



DIRECTOR'S SERIES
The Creation

From Genesis to Milton's
Paradise Lost

Sunday, April 21, 2024
National Presbyterian Church
4101 Nebraska Avenue NW
Washington, DC

WASHINGTON BACH CONSORT

Dana Marsh, Artistic Director

PROGRAM

Die Schöpfung, Hob. XXI:2
Franz Joseph Haydn (1732–1809)

Part 1

Overture: The Representation/Idea of Chaos

First Day: creation of heaven, earth, light

Second Day: division of the waters

Third Day: land and sea; plant life

Fourth Day: sun, moon, stars

Part 2

Fifth Day: birds and fish

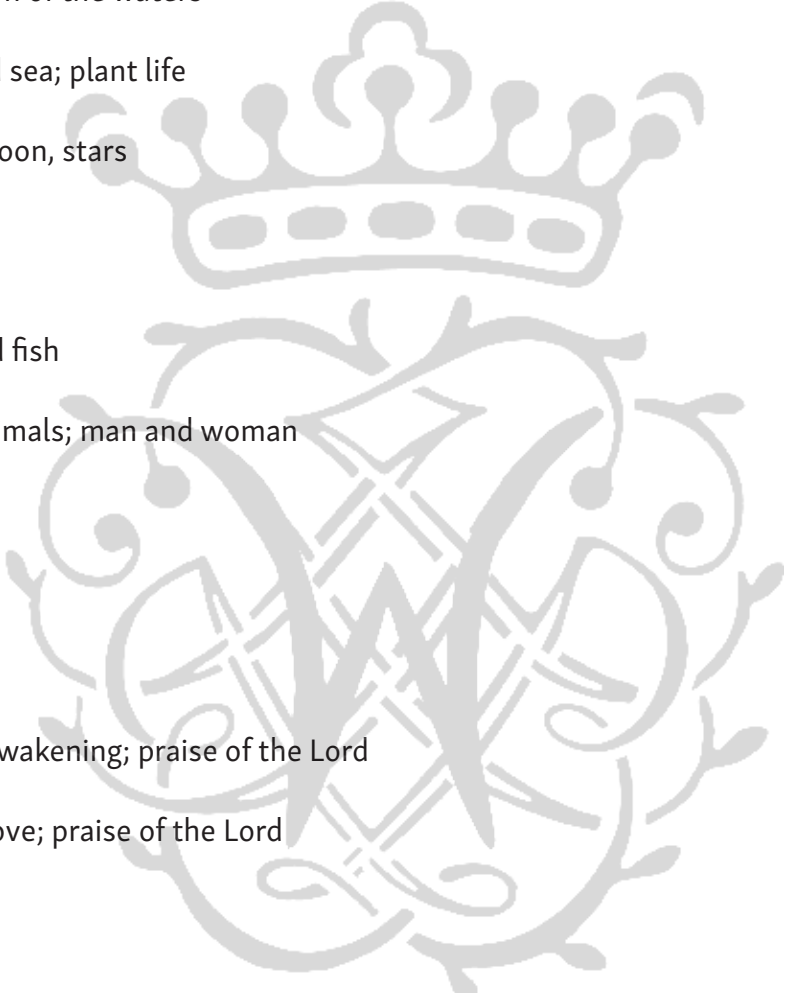
Sixth Day: large animals; man and woman

Intermission

Part 3

Adam's and Eve's awakening; praise of the Lord

Adam's and Eve's love; praise of the Lord



Michele Kennedy, *Gabriel/Eve*
Tom Cooley, *Uriel*
Edmund Milly, *Raphael/Adam*

Dana Marsh, *conductor*

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



MUSICIANS

Michele Kennedy, *Gabriel/Eve*

Tom Cooley, *Uriel*

Edmund Milly, *Raphael/Adam*

Dana Marsh, *conductor*

Soprano

Julie Bosworth

Amy Broadbent

Chelsea Helm

Katelyn Grace Jackson

Sara MacKimmie

Laura Choi Stuart

Tenor

Blake Beckemeyer

David Evans

Jacob Perry, Jr.

