



DIRECTOR'S SERIES

MYTHOLOGIES PAST AND PRESENT

Sunday, September 18, 2022
National Presbyterian Church
4101 Nebraska Ave NW
Washington, DC

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



MYTHOLOGIES PAST AND PRESENT

Dana Marsh, *Conductor and Artistic Director*

A New Song

Trevor Weston (b.1967)

World Premiere – Commissioned by the Washington Bach Consort thanks to a gift from the J. Reilly Legacy Fund

- | | |
|------------------|---------------------------|
| 1. Listen | 5. Every Story |
| 2. Time | 6. Emotion Moves Me |
| 3. Now Seems Old | 7. Music Records Our Days |
| 4. My Song | 8. Hear Life |

Sherezade Panthaki, soprano
Sarah Davis Issaelkhoury, alto
Jacob Perry, Jr., tenor

INTERMISSION

Geschwinde, ihr wirbelnden Winde, BWV 201

Johann Sebastian Bach (1685–1750)

- | | |
|-------------------------------------|---|
| 1. Chorus: Vivace ed allegro | 9. Aria (Tmolus) |
| 2. Recitative (Momus, Phoebus, Pan) | 10. Recitative (Mydas, Pan) |
| 3. Aria (Momus) | 11. Aria: Allegro (Mydas) |
| 4. Recitative (Momus, Phoebus, Pan) | 12. Recitative (Momus, Mercurius,
Tmolus, Mydas, Phoebus, Pan) |
| 5. Aria: Largo (Phoebus) | 13. Aria (Mercurius) |
| 6. Recitative (Momus, Pan) | 14. Recitative |
| 7. Aria (Pan) | 15. Chorus |
| 8. Recitative (Mercurius, Tmolus) | |

Sherezade Panthaki, *Momus*
Sarah Davis Issaelkhoury, *Mercurius*
Patrick Kilbride, *Mydas*
Jacob Perry, Jr., *Tmolus*
Ian Pomerantz, *Pan*
Paul Max Tipton, *Phoebus*

This performance is supported by generous gifts from the **J. Reilly Lewis Legacy Fund**,
DC Commission on the Arts and Humanities, and the **National Endowment for the Arts**.

Vocalists

Soprano

Sherezade Panthaki, *Momus*
Katelyn Grace Jackson
Amy Broadbent
Laura Choi Stuart
Alicia DePaolo
Susan Lewis Kavinski

Alto

Sarah Davis Issaelkhoury, *Mercurius*
Hannah Baslee
Kristen Dubenion-Smith
Roger O. Isaacs
P. Lucy McVeigh

Tenor

Patrick Kilbride, *Mydas*
Jacob Perry, Jr., *Tmolus*
Blake Beckemeyer
Ryan C. Connelly
David Evans
Robert Petillo
Matthew Loyal Smith
John Logan Wood

Bass

Ian Pomerantz, *Pan*
Paul Max Tipton, *Phoebus*
David Rugger
Ross Tamaccio
Jason Widney

Instrumentalists

Violin I

Aisslinn Nosky, *Concertmaster*
Natalie Kress
Risa Browder
David McCormick

Violin II

Tatiana Chulochnikova
Gail Hernández Rosa
Leslie Nero
Caroline Levy

Viola

Marika Holmqvist
Scott McCormick
Caitlin Cribbs

Violoncello

John Moran
Wade Davis

Violone

Jessica Powell Eig

Organ & Harpsichord

Adam Pearl

Flute

Colin St-Martin
Kathryn Roth

Oboe & Oboe d'amore

Geoffrey Burgess
Fatma Daglar

Trumpet

Josh Cohen
Jason Dovel
Dillon Parker

Timpani

Michelle Humphreys

Text & Translations

A New Song

1. Listen

Listen, we want to hear luminous sounds.
Not faint nor loud, but meaningful new sounds fill my thoughts.
Tones unheard, glowing, knowing what we want to hear, the new way.

2. Time

What we feel now reigns.
You overlook me for seas of diaphanous chimera.
Every sound passes through my thoughts.
Now, am I, making the future sounds near.
We enjoy tones magnifying a moment blending our beliefs.

3. Now Seems Old

Now seems old, not avant.
Next is best, sets better text.
What is the new song?
The new song will reimagine the old
Made with murmurs of the past.
What is a new song?
Unheard thoughts, new tones, new colors? Inventive beliefs?

A new song speaks for me. Speaks for us.
A new song informs us of what we knew.
Hearing pleasant sounds is enough. Enjoyment is the emotion.
Messages from before inform our future thoughts now.

4. My Song

Wait! My song was ignored.
My story, erased or told by others,

But I have been missing from your thoughts.
My song rings true. I will make myself known.
My melody will sing like a mourning dove.
Singing my song tells my story.

5. Every Story

Every story speaks for us.
Remembering what we left behind expands our view of the new.
True voices craft important views.
All who feel can touch us with their meaningful chord.

6. Emotion Moves Me

Emotion moves me, mirrors my soul, makes the mellifluous known in my bones.
Makes my movements reveal the secrets of your messages.
Mark me with your motion.
Dancing, leaping, running, racing make me move.
Move me, in motion known in my bones.

