



**THE ELOQUENT VIOL**  
**BACH ON THE VIOLA DA GAMBA**

Friday, October 14, 2022

Live! at 10th & G

945 G Street NW, Washington, DC

Saturday, October 15, 2022

St. Paul's Episcopal Church

228 S. Pitt Street, Alexandria, VA

**WASHINGTON BACH  
CONSORT**  
Dr. Dana T. Marsh, Artistic Director



# THE ELOQUENT VIOL

## BACH ON THE VIOLA DA GAMBA

FRIDAY, OCTOBER 14, 2022 AT 7:00 P.M. | Live! at 10th & G, Washington, DC  
SATURDAY, OCTOBER 15, 2022 AT 7:00 P.M. | St. Paul's Episcopal Church, Alexandria, VA

### PROGRAM

Suite no. 1 from *Pieces for viola da gamba and continuo*, op. 3 (1731) Louis de Caix d'Hervelois (c.1680–1760)  
I. Prélude (Lentement)  
VIII. Le Jourdain (Rondeau, Légèrement)  
IX. Rigaudon I et II  
X. La Monguichet (Gravement et marqué)

*Couplets de folies* from *Pieces for viol*, Book II (1701) Marin Marais (1656–1728)

Suite in D major from *Pieces for viol*, Book III (1711) M. Marais  
I. Prélude (Lentement)  
II. Fantaisie  
III. Allemande  
IV. Courante  
XVI. Plainte (Lentement)  
XVII. Chaconne

Suite in A minor from *Pieces for clavecin*, Book I (1687) Élisabeth-Claude Jacquet de La Guerre (1665–1729)  
I. Prélude  
II. Allemande  
III. Courante  
V. Sarabande  
VII. Chaconne (Rondeau)

Fantasia no. 6 in G major for viola da gamba, TWV 40:31 Georg Philipp Telemann (1681–1767)  
I. Scherzando  
II. Dolce  
III. Spirituoso

Sonata no. 1 in G major for viola da gamba and harpsichord, BWV 1027 Johann Sebastian Bach (1685–1750)  
I. Adagio  
II. Allegro ma non tanto  
III. Andante  
IV. Allegro moderato

**Joanna Blendulf**, viola da gamba  
**Adam Pearl**, harpsichord

---

Stephen C. Wright & Thomas Woodruff, underwriters



---

# ABOUT THE PROGRAM

## French Dances, French Instruments

The first four works on this evening's concert are unmistakably French—and not just because their composers were from France. They represent kinds of music particularly cultivated in France both in their musical organization (collections of stylized dances) and in instrumentation (works for solo harpsichord and for viola da gamba). The last two works represent reactions to these traditions by two cosmopolitan composers working in German-speaking lands.

The starting point for the French works was the repertory of dances cultivated at the Parisian court in the seventeenth century, each with characteristic meters and rhythmic patterns. They were seen on stage, danced at court functions, and heard in the curious intersection in which the line between participation and spectatorship was blurred by the theatrical dancing of the king himself.

Most dances were short, with a characteristic organization AABB—a pair of repeated strains that usually give the sense of departure (A) and return (B). Dances could be extended to generate longer musical units. Sometimes they came in pairs designed to be played *alternativement*—the first, then the second, then the first again. Dances could be composed *en rondeau*, with an opening strain (usually with a repeat) that returns in alternation with other material. And longest of all were dances that consisted of a series of variations based on repetitions of a harmonic pattern defined by the bass line, with increasingly active “divisions” in a melody instrument.

In its incarnation as dance music, this repertory was typically scored for instrumental ensembles, but came to define almost every kind of French music. Solo song was often cast in dance meters and forms, and music for solo instruments, especially harpsichord, was dominated by collections of these dances organized in so-called suites, usually with an opening prelude in a freer musical organization. Music for solo viol, which rose to prominence in the hands of virtuoso performer-composers like Sainte-Colombe, Marin Marais, and Antoine Forqueray, was also heavily indebted to the dance suite.

