



Te Deum!

Sacred Grand Motets of
Jean-Baptiste Lully and
Marc-Antoine Charpentier

Sunday, March 10, 2024
National Presbyterian Church
4101 Nebraska Avenue NW
Washington, DC

WASHINGTON BACH CONSORT

Dana Marsh, Artistic Director

PROGRAM

From the opera *Thésée* (1675), LWV 51
Marche, Act 1, scene 9

Jean-Baptiste Lully (1632–1687)

Notus in Judaea, LWV 77/17

O lachrymae, LWV 26

O dulcissime Domine, LWV 77/9

Margaret Carpenter Haigh, Margot Rood, and Paulina Francisco, sopranos

From *Thésée*,

Entrée des Combatans, Act 1: scene 10

Exaudiat te, Dominus, LWV 77/15

Intermission

Marche de Triomphe, H. 547

Marc-Antoine Charpentier (1643–1704)

Litanies de la Vierge, H. 83

Motet pour les Trespassees: Miseremini mei, H. 311

Deuxième Aire de Triomphe pour Trompettes, H. 547

Te Deum, laudamus, H. 164

Margaret Carpenter Haigh, *soprano*

Margot Rood, *soprano*

James Reese, *haute-contre*

Jacob Perry Jr., *tenor*

Ian Pomerantz, *bass*

Ross Tamaccio, *bass*

Dana Marsh, *conductor*

Helen H. McConnell, *underwriter*

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



MUSICIANS

Dana Marsh, *conductor*

Dessus

Margaret Carpenter Haigh, *soloist*
Margot Rood, *soloist*
Paulina Francisco
Sara MacKimmie
Elijah McCormack

Haute-Contre

James Reese, *soloist*
Hannah Baslee
Rhianna Cockrell
Derek Greten-Harrison
Clifton Massey
Lucy McVeigh

Dessus de Violon

Andrew Fouts, *concertmaster*
Freya Creech
Natalie Rose Kress

Haute-Contre/Taille/Quinte de Violon

Risa Browder
Isaiah Chapman
Marika Holmqvist (*dessus de violon*)
Scott McCormick
Daniel McCarthy
Leslie Nero (*dessus de violon*)

Basse de Violon

John Moran
Wade Davis
Alexa Haynes-Pilon

Taille/Basse de Viole

Niccolo Seligmann

Violone

Jessica Powell Eig

Taille/Bass-Taille

Jacob Perry Jr., *soloist*
Blake Beckemeyer
David Evans
Andrew Sauvageau
Matthew Smith

Bass-Taille/Bass

Ian Pomerantz, *soloist*
Ross Tamaccio, *soloist*
Mark Duer
Michael Mang
Jason Widney

Theorbo

Dušan Balarin
Cameron Welke

Harpichord/Organ

Adam Pearl

Flute

Colin St-Martin
Kathryn Roth

Oboe

Geoffrey Burgess
Margaret Owens

Bassoon

Anna Marsh

Trumpet

Josh Cohen
Dillon Parker

Timpani

Michelle Humphreys

TEXT & TRANSLATION

Notus in Judaea, LWV 77/17

Notus in Judaea Deus: in Israel magnum nomen ejus.
Et factus est in pace locus ejus: et habitatio ejus in Sion.

Ibi confregit potentias arcuum: scutum, gladium, et bellum.

Illuminans tu mirabiliter a montibus aeternis: turbati sunt omnes insipientes corde.

Dormierunt somnum suum: et nihil invenerunt omnes viri divitiarum in manibus suis.

Ab increpatione tua Deus Jacob: dormitaverunt qui ascenderunt equos.

Tu terribilis es, et quis resistet tibi: ex tunc ira tua.

De caelo auditum fecisti judicium: terra tremuit, et quievit. Cum exurgeret in judicium Deus: ut salvos faceret omnes manusuetos terrae.

Quoniam cogitatio hominis confitebitur tibi: et reliquiae cogitationis diem festum agent tibi.

Vovete, et riddete Domino Deo vestro: omnes qui in circuitu ejus affertis munera.

Terribili, et ei qui aufert spiritum principum: terribili apud reges terrae.

O lachrymae, LWV 26

O Lachrymae fideles dolentis animae

Exite nostris codibus, et ex oculis rorate plenis fontibus.

O fons amoris in te peccavimus.

Sed prae dolore faciem velimus, pectora tundimus.

Non in gaudio sed in fletu. Non in jubilo, sed in plancu, Invocamus te Domine Jesu.

Exultent caeli, contenti angeli, sancti laetentur.

Et in excelsis tibi modulemur cantica pacis.

Cantica gloriae, laudis et victoriae.

Nos peccatores peccata flebimus,

Et lugebimus, et clamabimus.