Rob Petillo

Matthew Loyal Smith

Gregório Taniguchi

Alto/Countertenor

Hannah Baslee

Rhianna Cockrell

Kristen Dubenion-Smith, *soloist*

Crossley Danielle Hawn

Barbara Hollinshead

Roger O. Isaacs

Bass

Joshua Brown

Mark Duer

Ian Pomerantz

Gilbert Spencer

Ross Tamaccio

Jason Widney

Violin I

Andrew Fouts, *concertmaster*

Natalie Rose Kress

Freya Creech

Jude Ziliak

Keats Dieffenbach

Violone

Jessica Powell Eig

Fortepiano

Jonathan Oddie

Flute

Colin St-Martin

Kathryn Roth

Rodrigo Tarraza

Horn

Brad Tatum

Ken Bell

Trumpet

Josh Cohen

Dillon Parker

Violin II

Tatiana Chulochnikova

Carmen Johnson-Pájaro

Gersh Chervinsky

Leslie Nero

Oboe

Geoffrey Burgess

Margaret Owens

Trombone

Liza Malamut

Rebecca Burrington

Garrett Lahr

Viola

Risa Browder

Asa Zimmerman

Scott McCormick

Clarinet

Nina Stern

Ed Matthew

Timpani

Michelle Humphreys

Rehearsal Pianist

Wei-Han Wu

Violoncello

John Moran

Wade Davis

Alexa Haynes-Pilon

Bassoon

Kelsey Andrew Schilling

Ben Matus

Keith Collins

TEXT & TRANSLATION

Part 1

EINLEITUNG *Die Vorstellung des Chaos*

RECITATIV MIT CHOR *Raphael BASS*

Im Anfange schuf Gott Himmel und Erde,
und die Erde war ohne Form und leer,
und Finsternis war auf der Fläche der Tiefe.

Chor

Und der Geist Gottes Schwebte auf der Fläche der Wasser,
Und Gott sprach: Es werde Licht! Und es ward Licht.

Uriel TENOR

Und Gott sah das Licht, daß es gut war,
und Gott schied das Licht von der Finsternis.

ARIE MIT CHOR *Uriel*

Nun schwanden vor dem heiligen Strahle
Des schwarzen Dunkels gräuliche Schatten: Der erste Tag
entstand.

Verwirrung weicht, und Ordnung keimt empor. Erstarrt
entflieht der Höllengeister Schar In des Abgrunds Tiefen
hinab Zur ewigen Nacht.

Chor

Verzweiflung, Wut und Schrecken Begleiten ihren Sturz,
Und eine neue Welt Entspringt auf Gottes Wort.

RECITATIV *Raphael*

Und Gott machte das Firmament und teilte die Wasser,
die unter dem Firmament waren, von den Gewässern,
die ober dem Firmament waren, und es ward so. Da tobten
brausend heftige Stürme; wie Spreu vor dem Winde, so
flogen die Wolken, die Luft durchschnitten feurige Blitze und
schrecklich rollten die Donner umher. Der Flut entstieg auf
sein Geheiß der allerquickende Regen, der allerverheerende
Schauer, der leichte, flockige Schnee.

SOLO MIT CHOR *Gabriel SOPRAN*

Mit Staunen sieht das Wunderwerk Der Himmelsbürger
frohe Schar, Und laut ertönt aus ihren Kehlen Des Schöpfers
Lob, Das Lob des zweiten Tags.

Chor

Und laut ertönt aus ihren Kehlen Des Schöpfers Lob,
Das Lob des zweiten Tags.

RECITATIV *Raphael*

Und Gott sprach: Es sammle sich das Wasser unter dem
Himmel zusammen an einem Platz und es erscheine das
trockne Land; und es ward so. Und Gott nannte das trockne
Land „Erde“ und die Sammlung der Wasser nannte er
„Meer“; Und Gott sah, daß es gut war.

INTRODUCTION *The Representation of Chaos*

RECITATIVE WITH CHORUS *Raphael BASS*

In the beginning God created the Heaven, and the earth;
and the earth was without form and void; and darkness was
upon the face of the deep.