Suites might also contain a few non-dance pieces, including movements modeled on vocal music. Individual movements sometimes had fanciful titles or names that were probably informal dedications to patrons or fellow musicians. Shorter suites were likely designed to be played at a sitting (“played” rather than “heard,” because much of this music was primarily for the benefit of performers rather than for an audience); longer ones were likely excerpted, as in this evening's program. After an opening prelude, many suites presented an allemande, a courante, a sarabande, and sometimes a gigue, but what followed could vary immensely in number and movement type. A suite was given some semblance of unity by having all of its movement in the same key (or major and minor keys based on the same pitch).

You can hear all these features in the first four works on this program. The harpsichord suite by Élisabeth-Claude Jacquet de La Guerre, the earliest work on the program, shows the tendency to follow an opening prelude with an allemande, a courante, and a sarabande. The Marais suite has its prelude and the familiar allemande and courante, but also a fantasy (a freer movement not bound to a dance meter) and a plainte, clearly an imitation of expressive solo vocal music.

The latest of the suites here, the opening work by Louis de Caix d'Hervelois, includes two fancifully named movements (Le Jourdain and La Monguichet). It also moves beyond the refined origins of courtly dances, with a rustic rondeau and a pair of unstuffy rigaudons. And the suites by Marais and by Jacquet de La Guerre each end with a chaconne, a series of increasingly elaborate variations over a repeating bass line. Marais's *Couplets de folies* is almost exactly the same kind of piece, and in fact is the closing movement of another suite. Instead of elaborating the chaconne, this piece presents variations over the harmonic pattern known as the *folia d'Espagna*.

Taken together, the first four works on the program are a nice survey of suite composition in France from the late seventeenth to the early eighteenth century, featuring harpsichord or viola da gamba with harpsichord accompaniment. This is repertory that would have been well known to G. P. Telemann and J. S. Bach, who both cultivated the so-called mixed taste that blended French and Italian elements.

Telemann’s fantasia is for viola da gamba alone, not a common scoring in earlier French music. Like Bach, who wrote for solo violin, solo cello, and solo flute, Telemann composed collections that call for a single instrument to carry melody, accompaniment, and harmony by itself. The three movements here, organized fast-slow-fast (like an Italian concerto) are provided with Italian-language descriptive words (Scherzando, Dolce, Spirituoso). But the influence of French dances is in the background: a rustic dance *en rondeau* in the first movement, a sarabande-like expressive piece in the second, and a gigue-like closing.

Bach’s work is even more Italianate, cast in the characteristic four movements (slow-fast-slow-fast) of a sonata. And its texture is typical of Italian music, with two high melodic lines and a bass line—the classic organization of a so-called trio sonata. The catch here is that the two melodic lines are given to the viola da gamba (not a usual choice) and to the right hand of the harpsichord, whose line is written out “obbligato” rather than improvised. This is exactly like a trio sonata—and in fact this music was once a trio sonata for two transverse flutes (BWV 1039) that Bach arranged for obbligato harpsichord and viola da gamba. In doing so, he entrusted the lines of an Italianate trio sonata to the most French of instruments: the viola da gamba and the harpsichord.

### Daniel R. Melamed

Daniel R. Melamed is professor of musicology at the Indiana University Jacobs School of Music. His book *Hearing Bach’s Passions* (Oxford University Press), now in an updated paperback edition, is designed for general readers and discusses Bach’s passions today against the background of their presentations in the eighteenth century. His most recent book, *Listening to Bach: the Mass in B Minor and the Christmas Oratorio* (Oxford), also for general readers, takes up issues of listening and is illustrated with many recorded examples.

Join us for a post-concert reception on **Friday, October 14** with **FREE BEER** samples from



**RIGHT PROPER  
BREWING COMPANY**

*\*patrons must be at least 21 years of age to participate*

Right Proper Brewing Company is a small, community focused brewery committed to producing soulful, balanced beers for our neighbors in Washington, DC.