O dulcissime Domine, LWV 77/9

O dulcissime Domine
fac ut langueat pro te
et liquefiat anima mea.

O amantissime Jesu.

transfige cor meum

ut amore amoris tui moriar.

O salus, o refrigerium, o vita!

Exaudi, Domine, deprecationem meam,
et benedicam tibi aeternum

Notus in Judaea, LWV 77/17

In Judah God is known, his name is great in Israel.
His abode has been established in Salem, his dwelling place in Zion.

There he broke the flashing arrows, the shield, the sword, and the weapons of war.

Glorious art thou, more majestic than the everlasting mountains. The stouthearted were stripped of their spoil; they sank into sleep; All the men of war were unable to use their hands.

At thy rebuke, O God of Jacob, both rider and horse lay stunned. But thou, terrible art thou! Who can stand before thee when once thy anger is roused?

From the heavens thou didst utter judgment; the earth feared and was still, When God arose to establish judgment to save all the oppressed of the earth. Surely the wrath of men shall praise thee; the residue of wrath thou wilt gird upon thee.

Make your vows to the Lord your God, and perform them; let all around him bring gifts to him who is to be feared, who cuts off the spirit of princes, who is terrible to the kings of the earth.

O lachrymae, LWV 26

O faithful tears of the sorrowful soul

Come forth from our hearts, and drop from the eyes in a plentiful fountain.

O fountain of love we have sinned against you.

Because of our sorrow we tear our face, we beat our breast. Not in joy, but in weeping. Not in jubilation, but in mourning. We invoke you, Lord Jesus.

Let the heavens exult, let the angels sing, let the saints be joyful, And to you on high let us intone chants of peace. Let us intone chants of glory, praise, and victory. We sinners will weep over our sins, And we will mourn, and we will cry out.

O dulcissime Domine, LWV 77/9

O sweetest Lord,
make my soul languish for thee
and melt.

O most loving Jesus,

transfix my heart

that I may die through love of thy love.

O salvation, O consolation, O life!

Hear my prayer, O lord,

and I shall bless thee for ever.

TEXT & TRANSLATIONS (*continued*)

Exaudiat te, Dominus, LWV 77/15

Exaudiat te Dominus in die tribulationis:
protegat te nomen dei Jacob
Mittat tibi auxilium de sancto:
et de Sion tuetur te. Memor sit omnis sacrificii tui:
et holocaustum tuum
pingue fiat. Tribuat tibi secundum cor tuum et omne
consilium tuum confirmet. Laetabimur in salutari tuo:
et in nomine Dei nostri magnificabimur.
Impleat Dominus omnes petitiones tuas:
nunc cognovi quoniam salvum fecit Dominus
Christum suum.
Exaudiat illum de caelo sancto suo in potentatibus
salus dexteræ ejus.
Hi in curribus et hi in equis: nos autem in nomine
Domini Dei nostri invocabimus. Ipsi obligati sunt, et
cecidērunt: nos autem surreximus et erecti sumus.
Domine salvum fac Regem: et exaudi nos in die
qua invocaverimus te.
Gloria Patri et Filio et Spiritui Sancto: sicut erat in
principio et nunc et semper et in saecula saeculorum.
Amen.

Litanies de la Vierge, H. 83

Kyrie eleison. Christe eleison
Christe audi nos. Christe exaudi nos.
Pater de cœlis filii Deus, Miserere nobis.
Fili redemptor mundi Deus, Miserere nobis.
Spiritus sancte Deus, Miserere nobis.
Sancta trinitas unus Deus, Miserere nobis.
Sancta Maria. Sancta Dei genitrix. Sancta virgo
virginum, Ora pro nobis.
Mater Christi, Mater divine gratiæ, Mater purissima,
Mater castissima, Mater intemerata, Mater inviolata,
Mater amabilis, Mater admirabilis, Mater creator,
Mater salvatoris, Ora pro nobis.
Virgo prudentissima, Virgo veneranda, Virgo predi-
canda, Virgo potens, Virgo clemens, Virgo fidelis
Ora pro nobis.
Speculum justitiæ, Sedes sapientiæ, Causa nostræ
lætitiae, Ora pro nobis.
Vas spirituale, Vas honorabile, Vas insigne devotionis
Ora pro nobis.
Rosa mistica, Turris davidica, Domus aurea, Ianua
cœli, Turris eburnea, Fœderis arca, Stella matutina
Ora pro nobis.
Salus infirmorum, Refugium peccatorum, Consolatrix
afflictorum, Auxilium christianorum
Ora pro nobis.