Chorus

And the Spirit of God moved upon the face of the waters.
And God said: Let there be Light, and there was Light.

Uriel TENOR

And God saw the Light, that it was good:
and God divided the Light from the darkness.

ARIA WITH CHORUS *Uriel*

Now vanish before the holy beams
the gloomy dismal shades of dark;
the first of days appears.

Disorder yields to order the fair place. Affrighted fled hell's
spirits black in throngs; down they sink in the deep of abyss
to endless night.

Chorus

Despairing cursing rage attends their rapid fall.
A new-created world springs up at God's command.

RECITATIVE *Raphael*

And God made the firmament, and divided the waters which
were under the firmament from the waters which were
above the firmament. And it was so. Outrageous storms
now dreadful arose; as chaff by the winds are impelled the
clouds. By heaven's fire the sky is enflamed and
awfull rolled the thunders on high. Now from
the floods in steam ascend reviving showers of rain,
the dreary wasteful hail, the light and flaky snow.

SOLO WITH CHORUS *Gabriel SOPRANO*

The marv'ulous work beholds amaz'd the glorious hierarchy of
Heav'n; and to th' ethereal vaults resound the praise of God,
and of the second day.

Chorus

And to th' ethereal vaults resound the praise of God,
and of the second day.

RECITATIVE *Raphael*

And God said: Let the waters under the heaven be gathered
together unto one place, and let the dry land appear; and it
was so.

And God called the dry land: earth, and the gathering of
waters called he seas; and God saw that it was good.

TEXT & TRANSLATIONS (*continued*)

ARIE *Raphael*

Rollend in schäumenden Wellen Bewegt sich ungestüm
das Meer. Hügel und Felsen erscheinen, Der Berge Gipfel
steigt empor. Die Fläche, weit gedehnt, Durchläuft der
breite Strom In mancher Krümme.
Leise rauschend gleitet fort
Im stillen Tal der helle Bach.

RECITATIV *Gabriel*

Und Gott sprach: Es bringe die Erde Gras hervor, Kräuter
die Samen geben, und Obstbäume, die Früchte bringen
ihrer Art gemäß, die ihren Samen in sich selbst haben auf
der Erde; und es ward so.

ARIE *Gabriel*

Nun beut die Flur das frische Grün
Dem Auge zur Ergötzung dar.
Den anmutsvollen Blick
Erhöht der Blumen sanfter Schmuck.
Hier duften Kräuter Balsam aus,
Hier sproßt den Wunden Heil.
Die Zweige krümmt der goldnen Früchte Last; Hier wölbt
der Hain zum kühlen Schirme sich, Den steilen Berg
bekrönt ein dichter Wald.

RECITATIV *Uriel*

Und die himmlischen Heerscharen verkündigten den
dritten Tag, Gott preisend und sprechend:

CHOR *Chor*

Stimmt an die Saiten, ergreift die Leier, Laßt euren
Lobgesang erschallen! Frohlocket dem Herrn, dem
mächtigen Gott, Denn er hat Himmel und Erde Bekleidet in
herrlicher Pracht!

RECITATIV *Uriel*

Und Gott sprach: Es sei'n Lichter an der Feste des Himmels,
um den Tag von der Nacht zu scheiden und Licht auf der
Erde zu geben, und es seien diese für Zeichen und für
Zeiten und für Tage und für Jahre

RECITATIV *Uriel*

In vollem glanze steigt jetzt Die Sonne strahlend auf,
Ein wonnevoller Bräutigam, Ein Riese stolz und froh,
Zu rennen seine Bahn. Mit leisem Gang und sanftem
Schimmer Schleicht der Mond die stille Nacht hindurch
Den ausgedehnten Himmelsraum Zierte ohne Zahl der
hellen Sterne Gold. Und die Söhne Gottes Verkündigten
den vierten Tag Mit himmlischem Gesang, Seine Macht
ausrufend also:

ARIA *Raphael*

Rolling in foaming billows uplifted roars the boist'rous
sea. Mountains and rocks now emerge; their tops into the
clouds ascend. Thro' th' open plains outstretching wide
in serpent error rivers flow.
Softly purling glides on
thro' silent vales the limpid brook.