Brookland Tasting Room  
& Production House  
920 Girard Street NE  
Washington, DC 20017

Right Proper Brewing Company  
Shaw Brewpub & Kitchen  
624 T Street NW  
Washington, DC 20001

rightproperbrewing.com | @RightProperBeer



Leon Schelhase  
harpsichord

### A Musical Odyssey The Goldberg Variations

11/18 | 7 p.m.  
Live! at 10th & G  
Washington, DC

11/19 | 7 p.m.  
St. Paul’s Episcopal Church  
Alexandria, VA



---

## ABOUT THE ARTISTS



**Joanna Blendulf** is Associate Professor of Music in Baroque Cello/Viola da gamba at the Indiana University Jacobs School of Music. She has performed and recorded with leading period-instrument ensembles throughout the United States and abroad. Ms. Blendulf is currently co-principal cellist and principal viola da gamba player of the Portland Baroque Orchestra. She has also performed as principal cellist of Pacific MusicWorks, Pacific Baroque Orchestra, American Bach Soloists, Indianapolis Baroque Orchestra, Apollo's Fire Baroque Orchestra, and the New York Collegium.

Joanna is an avid chamber musician, performing regularly on major concert series and appearing on numerous recordings with her groups, including Ensemble Electra, Ensemble Mirable, Music of the Spheres, Nota Bene Viol Consort, and Wildcat Viols. She appears as a frequent guest viol player with the Catacoustic Consort and Parthenia, and has collaborated with acclaimed artists such as Monica Huggett, Stephen Stubbs, Matthias Maute, Bruce Dickey, and Joan Jeanrenaud. Her world-premiere recording of the complete cello sonatas of Jean Zewalt Triemer with Ensemble Mirable was released in 2004.

Ms. Blendulf's festival engagements have included performances at Tage Alter Musik Regensburg, Musica Antigua en Villa de Leyva in Colombia, the Bloomington, Boston, and Berkeley Early Music Festivals and the Ojai Music Festival, as well as the Carmel and Oregon Bach Festivals. She is also sought after as a teacher and chamber music coach and has served as a classroom and private instructor at the University of Oregon and the Berwick Academy. As an active member of the Viola da gamba Society of America, Joanna teaches regularly at viol workshops such as the annual Conclave, Viols West, and Young Players Weekend, and has served as a national Circuit Rider teacher. Ms. Blendulf holds performance degrees with honors from the Cleveland Institute of Music and the Jacobs School of Music, where she earned a Performer's Certificate for her accomplishments in early music performance.



Early keyboard specialist and music director **Adam Pearl** performs regularly throughout the United States as well as in Europe, South America, and Asia as a soloist and with many leading ensembles and orchestras. He is Assistant Professor of Harpsichord and Historical Performance at the Peabody Conservatory where he teaches harpsichord, coaches ensembles and singers, and teaches classes in continuo improvisation, baroque ornamentation, harpsichord tuning, and harpsichord literature. He directs the Peabody Renaissance Ensemble's singers as well as Peabody's baroque opera productions. He has recorded on the Chandos, Dorian and Plectra labels, including a solo recording of virtuosic works from the late French Baroque released in 2018. Pearl earned the degrees of BMus in piano performance and both MMus and DMA in harpsichord performance, all from the Peabody Conservatory. He is a laureate of the 2001 Jurow and 2004 Bruges International Harpsichord Competitions. A lover of baroque opera, Pearl has been music director for opera productions at Peabody, Yale, American Opera Theater, West Edge Opera, the Amherst Early Music Festival, and others. From the keyboard, he has led staged performances of Purcell's *Dido and Aeneas*, *King Arthur*, and *The Fairy Queen*; Blow's *Venus and Adonis*; Cavalli's *La Calisto*, *La Didone*, and *Eliogabolo*; Monteverdi's *L'incoronazione di Poppea*; Lully's *Cadmus et Hermione*; Charpentier's *David et Jonathas*, and *La descente d'Orpheus aux enfers*, Reinhard Kaiser's *Pomona*; and Handel's *Acis and Galatea*, *Semele*, *Messiah*, *Jephtha*, *Giulio Cesare*, and *Alcina*.



