn ohne dich ist nichts getan
Mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
Und trügt uns unsre Hoffnung nicht,
So wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verlässt.

Lobet den Herrn in seinen Taten, lobet ihn in seiner grossen Herrlichkeit! Alles, was Odem hat, lobe den Herrn, Hallelujah!

Jesus, my joy.

Sing to the Lord a new song. The congregations of saints shall praise him. Let Israel rejoice in the one who has made him. Let the children of Zion be joyful by way of their king; they shall praise his name in ring dancing; with drums and with harps they shall play to him.

**Like a father has mercy
On his little young children:
The Lord acts in the same way toward us all
If we fear him innocently, childlike.
He knows the wretched creature;
We are, Lord knows, but dust.
Just like grass to the rake,
Like a flower and falling foliage,
The wind merely wafts over it,
And it is there no more:
In the same way, the human being passes;
His end, it is near.**

God, take further care of us,
For without you nothing in all our affairs
Is accomplished.
Be therefore our shield and light;
And if our hope does not betray us,
Then you will further carry it out [taking care of us].
Well for him who just steadfastly
Relies on you and your favor.

Praise the Lord about his deeds; praise him about his great glory. Let everything that has breath praise the Lord, hallelujah.



Scan or go to <http://www.bachcantatatexts.org/motets> for annotated translations

Motets of J.S. Bach

Daniel R. Melamed

No music by J.S. Bach is performed as often as his motets but leaves as many unanswered questions. Bach's motets evidently did not have a regular place in the liturgy but were rather for special occasions, but only in one instance do we know which one. Only three motets are preserved in Bach's hand or in manuscripts copied for his use, so we are denied source-critical clues that might help establish their date and function. The lack of original sources also limits our ability to trace the genesis of the pieces, several of which apparently had origins in older material that Bach reworked.

And the limited survival of original performing parts restricts our knowledge of Bach's performance practices in his motets. We have good musical texts for the handful of motets that survive, but have no idea how many might have been lost. Indeed, it is difficult even to be sure of the extent of the surviving repertory because there are problems of authenticity among the motets. One work long attributed to an older member of the family ("Ich lasse dich nicht" BWV 1165) is probably by the young J.S. Bach, and several attributed to him (none heard on this program) are almost certainly not his.

Despite the uncertainties there is a great deal we do know about Bach's motets and about the way this kind of composition was understood and performed in the early eighteenth century, and how Bach's works reflect the motet tradition even as they speak a more modern musical language.

To a German speaker in Bach's time, a motet was a sacred vocal composition using no independent instruments. Bach and his contemporaries understood the term "motet" to refer not only to modern compositions but also to vocal polyphony of the sixteenth and seventeenth centuries. Motet style was thus seen as closely related to the *stile antico*, the musical language of those older pieces by Palestrina and succeeding generations.

German motets mainly used two types of text: pithy biblical passages known as *Sprüche* or *dicta*, and chorales (hymns), either individually or in combination. In motets with combined texts, the biblical words are typically presented first, then repeated as accompaniment to chorale melody usually heard in long notes in the uppermost voice, with the modern hymn presenting a commentary on ancient scriptural words. Motets of the early eighteenth century also sometimes incorporate settings of newly-written strophic poems called "arias." This word, which we tend to associate with opera and cantata solos, actually refers to the organization of the text as poetry.

Whatever the kind of text, the voices in a motet tend to move together in declaiming the words. Four- and five-voice pieces are common but so are eight-part works for double chorus. In fact this was the scoring of the majority of the sixteenth- and early seventeenth-century motets sung liturgically in Bach's time. These older settings, together with a tradition of motet settings of chorales that went back to the first years of the Protestant Reformation, gave the motet strong historical associations—and eventually a reputation as old-fashioned and outdated, especially compared to modern concerted music that incorporated strings, woodwinds, and brass instruments.