Exaudiat te, Dominus, LWV 77/15

The Lord answer you in the day of trouble!
The name of the God of Jacob protect you!
May he send you help from the sanctuary, and give
you support from Zion!
May he remember all your offerings, and regard with
favor your burnt sacrifices!
May he grant you your heart's desire, and fulfil all
your plans!
May we shout for joy over your victory, and in the
name of our God set up our banners!
May the Lord fulfil all your petitions!
Now I know that the Lord will help his anointed; he
will answer him from his holy heaven with mighty
victories by his right hand.
Some boast of chariots, and some of horses; but we
boast of the name of the Lord our God.
They will collapse and fall; but we shall rise and stand
upright.
Give victory to the king, O Lord; answer us when we
call.

Litanies de la Vierge, H. 83

Lord, have mercy on us. Christ, have mercy on us.
Christ, hear us. Christ, graciously hear us.
God the Father of Heaven, have mercy upon us.
God the Son, Redeemer of the world, have mercy
upon us. God the Holy Spirit, have mercy upon us.
Holy Trinity, one God, have mercy upon us.
Holy Mary, Holy Mother of God, Holy Virgin of Virgins,
pray for us.
Mother of Christ, Mother Divine Grace, Mother most
pure, Mother most chaste, Mother undefiled, Mother
inviolated, Mother most amiable, Mother most
admirable, Mother of our Creator, Mother of our
Saviour,
Pray for us.
Virgin most prudent, Virgin most venerable, Virgin
most renowned, Virgin most powerful, Virgin most
merciful, Virgin most faithful,
Pray for us.
Mirror of justice, Seat of wisdom, Cause of our joy,
Pray for us.
Spiritual vessel, Vessel of honour, Singular vessel of
devotion,
Pray for us.
Mystical rose, Tower of David, House of gold, Gate of
heaven, Tower of Ivory, Ark of the covenant, Morning
star, Pray for us.

TEXT & TRANSLATIONS *(continued)*

Regina angelorum, Regina patriarcharum, Regina
martyrum, Regina prophetarum, Regina apostolorum
Regina confessorum, Regina virginum, Regina
sanctorum omnium

Ora pro nobis.

Agnus Dei, Qui tollis peccata mundi, Parce nobis
Domine.

Agnus Dei, Qui tollis peccata mundi, Exaudi nos
Domine.

Agnus Dei, Qui tollis peccata mundi, Miserere nobis.

Motet pour les Trespases: Miseremini mei, H. 311

Miseremini mei, saltem vos, amici mei,

Quia manus Domini tetigit me.

Heu, mihi Domine,

Usquequo non parcis mihi,

Nec dimittis me ut glutiam salivam meam?

Cur faciem tuam abscondis,

Et arbitraris me inimicum tuum?

Quare posuisti me contrarium tibi,

Et factus sum mihi met ipsi gravis?

Miseremini mei, saltem vos, amici mei.

Ah, pœnis crucior nimis asperis,

Ah, flammis uror nimis acribus.

Quando dabis mihi solatium,

Quando dabis mihi refrigerium?

Ah, Domine, mutatus es mihi in crudelem.

Miseremini mei, saltem vos, amici mei,

Quia manus Domini tetigit me.

Te Deum, H. 164

Te Deum laudamus: te Dominum confitemur.

Te aeternum patrem, omnis terra veneratur.

Tibi omnes Angeli: tibi caeli et universae potes-
tates. Tibi cherubim et seraphim, incessabili voce
proclamant: Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth.

Pleni sunt caeli et terra maiestatis gloriae tuae.

Te gloriosus Apostolorum chorus, Te Prophetarum
laudabilis numerus, Te Martyrum candidatus laudat
exercitus. Te per orbem terrarum sancta confitetur
Ecclesia: Patrem immensae maiestatis; Venerandum
tuum verum et unicum Filium; Sanctum quoque Para-
clitum Spiritum.

Tu rex gloriae, Christe: Tu Patris sempiternus es
Filius. Tu, ad liberandum suscepturus hominem, non
horruisti Virginis uterum. Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.

Tu ad dexteram Dei sedes, in gloria Patris. Iudex cre-

Health of the sick, Refuge of sinners, Comfort of the
afflicted, Help of Christians, Pray for us.

Queen of Angels, Queen of Patriarchs, Queen of
Martyrs, Queen of Prophets, Queen of Apostles,
Queen of Confessors, Queen of Virgins, Queen of all
Saints, Pray for us. Lamb of God, Who takest away
the sins of the world, Forgive us, O Lord. Lamb of
God, Who takest away the sins of the world, Gra-
ciously hear us, O Lord. Lamb of God, Who takest
away the sins of the world, Have mercy on us.

Motet pour les Trespases: Miseremini mei, H. 311

Have pity on me, at least you, my friends,
because the hand of the Lord has touched me.