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

August 1, 2021 — September 12, 2022

The Washington Bach Consort honors the members of the

## 1685 SOCIETY

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

Paul M. Angell Family Foundation  
Robert Beizer & Janet Risseew  
DC Commission on the Arts and Humanities  
Glen S. & Sakie T. Fukushima  
Mary Ann Gardner  
Heinz und Liselotte Nehring  
Stiftung/Foundation  
The Morris and Gwendolyn Cafritz Foundation  
National Capital Arts and Cultural Affairs Program  
National Endowment for the Arts  
The Millstream Fund  
The Honorable & Mrs. John D. Rockefeller IV

### Trustees: \$15,000+

Anonmyous  
Margarita (Ari) Brose\*  
Shannon & Jim Davis\*  
Tamera Luzzatto\*

### Conductors: \$10,000+

Hope P. McGowan  
Catherine Ann Stevens  
Sally L. Wells\*  
Dorothy B. Wexler  
Stephen C. Wright & Thomas Woodruff

### Directors: \$5,000+

Richard & Beth Ayres  
Barbara Bankoff & Robert Crandall  
Capitol Hill Community Foundation  
Toni Codinas  
Mrs. Frederick Hart  
Norris & Miriam Keeler  
Jill Kent † & Mark Solomons  
Thomas & Erna Kerst  
Suzanne R. & Robert L. McDowell, Jr.  
Dr. Brian R. McNeill & Kathryn McKenzie  
William B. Munier, MD  
Charles Reifel & Janie Kinney  
Ingrid Rose  
James McKim & Susan Symington\*  
Ilse M. Stauffer  
Mr. Hans N. Tuch  
John Christopher Wiecking

### Artists: \$2,500+

Admiral & Mrs. Charles Abbot\*  
Mr. & Mrs. David A. Churchill  
Mary Martha Churchman\*  
Ellen & Michael Cronin  
Maygene & Steve Daniels  
Dimick Foundation  
Neil E. Graham\*  
Anna Karavangelos  
Dr.† & Mrs. J. Reilly Lewis\*  
Dr. Helen H. McConnell  
Rosemary Monagan

Lilian M. Penna\*  
David G. Post & Nancy Birdsall  
*in memory of J. Reilly Lewis*  
Bill & Annette Reilly  
Drs. Richard & Elizabeth M. Waugaman  
Katherine Williams

### Patrons: \$1,000+

Anonymous (2)  
Kathleen A. Brion  
Dr. O. Robert Brown, Jr.  
C. John & Janet C. Buresh  
Alan F. Coffey & Janet S. Potts  
Hampton Dejarnette  
Susan Dillon\*  
Linda Fienberg & Jeffrey Bauman  
Ms. Joan Filson\*  
David & Katherine Flaxman  
Greg & Susan Foster  
Major Joseph J. Francis  
Marilyn Wong Gleysteen  
*in honor of Dr. Michael Marissen*  
Edward & Evamaria Hawkins  
Reverend Elizabeth L. Carl & Ms. Victoria Hill  
David A. Klaus  
*in honor of Dana Marsh*  
Cathy & Mark Knepper  
Christopher Koontz  
David & Becky Legge  
Emmy Lewis