Bach's motets owe their scoring, text selection, and predominant texture to the tradition of the German motet. Several of his surviving works call for eight voices in two choruses: "Ich lasse dich nicht" BWV 1165, "Komm, Jesu, komm" BWV 229, "Singet dem Herrn ein neues Lied" BWV 225, and "Der Geist hilft unser Schwachheit auf" BWV 226. They draw on biblical *Sprüche* (BWV 226 and "Lobet den Herrn, alle Heiden" BWV 230) and combinations of *Sprüche* and chorales (BWV 1165, BWV 225, "Jesu, meine Freude" BWV 227, and "Fürchte dich nicht" BWV 228). Settings of free poetry labeled "aria" appear in BWV 229 and in BWV 225 (there in combination with a chorale).

Simultaneous declamation by the voices predominates or at least underlies the musical textures, most clearly in works thought to be older (BWV 1165, BWV 228) but also in the later, most ambitious works (like BWV 225). But Bach's motets also reflect the sophistication of his contrapuntal language, illustrated by his injection of fugal writing in early motets and the full-blown fugues in others, particularly BWV 225. They also show the influence of other musical types; for example, the multi-movement construction of BWV 227 suggests the structure of the vocal concerto (the kind of piece generally called a "cantata" today), and the fast-slow-fast organization of "Singet dem Herrn" has reminded some of the Italian instrumental concerto.

The musical organization of Bach's motets also echoes the construction of the type going back to its origins. Just like their musical ancestors, they tend to work their way through long texts one phrase at a time, providing an appropriate setting before moving on to the next phrase. This is particularly audible in BWV 229, a setting of a poem that ignores the text's poetic construction and treats it phrase by phrase as though it were scriptural prose.

These musical elements are well understood, but there are also many gaps. The specific purposes for which

Bach composed his motets, for example, are largely unknown. We do know that BWV 226 was performed in connection with the burial of an official of the Leipzig Thomasschule in 1729; the text of “Komm, Jesu, komm” BWV 229 suggests a funeral or memorial service as well. But the hypothetical assignments of Bach’s other motets to Leipzig funerals are not tenable, and despite extensive speculation—occasions from New Year’s Day to birthdays at the court of Weissenfels to Reformation Day have been proposed—we do not know when Bach performed most of his motets.

Problems—or at least questions—about authorship surround Bach’s motet repertory as well. BWV Anh. 1165 was long regarded as a motet by one of his ancestors, but there is good evidence that it is actually an old-fashioned work by the young J.S. Bach. BWV 230 is even more puzzling. Its attribution to J.S. Bach is shaky, largely because we have no original sources—only an attribution to “Bach” without a first name. But it also shows clear evidence of being an arrangement, perhaps of a different sort of musical work. BWV 226 is unquestionably Bach’s but it, too, shows signs of having been rearranged from something else. And BWV 227 was evidently assembled from old and new material into its present imposing form.

We know something—but not everything—about the performing practice of Bach’s motets. Contemporary writings state explicitly that the use of basso continuo was the norm in motet performance. Among Bach’s materials, we have continuo parts for BWV 226 as well as for the motets Bach performed by his ancestor Johann Christoph Bach and Leipzig predecessor Sebastian Knüpfer. The manuscript that transmits BWV 228 (not in Bach’s hand) contains a few untexted notes in the vocal bass lines, suggesting that some older source included a basso continuo line. There is every reason to think that Bach’s motets were performed with basso continuo, probably consisting of a keyboard instrument and violone (string bass)

Eighteenth-century writings also make clear that motets could be performed with instruments. Indeed Bach’s original performing parts for BWV 226 include strings with one choir and woodwinds with the other, and his performing materials for motets by Johann Christoph Bach and Knüpfer do the same. But both the early writers and Bach’s materials confirm that when instruments were used in motets they doubled the voices, playing *colla parte* with the singers. This was the fundamental distinction between motets and the modern vocal concerto (cantata), in which instruments had independent and even leading roles. The lack of concerted instruments marked eighteenth-century motets, including Bach’s, as fundamentally retrospective, however brilliant their musical language.