Alas, Lord,

how long wilt thou not spare me,
nor suffer me to swallow down my spittle?

Why hidest thou my face,
and thinkest me thine enemy?

Why hast thou set me opposite to thee,
and am I become burdensome to myself?

Have pity on me, at least you, my friends.

Ah, I am tortured by most sharp pains;

ah, I am consumed by most searing flames.

When wilt thou grant me solace,

when wilt thou grant me refreshment?

Ah, Lord, thou art changed to become cruel toward
me. Have pity on me, at least you, my friends,
because the hand of the Lord has touched me

Te Deum, H. 164

We praise you, O God, we acclaim you as the Lord; all
creation worships you, the Father everlasting.

To you all angels, all the powers of heaven, the
cherubim and seraphim, sing in endless praise: Holy,
holy, holy Lord, God of power and might, heaven and
earth are full of your glory.

The glorious company of apostles praise you.

The noble fellowship of prophets praise you. The
white-robed army of martyrs praise you. Through-
out the world the holy Church acclaim you:

Father, of majesty unbounded, your true and only
Son, worthy of all praise, the Holy Spirit, advocate
and guide.

You, Christ, are the King of glory, the eternal Son of
the Father. When you took our flesh to set us free
you humbly chose the Virgin's womb. You overcame
the sting of death and opened the kingdom of heaven
to all believers. You are seated at God's right hand

TEXT & TRANSLATIONS *(continued)*

deris esse venturus.

Te ergo quaesumus, tuis famulis subveni: quos pretioso sanguine redemisti. Aeterna fac cum sanctis tuis in gloria numerari.

Salvum fac populum tuum, Domine, et benedic hereditati tuae. Et rege eos, et extolle illos usque in aeternum.

Per singulos dies benedicimus te: et laudamus nomen tuum in saeculum, et in saeculum saeculi. Dignare, Domine, die isto sine peccato nos custodire. Miserere nostri, Domine, miserere nostri. Fiat misericordia tua, Domine, super nos: quemadmodum speravimus in te. In te, Domine, speravi: non confundar in aeternum.

in glory. We believe that you will come and be our judge.

Come then, Lord, and help your people, bought with the price of your own blood, and bring us with your saints to glory everlasting.

Save your people, Lord, and bless your inheritance. Govern and uphold them now and always. Day by day we bless you. We praise your name for ever. Keep us today, Lord, from all sin.

Have mercy on us, Lord, have mercy. Lord, show us your love and mercy, for we have put our trust in you. In you, Lord, is our hope: let us never be put to shame.



Paulina Francisco, soprano

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The Sacred Music of Jean-Baptiste Lully (1632–1687) and Marc-Antoine Charpentier (c.1645–1704)

The fortunes of these two iconic French baroque masters, Jean-Baptiste Lully and Marc-Antoine Charpentier, are as contrasted as they are conjoined. Both were given lofty places in Titon du Tillet's *Parnasse français* (1727), but each trod a very distinctive path. Let us begin with Lully.

There can be little argument that he was among the most aggressively ambitious composers of any age. His rise to the very summit of artistic achievement in the Court of Louis XIV is made the more remarkable by his very humble origins, the son of a Florentine miller. What brought him into the orbit of French High Society, and then into the King's personal space, is the stuff of coincidence, talent, opportunism, and need. Coincidence was the fact of his being shipped out of Italy to provide Italian lessons for Mademoiselle de Montpensier, first cousin of Louis XIV. Free access to the French Court followed. Talent, because Jean-Baptiste was gifted dancer, soon performing together with the King in the ballets de cour of the 1650s, the emblematic spectacle whose soft power embodied the essence French kingship. Opportunistic, because Lully realised the deep significance to the King and his Court of these "divertissements," rising quickly to the challenge of providing ideal musical content. His ambition was matched by Louis XIV's need to have someone who could write music matching his royal status. As, bit by bit, the Sun King gathered around him artists able to refract and intensify his rays, so Lully became an indispensable asset in the projection of regal power and authority.

The 1660s had seen Lully's growing reputation as a composer of music for comédies-ballets. This music for the theatre was transformed in the early 1670s with the emergence of French opera, styled "tragédie en musique." *Cadmus et Hermione* was Lully's first foray into the new genre, a lavishly resourced, five-act opera with prologue, first performed at Court in 1673. At the same time, Lully engineered a series of restrictive patents (signed off by the King) to prevent competitors in the field from standing in his way. A patent of 1673 prohibited all public performances, except his own, that placed more than two singers on the stage or six instrumentalists in the pit. More repressive measures were to come. It was a monopoly of music-theatre rights that Rogers and Hammerstein could only but dream of. Following *Cadmus*, year by year, Lully wrote his way into the history of French opera with another dozen magnificent productions, ending in 1686 with *Armide*. Although these works are not the principal theme of this evening's concert, they provide the sumptuous backdrop against which Lully's sacred music may be viewed.