Jan & Elizabeth Vickery Lodal  
 Alexandra & Thomas MacCracken\*  
 Walter & Lisa Maher  
 Hanna H. Marks  
 Dana Marsh\*  
 Barbara Meeker  
 E. Wayne Merry  
 Nancy & Herb Milstein  
 Paul Murray  
 Julia O'Brien  
 Bradley J. Olson, K.N.O. & Martha  
 A. Olson\*  
 Frances H. Pratt  
 Mark & Jean† Raabe  
 Peter D. & Connie Robinson  
 John & Linda Sibert  
 Irene M. Solet & Adam C. Powell, III  
 Keiko Stusnick  
 Paul & Chandler Tagliabue  
 Mrs. Heike Terrell  
 Arina van Breda  
 Gretchen Van Pool  
 Barbara Piquet Villafranco  
*in memory of Ronald Villafranco*  
 Anita L. Woehler  
 Jack & Susan Yanovski

**Benefactors: \$500+**

Donald Baker & Nina McLemore  
 David & Nancy Barbour  
 James & Judith Bromley  
 Gerri Carr & Rob Josephs  
 Nancie S. Coan  
 Clark Conkling\*  
 Marcia P. Crandall  
 Lynne & Paul d'Eustachio  
 Sharrill Dittmann  
 Phyllis & Murray Eisenberg  
 Dr. & Mrs. Barry Eisenstein  
 Ms. Laura Feller  
 Stephenie Foster  
 Elisabeth French  
 Signe Gates  
 Pat Henkel  
 Stephen Higley  
 Theodore Hirt  
 Michael Horowitz & Devra Marcus\*  
 Paul Isenman  
 Steve Jackson & Cynthia Wayne\*  
 Mr. Robert Jamroz & Mr. Jordan  
 Morgenstern  
 Jeffrey Johnson  
 Robert H. Kessler & Swanee Busic  
 Charles L. Kinney  
 Reverend & Mrs. Wayne J. Lehrer  
 Ms. Priscilla Little  
 Kenneth Lowenberg

Dr. Frances M. Lussier  
 Susan McCloskey  
 Dan & Pat Moore  
 Father Gabriel Myers  
 Michael J. Ochs\*  
 B. Dwight & Suzanne Perry  
 Elizabeth A. Peterson  
*In honor of Laura Choi Stuart*  
 Thomas Pierce & Lu Ann Dillon  
 Judy Pomeranz  
 James Quinn  
 Linda & Richard Roeckelein  
 Kathryn Seddon  
 Thomas M. Sneeringer  
 Mr. Kevin Tidemann  
 Lynn Trundle  
 Mr. Frederik van Bolhuis  
 Carmela Veneroso & John  
 Odling-Smee  
 James Wangelin  
 Herbert & Judith Weintraub  
 John & Joan Westley  
 Elsa B. Williams  
 Mr. & Mrs. Roy Woodall  
 Linda & George Woolley  
 Gretchen Young

**Friends: \$100+**

Anonymous (3)  
 Ross & Judy Ain  
 Anne Alexander  
 Mr. Leigh Alexander  
 Sue Anderson  
*in memory of Larry D. Anderson*  
 Kathleen Bacskay  
 Ms. Pamela Baldwin  
 Laurie Barthold  
 David Basset  
 Trey Bayne  
 Catherine H. Beauchamp  
 Jean P. Bedenbaugh  
 Thomas Bell & Ronald Thrun  
 Amy Berger  
 Carol Berger  
 Irene L. Berns  
 Janet Bickel  
 Kate Blackwell  
 Thomas Bleha  
 Marcia Blisard  
 Patricia Bloomfield  
 N. Prentice Bowsher & Sally  
 Steenland  
 Miss Maureen R. Bozell  
 Nancy Brose  
 Esther Brown  
 Philip C. Brown  
 Bill & Michele Bukowski