7. Music Records Our Days

Music records our days, helps us remember.
Embodies what is unexplained but understood.
Time orders chaos, music breathes life into time.

8. Hear Life

Hear life, sing joy, ponder (explore) wisdom, feel, heal strife, remember hope, sing, enjoy life.

The text of *A New Song* responds to an essential theme in the competition found in the myth of the Bach's *Can-tata Geschwinde, ihr wirbelnden Winde*: How do we evaluate music? Many of the questions and topics found in my libretto come from years of teaching a course at Drew University entitled "Music and Meaning." The course surveys many perspectives and debates about music by humans across time and cultures, encouraging discussion seeking a better understanding without attempting to find a definitive answer. What is the next new music? What makes music good or bad? Can we evaluate new music without thinking about the old? Why do we like the old? Do we like music due to our emotional connection? Is every music respected or heard? Specifically, post-"Me Too" and "Black Lives Matter," can we truly evaluate our music history without including music ignored in the past? For many years, our understanding of early music has also been insufficient. The queries surrounding the value of old and new music in *A New Song* are appropriately represented by its Washington Bach Consort premiere: New music performed on period instruments.

Text and Translations (continued)

Geschwinde, ihr wirbelnden Winde

Drama: Der Streit zwischen Phoebus und Pan

1. Chorus

Phoebus, Pan, Mydas, Tmolus, Mercurius, Momus:

Geschwinde,
Ihr wirbelnden Winde,
Auf einmal zusammen zur Höhle hinein!
Dass das hin- und widerschallen

Selbst dem Echo mag gefallen
Und den Lüften lieblich sein.

2. Recitative

Phoebus: Und du bist doch so unverschämt und frei,
Mir in das Angesicht zu sagen,
Dass dein Gesang
Viel herrlicher als meiner sei?

Pan: Wie kannst du noch so lange fragen?
Der ganze Wald bewundert meinen Klang;
Das Nymphen Chor,
Das mein von mir erfundnes Rohr
Von sieben wohl gesetzten Stufen
Zum Tanzen öfters aufgerufen,
Wird dir von selbst zugestehn:
Pan singt vor allen andern schön.

Phoebus: Vor Nymphen bist du recht;

Allein, die Götter zu vergnügen,
Ist deine Flöte viel zu schlecht.

Pan: Sobald mein Ton die Luft erfüllt,
So hüpfen die Berge, so tanzet das Wild,
So müssen sich die Zweige biegen,
Und unter denen Sternen
Geht ein entzücktes Springen für:
Die Vögel setzen sich zu mir
Und wollen von mir singen lernen.
Momus: Ei! hört mir doch den Pan,
Den großen Meistersänger, an!

3. Aria

Momus: Patron, das macht der Wind.
Dass man prahlt und hat kein Geld,
Dass man das für Wahrheit hält,
Was nur in die Augen fällt,
Dass die Toren weise sind,
Dass das Glücke selber blind,
Patron, das macht der Wind.

Hasten, you swirling winds

Drama: The Contest between Phoebus and Pan

1. Chorus

Phoebus, Pan, Midas, Tmolus, Mercury, Momus:

Hasten,
You swirling winds
At once together to the cave [of the winds].
So that the back-and-forth resounding
[of music]

May please even Echo
And be lovely to the heavens.

2. Recitative

Phoebus: And you are indeed so brazen and free
To say to my face
That your singing
Is much more glorious than mine?

Pan: How can you still keep asking for so long?
The whole forest marvels at my sound;
The chorus of nymphs,
Which my pipe, invented by me,
of seven well-placed [musical] steps,
Has often called to the dance,
Will in its own right tell you:
Pan sings beautifully, above all others.

Phoebus: For [pleasing the chorus of] nymphs, you
are right;
To satisfy the gods, however,
Your flute is much too simple.

Pan: As soon as my tune fills the air
The mountains leap, the wild beast dances,
The branches must bend,
And under the stars
An ecstatic skipping about goes on:
The birds perch themselves by me
And want to learn to sing from me.
Momus: Hey, do let me listen to this Pan,
The great Meistersinger.

3. Aria

Momus: Sir, this is boasting!
That one shows off but has no money,
That one takes for truth
What only meets the eyes,
That fools are wise,
That fortune itself [is] blind;
Sir, this is boasting!

Text and Translations (continued)

4. Recitative

Mercurius: Was braucht ihr euch zu zanken?
Ihr weicht doch einander nicht.

Nach meinen wenigen Gedanken,
So wähle sich ein jeder einen Mann,
Der zwischen euch das Urteil spricht;

Lasst sehn, wer fällt euch ein?

Phoebus: Der Tmolus soll mein Richter sein,

Pan: Und Mydas sei auf meiner Seite.

Mercurius: So tretet her, ihr lieben Leute,
Hört alles fleissig an
Und merket, wer das Beste kann!

5. Aria

Phoebus: Mit Verlangen
Drück ich deine zarten Wangen,
Holder, schöner Hyazinth.
Und dein' Augen küsst ich gerne,
Weil sie meine Morgensterne
Und der Seele Sonne sind.