RECITATIVE *Gabriel*

And God said: Let the earth bring forth grass, the herb-
yielding seed, and the fruit tree yielding fruit after his kind,
whose seed is in itself upon the earth; and it was so.

ARIA *Gabriel*

With verdure clad the fields appear
delightful to the ravish'd sense;
by flowers sweet and gay
enhanced is the charming sight.
Here vent their fumes the fragrant herbs;
here shoots the healing plant.
By loads of fruit th' expanded boughs are press'd; to shady
vaults are bent the tufty groves;
the mountain's brow is crown'd with closed wood.

RECITATIVE *Uriel*

And the heav'nly host proclaimed
the third day, praising God and saying:

CHORUS *Chorus*

Awake the harp, the lyre awake! In shout and joy your
voices raise! In triumph sing the mighty Lord! For he the
heavens and earth has cloathed in stately dress.

RECITATIVE *Uriel*

And God said: Let there be lights in the firmament of
heaven to divide the day from the night, and to give light
upon the earth; and let them be for signs and for seasons,
and for days, and for years. He made the stars also.

RECITATIVE *Uriel*

In splendour bright is rising now the sun and darts his rays:
an am'rous joyful happy spouse, a giant proud and glad,
to run his measur'd course. With softer beams and milder
light steps on the silver moon through silent night.
The space immense of th' azure sky innum'rous host of
radiant orbs adorns. And the sons of God
announced the fourth day in song divine, proclaiming thus
his power:

TEXT & TRANSLATIONS (*continued*)

TERZETT MIT CHOR *Chor*

Die Himmel erzählen die Ehre Gottes, Und seiner Hände
Werk Zeigt an das Firmament.

Gabriel, Uriel, Raphael

Dem kommenden Tage sagt es der

Tag, Die Nacht, die verschwand, der folgenden Nacht:

Chor

Die Himmel erzählen die Ehre Gottes, Und seiner Hände
Werk Zeigt an das Firmament.

Gabriel, Uriel, Raphael

In alle Welt ergeht das Wort, Jedem Ohre klingend, Keiner
Zunge fremd:

Chor

Die Himmel erzählen die Ehre Gottes, Und seiner Hände
Werk Zeigt an das Firmament.

CHORUS WITH TRIO *Chorus*

The heavens are telling the glory of God. The wonder of his
works displays the firmament.

Gabriel, Uriel, Raphael

Today, that is coming, speaks it the day; the night, that is
gone, to following night.

Chorus

The heavens are telling the glory of God. The wonder of his
works displays the firmament.

Gabriel, Uriel, Raphael

In the all the land resounds the word, never unperceived,
ever understood.

Chorus

The heavens are telling the glory of God. The wonder of his
works displays the firmament.

Part 2

RECITATIV *Gabriel*

Und Gott sprach: Es bringe das Wasser in der Fülle
hervor webende Geschöpfe, die Leben haben, und
Vögel, die über der Erde fliegen mögen in dem offenen
Firmamente des Himmels.

ARIE *Gabriel*

Auf starkem Fittiche Schwinget sich der Adler stolz
Und teilet die Luft Im schnellsten Fluge Zur Sonne hin.
Den Morgen grüßt Der Lerche frohes Lied, Und Liebe girt
Das zarte Taubenpaar. Aus jedem Busch und Hain erschallt
Der Nachtigallen süße Kehle.

Noch drückte Gram nicht ihre Brust, Noch war zur Klage
nicht gestimmt Ihr reizender Gesang.

RECITATIV *Raphael*

Und Gott schuf große Walfische und ein jedes lebende
Geschöpf, das sich beweget, und Gott segnete sie,
sprechend: Seid fruchtbar alle, mehret euch, Bewohner der
Luft, vermehret euch Und singt auf jedem Aste!

Mehret euch, ihr Flutenbewohner, Und füllet jede Tiefe!
Seid fruchtbar, wachset, mehret euch, Erfreuet euch in
eurem Gott!