As surintendant of the King's Music, Lully's task touched only informally on the provision of music for the Royal Chapel. But, ambitious as he was, he was clearly motivated to show what he could achieve in the domain of sacred music, notably in the genre of the "grand motet." Here, we are talking about a large-scale psalm-setting, scored for solo voices, chorus and orchestra. As a genre, it was established by Henri Dumont (1610–1684) and Pierre Robert (c.1618–1699). Lully, however, gave it its classic dimensions and allure, such as were then inherited by the great Michel-Richard Delalande (1657–1726), and afterwards cultivated well into the 18th century. The quintessence of the genre is its splendor and diversity, achieved through sumptuous scoring and unrestricted numbers. It was an altogether convincing reflection of Kingship at its most opulent – radiant, magnificent, all-encompassing. That said, early performances in the Louvre Palace and at the Chateau in Versailles were given in somewhat restricted ad hoc chapels: the imposing and voluminous Mansart/de Cotte chapel we visit these days was completed only in 1710.

Notus in Judaea (LWV 77/17) and *Exaudiat te Dominus* (LWV 77/15) are settings by Lully of respectively psalms 76 and 20. Both are considered to be late works, the second dated 1687 by Brossard (the King's music librarian), placing it in the last year of Lully's life, in fact the last three months of his life. Since this period saw the composer suffering his terminal illness, this date may attach to Brossard's copying rather than the precise year of composition. The third grand motet in the programme, *O lachrymae* (LWV 26), sets a newly-written poetic text by Abbé Pierre Perrin. This was unusual for a grand motet, although much more common in petit motet settings

(see below). We know that *O lachrymae* was first performed in Versailles late in 1664.

The performing forces required for Lully's grands motets match the scoring found in his operas: a number of soloists (including the high male haute-contre), a five-part chorus and string orchestra, afforded by oboes and bassoons, aided and abetted by flutes (recorders), theorbos, and keyboard continuo instruments. The "Gloria Patri" of *Exaudiat te* is given enhanced splendor through the addition of trumpets and drums. Textures rarely give way to complexity, but promote an unanimity of utterance. Vertically aligned declamation, syllabic in style, natural in emphasis, is preferred over counterpoint. The instrumental preludes run unimpeded into choruses which run into solo sections, often scored for high or low trios, the dessus (soprano) part dividing into two for the upper-voiced trios. Demarcations of separate sections are often concealed by a simple fermata. Indeed, we may have little sense of "movements" in this music. This is particularly the case in *O lachrymae*, where changes of pace, intensity, and scoring come thick and fast. There is a clear intention to highlight the text in the short term rather than evolve a musical argument over the long (although in this motet, Lully does reprise his opening material). This was the "natural" way of doing things, so beloved of Lully and his followers. The music may be by turns highly expressive, vigorous, forceful, ceremonial, plaintive, but it places all these attributes at the service of the "here-and-now" of the text.

The obverse of the coin is the "petit motet," which we might call a chamber motet. Lully's *O dulcissime Domine* (LWV 77/9) is one such, most likely an Elevation motet, scored for three upper voices, two dessus and one basse-voix (mezzo soprano), supported by a continuo group. These works, written for the Dames de l'Assomption in Paris, are as intimate as the grands motets are grandiose. With the intimacy comes a poetic text and a flowing sequence of variedly scored sections. Sometimes we are in the domain of the mid-17th century trio sonata, sometimes in the domain of the operatic récit—though never operatic in the pejorative sense, just simple and discreet. Lully allows himself more contrapuntal activity in this scoring, but the tracery is always light and transparent.

The contemporary reactions to Lully's sacred music were extraordinary. Of his grand motet *Miserere mei*, Madame de Sévigné thought it impossible that "any other music could exist in heaven." The French prided themselves on their controlled and refined manners, but at the same time were extremely responsive to the nuances and expressivity of Lully's musical manners, referencing in their minds the intoxicating world of mythology conjured up in his operas. The two extracts from Lully's *Thésée* (LWV 51), a March and "Entrée des Combatans" provide such a reference. *Thésée* is third of Lully's tragédies en musique, first performed at Court (in the Palace of St-Germain-en-Laye) in January 1675. We are at the end of Act 1, where martial deeds, real as well as imagined, are celebrated with martial music. The first performance was delayed for over a week in anticipation of news from the Vicomte de Turenne. It came through: a notable victory had been secured over the Imperial troops at the Battle of Turckheim, forcing the enemy to retreat across the Rhine. The real and the imaginary co-mingled in Lully's work, and in the minds of his audience.