6. Recitative

Momus: Pan, rücke deine Kehle nun
In wohlgestimmte Falten!

Pan: Ich will mein Bestes tun
Und mich noch herrlicher als Phoebus
halten.

7. Aria

Pan: Zu Tanze, zu Sprunge, so wackelt das Herz.
Wenn der Ton zu mühsam klingt
Und der Mund gebunden singt,
So erweckt es keinen Scherz.

8. Recitative

Mercurius: Nunmehr Richter her!

Tmolus: Das Urteil fällt mir gar nicht schwer;

Die Wahrheit wird es selber sagen,
Dass Phoebus hier den Preis
davongetragen.

Pan singet vor dem Wald,
Die Nymphen kann er wohl ergötzen;
Jedoch, so schön als Phoebus' Klang
erschallt,
Ist seine Flöte nicht zu schätzen.

4. Recitative

Mercury: Why do you need to bicker?
You definitely will not yield to one
another.

According to my scant reflections,
Each one might choose a man
Who will pronounce judgment between
you;

Let's see, who occurs to you?

Phoebus: Tmolus shall be my judge,

Pan: And let Midas be on my side.

Mercury: So step this way, you dear people;
Listen diligently to everything
And note who can do the best.

5. Aria

Phoebus: With longing
I press your tender cheeks [to mine],
Graceful, beautiful Hyacinth.
And I gladly kiss your eyes,
Because they are my morning stars
And the sun of my soul.

6. Recitative

Momus: Pan, flex your throat now
In beautifully-voiced nuances.

Pan: I will do my best
And acquit myself still more gloriously
than Phoebus.

7. Aria

Pan: By dance, by skip—then the heart flutters.
If the tune sounds too labored
And the mouth sings constricted,
Then this stirs up no merriment.

8. Recitative

Mercury: Now at last, judges, [step] this way!

Tmolus: The judgment strikes me as not at all
difficult;
Truth will tell you it herself:
That Phoebus has carried away the prize
here.

Pan sings before the forest;
He can well delight the nymphs.
Nevertheless, when Phoebus's sound
rings out so beautifully,
His [Pan's] flute is not to be esteemed.

Text and Translations (continued)

9. Aria

Tmolus: Phoebus, deine Melodei
Hat die Anmut selbst geboren.
Aber wer die Kunst versteht,
Wie dein Ton verwundernd geht,

Wird dabei aus sich verloren.

10. Recitative

Pan: Komm, Midas, sage du nun an,
Was ich getan!
Mydas: Ach, Pan! wie hast du mich gestärkt,
Dein Lied hat mir so wohl geklungen,
Dass ich es mir auf einmal gleich gemerkt.
Nun geh ich hier im Grünen auf und nieder

Und lern es denen Bäumen wieder.
Der Phoebus macht es gar zu bunt,

Allein, dein allerliebster Mund
Sang leicht und ungezwungen.

11. Aria

Mydas: Pan ist Meister, lasst ihn gehn!

Phoebus hat das Spiel verloren,
Denn nach meinen beiden Ohren
Singt er unvergleichlich schön.

12. Recitative

Momus: Wie, Midas, bist du toll?
Mercurius: Wer hat dir den Verstand verrückt?
Tmolus: Das dacht ich wohl, dass du so
ungeschickt!
Phoebus: Sprich, was ich mit dir machen soll?
Verkehr ich dich in Raben,
Soll ich dich schinden oder schaben?
Mydas: Ach! plaget mich doch nicht so sehre,
Es fiel mir ja
Also in mein Gehöre.
Phoebus: Sieh da,
So sollst du Eselsohren haben!
Mercurius: Das ist der Lohn
Der tollen Ehrbegierigkeit.
Pan: Ei! warum hast du diesen Streit
Auf leichte Schultern übernommen?
Mydas: Wie ist mir die Kommission
So schlecht bekommen!

9. Aria

Tmolus: Phoebus, your melody
Has borne charm itself.
But whoever understands art,
How your tune proceeds, astonishing
[the hearer],
Will lose himself thereby.

10. Recitative

Pan: Come, Midas, declare now [the merit of]
What I have done.
Midas: Ah, Pan! How you have invigorated me;
To me, your song sounded out so well
That I learned it immediately, at once.
Now I will go to and fro here in the
greenwood
And teach it in turn to the trees.
Phoebus makes it [his singing] really too
extravagant;
Your dearest mouth, however,
Sang easily and unforced.

11. Aria

Midas: Pan is the champion, let him be off
[to his forest and nymphs]!
Phoebus has lost the match,
For according my two ears
He [Pan] sings incomparably beautifully.

12. Recitative

Momus: What, Midas, are you crazy?
Mercury: Who has deranged your understanding?
Tmolus: This I sure thought: that you [are] so inept!
Phoebus: Speak, what shall I do with you?
[Shall] I turn you into a raven?
Shall I flay or skin you?
Midas: Ah, just do not pester me so much;
Yes, to my sense of hearing,
It [the match] struck me this way.
Phoebus: See here,
Then you shall have donkey's ears!
Mercury: That is the wages
Of crazed lusting after honor.
Pan: Hey, why have you [Midas] taken up
This [weighty] contest [as if] onto easy
shoulders?
Midas: How the assignment [to judge this contest]
has so badly disagreed with me!