Geoffrey L. Burkhart  
 Dr. Gail Burnaford  
 Michael F. Butler  
 Mr. Richard Byess  
 Michael Calingaert  
 Michael Canning  
 Vickie Carlson  
 Mr. Bruce Carrie  
 Ms. Merrill Carrington  
 Dr. Eve Chauchard  
 Kay Chernush †  
 Carol Clausen  
 Karen C. Coe  
 Ann Collier  
 Katherine Davenny  
 Stanley & Ann Degler  
 Alison Drucker & Tom Holzman  
 James C. Easterly  
 David & Elizabeth Edminster  
 Frank Eliot  
 Emerson & Joyce Elliott  
 Daniel Elmer & Christopher J. Hoh  
 Ms. Marietta Ethier  
 Barbara Fairchild & George Newman  
 Joan & Richard Fidler  
 Mr. & Mrs. Karl Flicker  
 Jeanne Folstrom  
 Mary D. Foster  
 Elisabeth French  
 Howard E. Frost  
 Mr. Philip R. Frowery  
 Nadine Gabai-Botero\*  
 Edward Gardner  
 Barry Ginsberg  
 Mark Gladstone  
 Amula Gobah  
 Elisabeth Gonglewski  
*In memory of Blanche Gonglewski*  
 Frank Guzzetta  
 Eric Hager  
 Hanna M. Hall  
 Sally Hargus  
 Robert Harlow & Caroline Wolf  
 Harlow  
 Dr. Judith M. Harper  
 David Hartman  
 Sheridan Harvey  
 Caroline Hayes  
 Kristine E. Heine  
 Hal Herzog  
 Patricia Hevner  
 Frederick S. Hird  
 The Honorable Eric L. Hirschhorn  
 Rebecca Hoecker  
 Gretchen Horlacher  
 John Howe  
 Joyce E. Howland Charitable Fund



Patricia Ingle Meyer  
 Mr. & Mrs. Nameer Jawdat  
 Nancy E. Johnson  
 Ms. Grace E. Jones  
 Robert Kargo  
 Roxane Kaufman & Neal Fitzpatrick  
 Mary Keller  
 Robert H. Kessler & Swanee Busic  
 David Keto & Beth Tomasello  
 Pamela King  
 Eileen Knopp  
 Sylvie Kramer  
 Dominique Lallement\*  
 Christian Lane  
 David W. Lankford  
 Camille Larson & George Ruttinger  
 Steve & Rosalie Learned\*  
 Ms. Allison Lewis  
 Felice Susan Li  
 Ms. Frances Li  
 Patricia Locke  
 Ellen Loughran Lynch  
 Chip & Laurie Lubsen  
 Nancy M. Malan  
 Thomas Manteuffel  
 Mary Lynne Martin  
 Michael Martin & Laura Holms  
 Mark Mattucci & Judith Furash  
 Robert McDonald  
 Margaret McKay  
 The Honorable Elizabeth McKune  
 Jane Meditz  
 Eric Midelfort & Anne McKeithen  
 Honorable Johnathan S. Miller  
 Dr. Ranit Mishori & Mr. John Donvan  
 Greg Mitchell  
 Mr. & Mrs. Kenneth J. Mitchell  
 Mr. Jeffrey Mora & Ms. Wendy  
 Fuller-Mora  
 Mr. & Mrs. Charles C. Moran  
 Mr. John Moran  
 Martha A. Morris  
 Mrs. Michele R. Morris  
 Mrs. Michele R. Morris  
 Cathy Muse  
*in honor of Howard Brown*  
 Reverend Dr. Bernard & Mrs. Nass  
 William & Vivian Neff  
 Madeline Nelson  
 Dr. Frank Nothaft  
 Gerald Oberst  
 Mark W. Olson  
 Barbara Negri Oppen  
 Mr. & Mrs. John J. Parisi  
 Ms. Susannah Patton  
 Laurence Pearl  
 William F. Pedersen & Ellen L. Frost