In all this, we can see that Lully was a servant of the French state, giving musical voice to the triumphs and aspirations of nation and of people. The manner of the composer's death reflects the relationship with heavy pathos: Lully died from a gangrened foot, infected after inadvertently striking it with his cane, his cane fulfilling the service of keeping orchestra and singers together in a rendition of his *Te Deum* celebrating the monarch's recovery early in 1687 from serious illness. The sacred music of Lully is as much a homage to Louis XIV as it is to the Dieu tout puissant who gifted Louis the divine right to rule over his people.

Marc-Antoine Charpentier's life and character could hardly be more contrasted. He was a generation younger than Lully, but sufficiently talented to be a rival. Lully saw to it that he had no preferment at Court. Charpentier had to work out his career in the service of the Jesuits at their principal church of St Louis in the rue St-Antoine, and in Mlle de Guise's impressive "hôtel" in the Marais (she was a remarkable patron of the arts and of music in particular). In his final years he held the post of director of music at La Sainte-Chapelle in Paris, a post second only in importance to the Versailles maître de chapelle. Here, in marked contrast to his predecessor François

Chaperon, he was no trouble to the canons: a man of quiet and amiable disposition, driven by his love of music rather than vaulting ambition or caprice. Among a relatively small number of theatrical works, his five-act opera *Médée* stands out, produced in 1693, published in 1694. Otherwise, his music, mainly for liturgical or para-liturgical use, is gathered together in 28 manuscript volumes known as the *Meslanges*. One highly significant thread in this collection are the “*histoires sacrées*,” oratorios based on Roman models. But in quantity and diversity, it is Charpentier’s motets that predominate: they account for some 400 of the 550 works catalogued by H. Wiley Hitchcock.

Two of these motets are heard tonight: a setting (one of nine of the same text by Charpentier) of the *Litanies de la Vierge à six voix et 2 dessus de violes* (H.83) and *Motet pour les trespasés à 8* (H. 311). Both were destined for use in the household of Mlle de Guise, and written in a manner both sophisticated and overtly expressive. The Litany of Loreto is assigned alternately to trios and the six-voiced ensemble. In comparison with Lully’s approach, the texture is from time to time distinctly contrapuntal, bending more to the Italian style (Charpentier had been a pupil of Carissimi). That said, its gestures are decidedly French, not least in the natural ease of the vocal lines. This motet dates from the period 1683-84. The *Motet pour les trespasés* is an earlier piece, written when the household of Mlle de Guise was in mourning, 1671-72. There is an intensity here in the harmonic idiom that is indeed intended to shock. The lower-voice treatment of the text “*Heu mihi Domine*” is particularly striking in this respect. The whole motet unfolds over a return to the opening movement, “*Miseremini mei*,” making dramatic use of exchanges between the two choirs in its eight-voice texture. The music is both somber and tortured. It reveals Charpentier as a superb craftsman, making space for ingenuity in a manner that Lully was not always inclined to do. These motets are neither petit nor grand in the sense Lully would recognise. They are very much themselves, richly and diversely worked for private devotional use.

Their intimacy is thrown into sharp relief by Charpentier’s *Te Deum laudamus* (H.146), one of four surviving settings from his pen of this hymn of thanksgiving. Written in the early 1690s for the Jesuits, it has emerged as in our own time as the musical identity of the European Union, along with Beethoven’s *Ode to Joy*. At least its opening Prelude has, with its celebrated trumpet fanfares. They are not unrelated to what we have already heard in Lully’s martial fanfares from *Thésée*. This is “public” music, written in a decidedly theatrical and accessible idiom, avoiding complexity, its primary colors applied in broad brush-strokes. Benjamin Britten once famously observed that setting the *Te Deum* was like setting the telephone directory. He was referring to its long and catalogue-like text. Charpentier could not duck the problem identified by Britten any more than either Purcell (1694) or Handel (1713) could. And like them, he faces it head on, offering a kaleidoscope of rapid changes of pace, texture and affect. The chorus is largely treated as an imposing block of sound, counterpointed not within itself but against the orchestra, as in “*Te aeternam Patrem*” and “*Pleni sunt caeli*.” The final section, “*In te Domine*,” boasts a simple contrapuntal head motive, but, carried along by the trumpets and drums, it never gets to be over-worked. Hitchcock identifies nine sections in the work. In fact, there are at least fifteen where the music shifts its ground.

The triumphal demeanour of Charpentier’s *Te Deum* is mirrored in his *Marche de triomphe and Deuxieme aire de trompettes* (H. 547). These two free-standing instrumental rondeaux share the same scoring as the *Te Deum*, trumpets and drums playing a defining role.