Text and Translations (continued)

13. Aria

Mercurius: Aufgeblasne Hitze,
Aber wenig Grütze

Kriegt die Schellenmütze
Endlich aufgesetzt.
Wer das Schiffen nicht versteht
Und doch an das Ruder geht,
Ertrinket mit Schaden und Schanden
zuletzt.

14. Recitative

Momus: Du guter Mydas, geh nun hin
Und lege dich in deinem Walde nieder,
Doch tröste dich in deinem Sinn,
Du hast noch mehr dergleichen Brüder.

Der Unverstand und Unvernunft
Will jetzt der Weisheit Nachbar sein,
Man urteilt in den Tag hinein,

Und die so tun,
Gehören all in deine Zunft.
Ergreife, Phoebus, nun
Die Leier wieder,
Es ist nichts lieblicher
Als deine Lieder.

15. Chorus

Phoebus, Pan, Mydas, Tmolus, Mercurius, Momus:
Labt das Herz, ihr holden Saiten,

Stimmet Kunst und Anmut an!
Lasst euch meistern, lasst euch höhnen,
Sind doch euren süßen Tönen
Selbst die Götter zugetan.

13. Aria

Mercury: In the end, puffed-up ardour
But scant groats [in the head—
brainpower]
Gets the fool's cap
Placed on [one's head].
Whoever does not understand steering
Yet takes the helm anyway
Drowns, ultimately, in harm and shame.

14. Recitative

Momus: Good Midas, now go there
And retreat to your forest,
But be comforted in your mind:
You have still more brothers of the same
ilk.
At present, unintelligence and unreason
Want to be wisdom's neighbor;
People will judge [with unintelligence] all
the day,
And those who do so
Are all numbered among your guild.
Phoebus, now take up
The lyre again;
There is nothing lovelier
Than your songs.

15. Chorus

Phoebus, Pan, Midas, Tmolus, Mercurius, Momus:
Refresh the heart, you graceful strings
[of the lyre];
Give voice to art and charm.
You may be censured, you may be mocked;
Yet to your sweet tune
The gods themselves are devoted.

Christian Friedrich Henrici

(transl. Michael Marissen and Daniel R. Melamed)



Scan or go to www.bachcantatatexts.org/BWV201 for an annotated translation

A New Song

Trevor Weston

The first time I composed music, with a teacher, I wrote a piece entitled, *Influence* for my “senior project” in high school under the guidance of the organ teacher, Dr. Charles Stein. *Influence* was my attempt to write an organ piece that sounded like prelude and fugue by Bach, years before taking baroque counterpoint in college. As a teenager, I created choreographed juggling routines to Bach’s music. To this day, I listen to Bach’s music, even with my backsliding keyboard technique, more than any other composer. In my second composition lesson with TJ Anderson in college, he pulled out a score to the *Well-Tempered Clavier*. TJ made me aware of the consistent use of rests at the beginning of Bach’s phrases to give the music more forward motion. My music lacked motion. I use this same pedagogic technique with my composition students.

I am still incredibly honored that my longtime friend and fantastic musician and scholar, Dana Marsh, asked me to compose a new work in response to Bach’s *Cantata 201*. After many intriguing conversations about the nature of my piece, we came to the conclusion that a new

work that addresses the central issue of a musical debate. *A New Song* is a discussion of the differing expectations we have in society for new art. In the twentieth century, the polemics of new music were very strong. In graduate school, I performed in a choir that presented early music with a period instrument orchestra. It always struck me that new innovative approaches to music lived in both contemporary music and early music ensembles. It is also true that many of the most important innovative composers of the early twentieth century were champions of early music. My cantata ponders these ideas and also addresses a current important trend: performing music by forgotten or ignored composers from the past.

A New Song aspires to be entertaining and engaging like a Bach cantata. I did not want to write a new Bach cantata, but a work in my own voice reflecting what I have learned from Bach. There are some specific ornaments and musical turns that can be identified as Bach-like. My larger concern was to compose a piece that promotes thought through various musical movements using period instruments.

The Power of Arias

Daniel R. Melamed

Perhaps the most versatile tool in an early eighteenth-century composer's toolbox was the aria, a concerted setting of a short poem, typically for a solo voice but sometimes for two (a "duet aria" or just "duet") or for an ensemble of voices (an "aria tutti" or choral aria). Arias were versatile because they were the building blocks of many different kinds of vocal-instrumental music, and because they could serve several different functions in larger works.

Solo arias were the basic unit of contemporary opera. An early eighteenth-century opera consisted of a string of arias—sometimes thirty or forty of them—that alternated with declamatory speech-like recitatives that conveyed action and sometimes a little dialogue. Arias served as vehicles for the expression of emotion by characters in the drama (like rage or sorrow or joy or disquiet); marked the entrance and exit of principal characters; offered the opportunity for vocal display (whether virtuosic or lyrical); communicated characters' type by the elevation or lowliness of their musical style; and conveyed the hierarchy of characters and singers by their number, with important figures receiving more arias. They also offered musical variety by their various instrumental scoring and by their presentation of a range of musical styles and types.