Daniel R. Melamed is a professor of musicology at the Indiana University Jacobs School of Music, and serves as president of the American Bach Society and director of the Bloomington Bach Cantata Project. His books *Hearing Bach’s Passions* and *Listening to Bach: the Mass in B Minor and Christmas Oratorio*, for general readers, are available from Oxford University Press.

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.



Michael Marissen (Talking Bach) is Daniel Underhill Professor Emeritus of Music at Swarthmore College and holds a BA from Calvin College and PhD from Brandeis University. He has taught courses on medieval, Renaissance, baroque, and classical European music; Bach; a conceptual introduction to the music of various cultures; and Mozart and the string quartet. His research has been supported by fellowships from agencies in Canada (Social Sciences and Humanities Research Council), England (Woolf Institute), Germany (DAAD and Humboldt Foundation), and the US (National Endowment for the Humanities and American Council of Learned Societies).

He has written several books on Bach and Handel, including *Bach & God* (Oxford University Press, 2016); *Tainted Glory in Handel's Messiah* (Yale University Press, 2014); *Bach's Oratorios — The Parallel German-English Texts, with Annotations* (Oxford University Press, 2008); *Creative Responses to Bach from Mozart to Hindemith* (University of Nebraska Press, 1998), editor; *Lutheranism, Anti-Judaism, and Bach's St. John Passion* (Oxford University Press, 1998); *An Introduction to Bach Studies* (Oxford University Press, 1998), co-authored with Daniel R. Melamed; and *The Social and Religious Designs of J.S. Bach's Brandenburg Concertos* (Princeton University Press, 1995). Other publications include articles in *Early Music*, *Harvard Theological Review*, *Lutheran Quarterly*, *Music and Letters*, *Musical Quarterly*, *The Huffington Post*, and *The New York Times*.

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The Washington Bach Consort

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

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2023-2024 Season at a Glance

The Director's Series

The Christmas Story

Bach's Christmas Oratorio

Saturday, December 9, 2023 at 7:00 p.m.

Te Deum

Sacred Grand Motets of Lully and Charpentier

Sunday, March 10, 2024 at 4:00 p.m.

Haydn's The Creation

From Genesis to Milton's Paradise Lost

Sunday, April 21, 2024 at 4:00 p.m.

The Chamber Series

Vincent Lauzer: The Virtuoso Recorder

Friday, February 23, 2024 | Live! at 10th & G (DC) at 7:00 p.m.

Saturday, February 24, 2024 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

Women of the Baroque

Paulina Francisco, Paula Maust, Alexa Haynes-Pilon, & Deborah Fox

Friday, March 22, 2024 | Live! at 10th & G (DC) at 7:00 p.m.

Saturday, March 23, 2024 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

The Noontime Cantata Series

Weihnachts Historie, SWV 435, Heinrich Schütz

Fuga sopra il Magnificat à 5, BWV 733

December 4 & 5, 2023

Sehet! Wir gehen hinauf gen Jerusalem, BWV 159

Prelude & Fugue in C minor, BWV 546

March 4 & 5, 2024

Wer mich liebet, der wird mein Wort halten, BWV 74

Concerto in D minor, BWV 596 (after Vivaldi)

April 8 & 9, 2024

Ihr werdet weinen und heulen, BWV 103

Liebster Jesu wir sind hier, BWV 731, and Prelude &

Fugue in G major, BWV 541

May 6 & 7, 2024



Washington Bach Consort

1310 G Street NW, Suite 740

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Dana Marsh, Artistic Director
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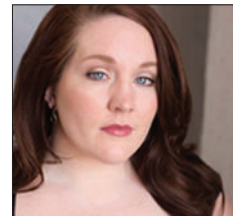
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