As a whole, tonight’s program runs through the gamut of French sacred music of the latter part of the 17th century. It embraces all that made Paris and Versailles arguably the most exciting locus of music-making of anywhere in Europe at the time, a reflection of the unique standing of Louis XIV and his Court, and of religious and aristocratic patronage. Sadly, today’s ruling classes are fewer in number, and not so munificent.

-Program notes by Edward Higginbottom

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.

MEET THE ARTISTS



Praised as “fiery, wild, and dangerous” (Classical Voice North Carolina) with “a talent for character portrayal” (Chicago Classical Review), soprano **Margaret Carpenter Haigh** captivates audiences with her “flawless intonation” and “perfect vocalism” (CNVC). Commanding “expressive power, exquisite diction, and a clear, flexible voice” (Cleveland Classical), Margaret is in demand as a soloist and chamber musician throughout North America. Her dazzling technique and formidable skills as a collaborative artist shine in performances of repertoire spanning from the Renaissance and Baroque to the modern day.

Recent highlights include appearances with Memphis Symphony, Winston-Salem Symphony, National Sawdust, Messiah Festival of the Arts, Bach Akademie Charlotte, Portland Symphony, Arizona MusicFest Orchestra, Evansville Philharmonic, and American Bach Soloists Academy. She can be heard regularly with some of the nation’s premier ensembles including The Choir of Trinity Wall Street, Handel and Haydn Society, Bach Akademie Charlotte, and GRAMMY®-winning Apollo’s Fire. She is executive director and co-artistic director of L’Académie du Roi Soleil, with which she has performed in venues across the United States and the United Kingdom.

Margaret holds degrees from Case Western Reserve University; the University of Cambridge, where she was a Gates Cambridge Scholar; and the University of North Carolina at Greensboro. She has held faculty positions at the University of North Carolina at Charlotte, Bach Akademie Charlotte’s yearly Charlotte Bach Festival, and Oklahoma Summer Arts Institute. Recent scholarship includes work on physical gesture in the madrigal repertoire of the concerto delle donne in late sixteenth-century Ferrara, and she lectures nationally on physical gesture for singers. Margaret lives in New York City and is a member of the Choir of Trinity Wall Street. For more information, please visit www.margaretcarpenterhaigh.com.



Margot Rood, hailed for her “sterling, gleaming tone and magnificent control” by The Washington Post, performs a wide range of repertoire. 2023/2024 concert performances include return appearances with Washington Bach Consort, Blue Heron, Handel & Haydn Society, and Seraphic Fire. Recent solo appearances include those with Toronto’s Tafelmusik Baroque Orchestra (Messiah), Edinburgh’s Dunedin Consort (St. Matthew Passion), Cleveland Orchestra (Stravinsky Threni), Boston Symphony (Benjamin Dream of the Song), Rhode Island Philharmonic (Messiah), Philharmonia Baroque (BWV 61 & 140), New Jersey Symphony (Messiah), Charlotte Symphony Orchestra (Mozart Requiem).

Margot’s upcoming operatic performances include the title roles in Handel’s Esther and in Mouret’s Les Fêtes de Thalie with Opera Lafayette, with which she stepped in to sing the title roles in the world premiere of Rameau’s Io and the modern premiere of Pierre de La Garde’s Léandre et Héro at the close of the 2022/2023 season.

Notable recordings include Blue Heron’s Ockeghem Songs, Vol. 1 as well as Blue Heron’s world premiere recording of Cipriano de Rore’s 5-voice madrigals. Margot recorded the role of La Paix in Charpentier’s Les Arts Florissants with Boston Early Music Festival (CPO), and the role of Emily Webb on Monadnock Music’s recording of Ned Rorem’s Our Town (New World Records). She has recorded repertoire from the medieval to the 21st-century with Coro, Albany Records, Blue Heron, BMOP Sound, Toccata Classics, and Sono Luminus. Her solo recording of art songs by composer Heather Gilligan, Living in Light, is available from Albany Records.

MEET THE ARTISTS



James Reese's singing has been praised for its "intensity and sensitivity...spirituality and eloquence." He is a frequently sought tenor soloist with leading orchestras and ensembles throughout North America. He collaborates often with Philharmonia Baroque Orchestra, the American Bach Soloists, the Washington Bach Consort, TENET Vocal Artists, Bourbon Baroque Orchestra, Lyric Fest, and the Gamut Bach Ensemble. He is also an active recitalist and presents song recitals with his friend and collaborator, pianist Daniel Overly. Together they made their debut at the Philadelphia Chamber Music Society with a concert-length recital of Schubert, Boulanger, Wolf, and a world premiere by Gregory W. Brown.