In church music, arias, with their newly-written poetic texts, were combined with hymn stanzas and scriptural prose inherited from older musical types. In oratorios that presented stories like those of Christmas, the Passion, and Easter, arias interrupted the narrative at important moments to provide textual commentary and to move the affections of the listeners in ways that supported particular theological understandings. In smaller works, the emotional characters of arias and their musical variety were the central elements around which compositions like cantatas were organized.

The centrality of arias is on full display as well in smaller dramatic works like *Geschwinde, ihr wirbelden Winde* BWV 201, on a text by Leipzig poet Christian Friedrich Henrici, Bach's frequent collaborator. The piece dates from about 1729; we do not know the occasion but the work is consistent with the repertory Bach performed with the mixed professional and amateur ensemble known as the Collegium Musicum.

This is a musical drama, with a plot and speaking characters. Those characters are mythological, representing a Classicizing tendency found in many early eighteenth-century works of poetry and music. They engage in a contest, a common topic of such works. We can compare the competition of personified Vice and Virtue for the attention of the young Hercules in Bach's dramatic cantata *Lasst uns sorgen, lasst uns wachen* BWV 213, or the "joyous contest of the gods" in the later version of *Was mir behagt, is nur die muntre Jagd* BWV 208a, the so-called "Hunt" Cantata.

The subject comes from an episode in Ovid's *Metamorphoses* in which King Midas and the mountain god Tmolus judge a singing competition between Phoebus Apollo, playing the lyre, and Pan, playing his pipes. What little action there is takes place in recitatives that are more vehicles for speech-making than dramatic dialogues. Most of the piece is taken up with—predictably—arias.

There are six solo arias, one for each of the speaking characters in the drama. Bach aims for variety, presenting arias in six different keys, five different musical meters, and five different instrumental combinations. Choral arias frame the work, using all the instruments and the combined voices. (In Bach's performances he called on two additional singers in these outer movements, for a total of eight making up the chorus.) Arias do the work of this cantata.

The Power of Arias (continued)

Bach carefully distinguishes the musical styles of Phoebus and Pan, and of their respective judges Tmolus and Midas. Pan sings a rustic jig in a major key whose text is about dancing and leaping, with a vigorous instrumental line of unison violins. The verb “wackelt,” here with the meaning of “fluttering” (of the heart), is set ridiculously with repeated syllables: “wack-ack-ack-ack-ack-ack-elt”; it is also possible to understand this as scatological if you hear the “k’s” as starting each syllable. The supporting aria by Midas is likewise in a major key, with an instrumental line also for unison violins, and both singers declaim most of their texts syllabically.

Phoebus’s aria, in contrast, is a slow expression of longing and desire in a minor key, with a luxurious instrumentation of solo flute and oboe d’amore with muted strings, a number that would certainly have been heard as amorous if not erotic. (It has not escaped notice in modern times that Apollo sings in this aria of physical desire to his male lover Hyacinth, perhaps an unexpected element in an eighteenth-century work but one that would have been widely understood by everyone versed in mythology.) Tmolus’s aria of affirmation is likewise in a minor key, and features an expressive solo for oboe d’amore. The arias of Phoebus and of Tmolus

are thus linked, just as those of Pan and Midas are, and these four arias are aimed less at the expression of emotions essential to the story, and more about distinguishing the musical styles of Phoebus and of Pan.

And this is important because BWV 201 is literally about the power of arias, as Phoebus and Pan each boast of the effects of their singing. That, combined with the long tradition viewing their contest as one between rustic and sophisticated music-making, has led many to wonder whether Picander and Bach intended an allegorical message about then-contemporary music and aesthetics. This is an especially tempting interpretation because Bach was famously involved (or at least implicated) in several debates about old-fashioned versus newfangled music, and may have wanted to assert his position musically in this little drama. (Note that the ignorant critic in this story receives ass’s ears for his poor judgment.)

At the least, the text and music of this cantata engage a debate over the merits of rustic, “natural” music and more sophisticated art. We probably should not be surprised that Bach is at his most compelling in the latter, even if his writing in the former is just as entertaining.



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.

Dana Marsh, Artistic Director



Dana Marsh's 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” (*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 U.K., 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 fifteen 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 Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum and Public Radio International.

Trevor Weston, Composer

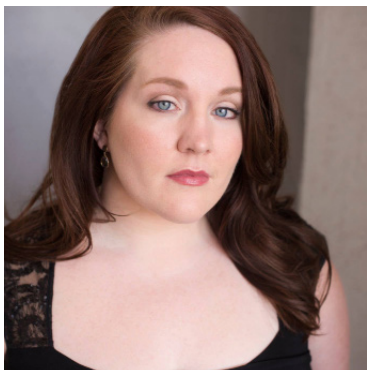


Trevor Weston's music has been called a “gently syncopated marriage of intellect and feeling” (*Detroit Free Press*). Weston's honors include the George Ladd Prix de Paris from the University of California, Berkeley; the Arts and Letters Award in Music; a Goddard Lieberman Fellowship from the American Academy of Arts and Letters; and residencies from the Virginia Center for the Creative Arts, the MacDowell Colony, and Castle of our Skins at the Longy School of Music. Weston co-authored with Olly Wilson, the fifth chapter in the Cambridge Companion to Duke Ellington, *Duke Ellington as a Cultural Icon*, published by Cambridge University Press. His work *Juba for Strings* won the Sonori/New Orleans Chamber Orchestra Composition Competition. In 2021, he won the first Emerging Black Composers Project sponsored by the San Francisco Conservatory of Music and the San Francisco Symphony.