Marianne Pfeiffer\*  
 Ellen Phillips  
 Mrs. Patricia Pickard  
 David Pozorski & Anna Romanski  
 Mr. John A Purnell\*  
 Paul Rabin  
 Kent Ravenscroft  
 Mary D. Reed  
 John Noel Reifel  
 Danna M. Reynolds  
 Donald† & Lydia Rice  
 Fred & Linda Richards  
 John C. Ring & Adriana van Breda  
 The Rev. Dr. William B. Roberts  
 & David Hoover\*  
 Thomas J. Roberts  
 Donald A. Roellke  
 Carole Evelyn Rogentine  
 Ms. Suzanne Rooney  
 Jo Ellen & Mark Roseman  
 Helen Rothman  
 Mr. & Mrs. Charles C Russell  
 Dr. Michael Sabatino  
 Dr. Linda Salamon  
 Mary Lou Savage  
 Robert L. Savage  
 Patricia R. Schettino  
 Ann Imhah Schneider  
 Norman Schou  
 Philip Schuler  
 Peter Schulz  
*in honor of Gayle and Ken Schulz*  
 Cate & Alan Schwartz  
 David Seidman & Ruth Greenstein  
 Anne Overlin Severy  
 Mark & Theresa Shaltanis  
 Donald C. Shapero  
 Frederick O. Shoup  
 Simmons/ Duffin Charitable Fund  
*in honor of Dr. Dana Marsh*  
 William Sittig  
 Ms. Marilyn W. Slatnick  
 Margaret F. Smith  
 Harvey Sohnen & Kathleen Meagher  
*in honor of Marc Eisenberg*  
 Gwendolyn Sommer  
 Dr. Marsha Spieth  
 William Spitzig  
 Milford Sprecher  
 Thomas & Diane Stanley  
 James Starrantino  
 Lina Steele  
 Dr. Jason Strudler  
 Douglas & Carol Stuart  
 Rosmarie L. Stucki  
 Bridgette Stumpf  
 Mr. & Mrs. Viguen Terminassian

Lawrence Thompson  
 Dr. Richard P. Tollo & Stacie J.  
 Kreitman-Tollo  
 Janet Vail  
 George Vercesi & Barbara Preston  
 Jon Wakelyn & Joyce B Walker  
 Robert G. & Constanze C. Wales  
 Dr. Margaret Whitehead  
 Timothy Whittle  
 J. Victoria Williamson  
 Bruce Wolpe  
 Mary Wyrsh  
 Georgia Yuan  
 Mr. & Mrs. Michael M. Zazanis  
 Leonard & Karen Zuza

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

## Washington Bach Consort 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

Margarita Brose, *President*  
Richard Ayres, *Vice President*  
Donald Baker, *Secretary*  
Toni Codinas, *Treasurer*  
Robert Beizer  
Shannon Davis  
Tamera Luzzatto

Robert L. McDowell  
William B. Munier  
Charles Reifel  
John D. Rockefeller IV  
Catherine Ann Stevens  
Stephen C. Wright

### Staff

Marc Eisenberg, Executive Director  
Janey Moskowitz, Director of External Affairs  
Taylor Tobak, Development Manager  
Tim Laughlin, Artistic Administrator

A special thank you to our 2022–2023 season volunteers,  
including our volunteer coordinator, Oriana Casadei.  
If you are interested in volunteering, please go to [bachconsort.org/volunteer](https://bachconsort.org/volunteer)

***Join the many patrons whose generous annual gifts support  
the artistic and educational programs of the Washington  
Bach Consort.***

Ticket revenue accounts for less than 25% of our annual operating budget, so we rely on donations from you to perform the music that you love at the quality you have come to expect, and to offer unique music education programs to young people throughout the city.

Visit our website by scanning the QR code  
or at [www.bachconsort.org/ways-to-donate](https://www.bachconsort.org/ways-to-donate) for more details.







Washington Bach Consort  
1310 G Street NW, Suite 740  
Washington, DC 20005  
[contact@bachconsort.org](mailto:contact@bachconsort.org)  
202.429.2121 | [bachconsort.org](http://bachconsort.org)