In the 2022-23 season, James made his debut with the Boston Early Music Festival in two chamber operas of Lully and Charpentier. He also appears as Mercuré in their production of Henry Desmarest's *Circé*, which the Festival recorded for release on the CPO / Chandos label. James will also return to Philharmonia Baroque Orchestra (From Muffat to Mason.) He made solo debuts with the Sebastians (Bach Mass in G) and the American Festival Orchestra (Utah, Bach, St. John Passion.) Further afield, he looks forward to debuts with Tafelmusik (Canada), Symphony Nova Scotia, Portland Baroque Orchestra, Bach Collegium San Diego, and Cantata Collective.

James has recorded on the ECM, Harmonia mundi, Innova, and Albany labels; He appears as a soloist on several discs released on the Hyperion Label, including singing the Evangelist in Heinrich Schütz's Christmas Oratorio on *Historia der Geburt Christi 'The Christmas story', SWV435*, released in 2019. Of that performance, The Academy of Sacred Drama wrote, "A series of scenes was connected by a single narrator, the Evangelist; the bulk of the singing lay with Mr. Reese, who impressed with his agile voice and penetrating timbre."

James is a graduate of Northwestern University's Bienen School of Music. He holds a masters degree from Yale University's School of Music, where he studied with James Taylor at the Institute of Sacred Music. James is the 2018 winner of the Margot Fassler Award for the Performance of Music at Yale. He is also a winner of the Career Advancement Award - which recognizes 'especially promising young artists' - from the Musical Fund Society. In 2023, he won a GRAMMY award as a soloist singing the music of Edie Hill on the record *Born*, released by The Crossing. He lives in Philadelphia.



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.

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.

MEET THE ARTISTS



Praised for his versatility, the “luminous bass-baritone” (Boston Musical Intelligencer), baroque musician, scholar, and cantorial soloist **Ian Pomerantz** is “the possessor of a remarkable instrument naturally at home in many genres.” Ian is a passionate storyteller, serving communities in the present through the music of the past. A specialist in the Baroque bass repertoire and an expert in the performance of secular and religious art and folk music from the Jewish Diaspora, Pomerantz has been a soloist with The Washington Bach Consort, The Boston Early Music Festival Opera, Byron Schenkman & Friends, Blue Hill Bach, The Handel and Haydn Society, Cantata Singers, The Newberry Consort, Masterworks Chorale, The City Choir of Washington, The Cambridge Chorus, and many more. Pomerantz can be heard on his solo album *Art Songs of the Jewish Diaspora* and with the Washington Bach Consort in their album *A New Song*, both on the ACIS label. He holds degrees from Longy School of Music of Bard College and Westminster Choir College and is writing his PhD at the National Institute of Middle Eastern Languages and Civilizations in Paris.



Since moving to Baltimore in 2016 from his hometown in Herndon, Virginia, **Ross Tamaccio** has enjoyed an emerging career as a solo and ensemble singer in the Maryland/DC area and throughout the country. He is a well-known soloist with Washington Bach Consort, Baltimore Choral Arts Society, Central Maryland Chorale, Bach in Baltimore, and Maryland Choral Society. As a sought-after professional chorister, Ross performs with Oregon Bach Festival Chorus, the Thirteen Choir, the Basilica of the National Shrine of the Immaculate Conception, Washington National Cathedral, Baltimore Concert Opera, and has performed with the City of Birmingham Symphony Orchestra (UK), Baltimore Symphony Orchestra, National Symphony Orchestra, Handel and Haydn Society, and Tafelmusik Baroque Chorus and Orchestra.

Highlights from recent seasons include the world premiere of Peter Latona’s *The Saint’s Triumphant* with the National Shrine Choir, the east coast premiere of Jake Heggie’s *Out of Darkness*, Mahler’s *Symphony Number Eight*, with City of Birmingham Symphony Orchestra, Durufle’s *Requiem* with The Thirteen Choir, Brahms’ *Requiem* with Maryland Choral Society, and Handel’s *Messiah* with the Central Maryland Chorale. Upcoming projects include performances with Conspire, True Concord Voices and Orchestra, Bach Akademie Charlotte, and Santa Fe Desert Chorale. He can be found on all social media platforms @rktamaccio



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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Haydn's The Creation
From Genesis to Milton's Paradise Lost
Sunday, April 21, 2024 at 4:00 p.m.

The Chamber Series

Women of the Baroque
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

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

The Washington Bach Consort

Founded in 1977 by Dr. J. Reilly Lewis and now led by Artistic Director Dr. Dana T. Marsh, the Washington Bach Consort shares the transformative power of music, with the works of J.S. Bach and other baroque composers at the core. Our professional artists inspire audiences with the highest levels of artistic excellence, enrich the cultural life through historically-informed performances, and provide educational programs in the Washington, DC community and beyond.

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