Weston's *Flying Fish*, co-commissioned by Carnegie Hall for its 125 Commission Project and the American Composers Orchestra, was described as having, “episodes of hurtling energy, the music certainly suggested wondrous aquatic feats. I was especially affected, though, by an extended slower, quizzical episode with pensive strings and plaintive chords” (*New York Times*). The Boston Landmarks Orchestra commissioned *Griot Legacies* for choir and orchestra, a work created with four innovative arrangements of African American Spirituals. *Griot Legacies* demonstrates Weston's “knack for piquant harmonies, evocative textures, and effective vocal writing” (*Boston Globe*). The Grammy-nominated Choir of Trinity Church Wall Street recorded an album of Weston's choral works. The Bang on a Can All-Stars premiered Weston's composition *Dig It*, commissioned by the group for the Ecstatic Music Festival in NYC.

Dr. Weston is currently Professor of Music and Chair of the Music Department at Drew University in Madison, New Jersey, and an instructor for the MAP and Pre-College programs at the Julliard School.

Meet the Artists



Sarah Davis Issaekhhoury, mezzo-soprano, is a teaching artist and primary-level music educator in the Washington, DC area. Her voice has been praised as, “outstanding, tossing off coloratura with clarity and ease” (*Washington Post*), and her singing career spans from medieval chant to contemporary music, including a wide range of compositional styles. As a guest soloist, Sarah has appeared with the Capitol Hill Chorale, Virginia Consort, Oratorio Society of Virginia, Cathedral Choral Society, Fairfax Choral Society, Charlottesville Symphony, Cathedra, and more.

Sarah pursued undergraduate studies at James Madison University and graduate studies at the University of Michigan. Sarah performed as Angelina in *La Cenerentola* with Bel Cantanti Opera Company, and was described as “superb in all aspects of her performance” (*Opera Bel Canto Washington*). Sarah was a Young Artist with the Caramoor Opera program. As a Young Artist with the Staunton Music Festival, she performed a variety of concert repertoire, art song, arias, and ensembles.

As an educator, Sarah is particularly passionate about primary music education, and has worked for many years as an elementary school music teacher. Music education is a fundamental element of early childhood development, and she is proud to have made an impact on hundreds of students in this way. Sarah teaches students of all ages to sing and use their voice in a beautiful and expressive manner and is proud to sing with the Washington Bach Consort.

Meet the Artists (continued)



Praised for his “beautiful,” “sweet-voiced” tone, and “superbly acted” portrayals, tenor **Patrick Kilbride** enjoys an international career, specializing in music of the Baroque and Classical periods. He is a graduate of Northwestern University and the University of Maryland Opera Studio, with fellowships from the Aspen Music Festival, Tanglewood Music Festival, and Académie du Festival Aix-en-Provence. He was the winner of the 24th Concours international de chant in Clermont-Ferrand, France, debuting in the opera houses of Rennes, Clermont-Ferrand, Chaise-Dieu, and Avignon in Handel’s *Acis and Galatea* with Damien Guillon & Le Banquet Céleste. He has sung roles with Festival d’Aix in the opera houses of Paris, Luxembourg, Lisbon, and the Royal Opéra Versailles (*Cavalli’s Erismena*, with Leonardo García Alarcón & Cappella Mediterranea); the Britten-Pears Aldeburgh Festival Snape Maltings Concert Hall (Handel’s *Theodora* with Christian Curnyn and Sarah Connolly); the Boston Early Music Festival (Monteverdi’s *Il Ritorno d’Ulisse* in Patria with Stephen Stubbs and Paul O’Dette); Opera Lafayette (Blow’s *Venus and Adonis*, Stradella’s *La Susanna*, Jommelli’s *Cerere placata*, and Monteverdi’s *Il combattimento di Tancredi e Clorinda* with Ryan Brown); and Heartbeat Opera, debuting as a soloist at The Kennedy Center, Lincoln Center, Brooklyn Academy of Music and Seiji Ozawa Concert Hall. 2022/2023 sees his debut with Opéra national du Rhin de Strasbourg, France, in a new touring production of Monteverdi’s *L’incoronazione di Poppea* with Raphaël Pichon and Ensemble Pygmalion, directed by Evgeny Titov. Patrick is also engaged for additional performances at the Kennedy Center with Opera Lafayette, and soloist appearances with the Washington Bach Consort, Cathedral Choral Society, Seraphic Fire, the New World Symphony, and Fort Worth Symphony. He is a Lecturer for the University of Maryland, Maryland Opera Studio.



Soprano **Sherezade Panthaki** enjoys ongoing international collaborations with many of the world’s leading conductors, including Nicholas McGegan, Masaaki Suzuki, Martin Haselböck, Mark Morris, Nicholas Kraemer, Matthew Halls, Stephen Stubbs, and Gary Wedow. She is celebrated for her “full, luxuriously toned upper range” (*The Los Angeles Times*) and “astonishing coloratura with radiant top notes” (*Calgary Herald*), particularly in the music of Bach and Handel. Recent seasons have included performances with the New York Philharmonic, Philharmonia Baroque Orchestra, Bach Collegium Japan, Wiener Akademie (Austria), NDR Hannover Radiophilharmonie (Germany), the Los Angeles Philharmonic, the Boston Early Music Festival, Tafelmusik Baroque Orchestra (Canada), Minnesota Orchestra, St. Louis Symphony, Calgary Philharmonic, Houston Symphony, Seattle Symphony, Mark Morris Dance Group, St. Thomas Church Fifth Avenue (New York), Choir and Orchestra of Trinity Wall Street, and Voices of Music. Ms. Panthaki is no stranger to classical and modern concert repertoire; she is in high demand for her interpretations of Mozart, Haydn, Mendelssohn, Brahms, Poulenc, and Orff, as well as numerous new music premieres. Her discography includes the recently released recording of Handel’s *Joseph and his Brethren* with Nicholas McGegan and Philharmonia Baroque, solo Bach cantatas with the Cantata Collective, and Graupner’s opera *Antiochus und Stratonica* with the Boston Early Music Festival.

Born and raised in India, Ms. Panthaki holds graduate degrees with top honors from the Yale School of Music and the University of Illinois, and an undergraduate degree from West Virginia Wesleyan College. She is a founding member and artistic advisor of the newly-debuted Kaleidoscope Vocal Ensemble, a vocal octet celebrating racial and ethnic diversity in performances and educational programs of early and new music. Ms. Panthaki is a frequent guest clinician and masterclass leader across the United States. She has taught voice to graduate music students at Yale University and currently heads the Vocal program at Mount Holyoke College.

Meet the Artists (continued)

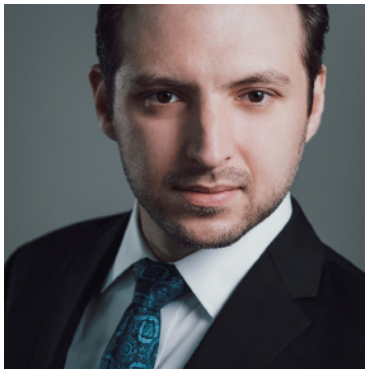


Tenor, **Jacob Perry**, has been praised for his “gorgeous and stylish” (CLEVELANDCLASSICAL.COM) interpretations of Renaissance and Baroque repertoire. He has been engaged as a soloist with Apollo’s Fire, Choralis, The City Choir of Washington, Handel Choir of Baltimore, Les Délices, Portland Baroque Orchestra, Tempesta di Mare, Washington Bach Consort, and Washington National Cathedral. Jacob was the tenor participant in the Virginia Best Adam’s Masterclass at the 2022 Carmel Bach Festival.

Deeply immersed in vocal chamber music, Jacob enjoys active membership in Les Canards Chantants, a soloist-ensemble based in Philadelphia, as well as engagements with ensembles such as ARTEK, Cathedra, Seraphic Fire, TENET Vocal Artists, and Yale Choral Artists. Since 2013, Jacob has served as a cantor and member of the choir of the Basilica of the National Shrine of the Immaculate Conception (Washington, D.C.).

As Co-Artistic Director of Bridge, a genre-defying vocal ensemble based in Washington, he draws on his instincts for theatricality and story-telling, as the group explores the connections between early masterpieces and ground-breaking new works.

Career highlights include multiple tours performing in Roman Basilicas with the choir of the National Shrine, headlining the inaugural festival of Western Early Music at the Beijing Central Conservatory of Music with Les Canards Chantants, a commercial recording as the tenor soloists in Handel’s *Israel in Egypt* with Apollo’s Fire, and “English Orpheus”—a tour de force exploration of love songs and poems from the Elizabethan, Restoration, and early 18th-century periods he performed with Tempesta di Mare.



Praised for his versatility, the “luminous bass-baritone” **Ian Pomerantz** is “the possessor of a remarkable instrument naturally at home in many genres, — in opera, in recital, and in oratorio.” A specialist in the Baroque repertoire and an expert in the performance Jewish music, 2020 saw the release of two highly anticipated major recording projects of Jewish period song set for this season.

Recent and upcoming performance highlights include: soloist roles in *Herz und Mund und Tat und Leben* with Blue Hill Bach; Charpentier’s *Missa Assumpta est Maria* with Washington Bach Consort; *Every Voice: The Jewish Voice* with Handel and Haydn Society; *Il Mostro d’Alcina* in Caccini’s *Alcina* with Boston Early Music Festival; *Easter* in the German Baroque with Three Notch’d Road, Bloch’s *Sacred Service* with Masterworks Chorale, *Getto* in Pasquini’s *I fatti del Mose nel deserto* with Academy of Sacred Drama; Handel’s *Virtuoso Italian Cantatas for Bass*, with Byron Schenkman and Friends at Benaroya Hall in Seattle; the premiere of Legrand’s *La Chûte de Phaëton*, Aquilon Music Festival; *Amours et Distances* at the American Church of Paris in France; Jewish Music from the Italian and German Baroque with The Miryam Ensemble in Boston; and Stradella’s *Ester* with New York Sanctuary Concerts. He is the artistic director of the acclaimed ensemble Les Enfants d’Orphée, specializing in French baroque chamber music for voice.

Meet the Artists (continued)



Described by the Atlanta Journal-Constitution as a dignified and beautiful singer, bass-baritone **Paul Max Tipton** enjoys an active career in opera, oratorio, and chamber music, performing and recording throughout North America, Europe, and Asia. A versatile singer, Mr. Tipton's repertoire ranges from Schütz and Monteverdi to Britten and Bolcom, with his interpretations of the works of Bach and Haydn being acclaimed in particular for their strength and sensitivity.

Recent collaborations include Haydn's *Creation* with Pacific Symphony, Christus in Bach's *St. Matthew Passion* at the Spoleto Festival USA, Plutone in Monteverdi's *Orfeo* with Göteborg Baroque, the title role in Mozart's *Don Giovanni* at the University of Michigan with Martin Katz conducting, the role of Archibald Grosvenor in *Patience* with Odyssey Opera under Gil Rose, performances across the Bay Area of Schubert's *Winterreise* & *Die Schöne Müllerin* arranged for strings with New Esterhazy Quartet, Beethoven's Symphony No. 9 with the Grand Rapids Symphony, recitals with Ricky Ian Gordon in Ann Arbor & Firenze, and Handel's *Dettingen Te Deum* at Carnegie Hall under Ton Koopman. Recent recordings include Nicolaus Bruhns's solo cantatas for bass with Masaaki Suzuki for BIS Records, a Grammy nomination for Brahms's *Ein Deutsches Requiem* with Seraphic Fire, Bach's *St. John Passion* as Christus with Cantata Collective and Nicholas McGegan, and several records with Cut Circle for the Belgian label Musique en Wallonie.

Mr. Tipton trained on full fellowship at the University of Michigan School of Music in Ann Arbor, being mentored by mezzo-soprano Luretta Bybee, tenor George Shirley, and collaborative pianist Martin Katz. He is a 2010 graduate of the Yale University Institute of Sacred Music in Oratorio & Early Music, studying with tenor James Taylor. In 2012 he was made a Lorraine Hunt Lieberson Fellow at Emmanuel Music. Mr. Tipton resides in New York City.



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 (Wolf 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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Music of Henry Purcell

Sunday, October 30, 2022 at 4:00 p.m.
National Presbyterian Church

The Christmas Story

Bach's Christmas Oratorio

Saturday, December 10, 2022 at 7:00 p.m.
Music Center at Strathmore

Messiah

The Greatest of Oratorios

Sunday, March 19, 2023 at 4:00 p.m.
Music Center at Strathmore

Mass in B Minor

The Foundation

Sunday, April 30, 2023 at 4:00 p.m.
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Fridays at Live! at 10th & G (DC) at 7:00 p.m.

Saturdays at St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

The Eloquent Viol

Bach on the Viola da Gamba

Friday, October 14, 2022
Saturday, October 15, 2022

Ciaconna

Bach on the Solo Violin

Friday, March 3, 2023
Saturday, March 4, 2023

A Musical Odyssey

The Goldberg Variations

Friday, November 18, 2022
Saturday, November 19, 2022

Vocal Polyphony

Thomaskantors and the German Motet

Friday, March 31, 2023
Saturday, April 1, 2023

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Mondays at St. Mark's Capitol Hill (DC) at 12:10 p.m.

Tuesdays at Church of the Epiphany (DC) at 12:10 p.m.

The series is supported by generous gifts from the DC Commission on the Arts and Humanities and the National Endowment for the Arts.

Cantata: Jesu, der du meine Seele, BWV 78

Organ prelude: Toccata & Fugue, BWV 540
Organist: Gregory Hooker
October 3 & 4, 2022

Cantata: Auf, schmetternden Tönen, BWV 207a

Organ prelude: Toccata, Adagio & Fugue, BWV 564
Organist: Christian Lane
March 6 & 7, 2023

Cantata: Ein feste Burg ist unser Gott, BWV 80

Organ prelude: Prelude & Fugue, BWV 552
Organist: Samantha Scheff
October 31 & 1, 2022

Cantata: Jesu, meine Freude, BWV 227

Organ prelude: Prelude & Fugue, BWV 543; Toccata, BuxWV 157
Organist: Paul Byssainthe, Jr.
April 3 & 4, 2023

Cantata: Christum, wir sollen loben Schon, BWV 121

Organ prelude: Prelude & Fugue, BWV 547
Organist: Douglas Buchanan
December 5 & 6, 2022

Cantata: Jauchzet Gott, in allen Landen, BWV 51

Organ prelude: Prelude & Fugue, BWV 548
Organist: Julie Huang Tucker
May 1 & 2, 2023

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.

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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.

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