RECITATIV *Raphael*

Und die Engel rührten ihr' unsterblichen Harfen und
sangen die Wunder des fünften Tags.

TERZETT MIT CHOR *Gabriel*

In holder Anmut stehn, Mit jungem Grün geschmückt, Die
wogigten Hügel da. Aus ihren Adern quillt In fließendem
Kristall Der kühlende Bach hervor.

RECITATIVE *Gabriel*

And God said: Let the waters bring forth abundantly the
moving creature that hath life, and fowl,
that may fly above the earth in the open firmament
of heaven.

ARIA *Gabriel*

On mighty pens uplifted soars the eagle aloft, and cleaves
the air in swiftest flight to the blazing sun. His welcome
bids to morn the merry lark, and cooing, calls the tender
dove his mate. From ev'ry bush and grove resound
the nightingale's delightful notes. No grief affected yet
her breast, nor to a mournful tale were tun'd her soft
enchancing lays.

RECITATIVE *Raphael*

And God created great whales, and ev'ry living creature
that moveth. And God blessed them, saying:
Be fruitful all, and multiply! Ye winged tribes, be multiply'd
and sing on ev'ry tree!

Multiply, ye finny tribes, and fill each wat'ry deep!
Be fruitful, grow, and multiply! And in your God and Lord
rejoice!

RECITATIVE *Raphael*

And the angels struck their immortal harps and the
wonders of the fifth day sung.

TRIO AND CHORUS *Gabriel*

Most beautyfull appear, with verdure young adorn'd, the
gently sloping hills. Their narrow sinuous veins distill in
crystal drops the fountain fresh and bright.

TEXT & TRANSLATIONS (*continued*)

Uriel

In frohen Kreisen schwebt, Sich wiegend in der Luft, Der munteren Vögel Schar. Den bunten Federglanz Erhöht im Wechselflug Das goldene Sonnenlicht.

Raphael

Das helle Naß durchblitzt Der Fisch und windet sich Im steten Gewühl umher. Vom tiefsten Meeresgrund Wälzet sich Leviathan Auf schäumender Well' empor.

Gabriel, Uriel, Raphael

Wie viel sind deiner Werk', o Gott! Wer fasset ihre Zahl? Wer, o Gott! Wer fasset ihre Zahl?

Chor

Der Herr ist groß in seiner Macht, Und ewig bleibt sein Ruhm.

RECITATIV *Raphael*

Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe nach ihrer Art: Vieh und kriechendes Gewürm und Tiere der Erde nach ihren Gattungen.

RECITATIV *Raphael*

Gleich öffnet sich der Erde Schoß Und sie gebiert auf Gottes Wort Geschöpfe jeder Art, In vollem Wuchs und ohne Zahl. Vor Freude brüllend steht der Löwe da. Hier schießt der gelenkige Tiger empor. Das zackige Haupt erhebt der schnelle Hirsch. Mit fliegender Mähne springt und wieh'rt Voll Mut und Kraft das edle Roß. Auf grünen Matten weidet schon Das Rind, in Herden abgeteilt. Die Triften deckt, als wie gesät, Das wollenreiche, sanfte Schaf. Wie Staub verbreitet sich In Schwarm und Wirbel Das Heer der Insekten. In langen Zügen kriecht Am Boden das Gewürm.

ARIE *Raphael*

Nun scheint in vollem Glanze der Himmel, Nun prangt in ihrem Schmucke die Erde. Die Luft erfüllt das leichte Gefieder, Das Wasser schwellt der Fische Gewimmel, Den Boden drückt der Tiere Last. Doch war noch alles nicht vollbracht. Dem ganzen fehlte das Geschöpf, Das Gottes Werke dankbar sehn, Des Herren Güte preisen soll.

RECITATIV *Uriel*

Und Gott schuf den Menschen nach seinem Ebenbilde, nach dem Ebenbilde Gottes schuf er ihn. Mann und Weib erschuf er sie. Den Atem des Lebens hauchte er in sein Angesicht, und der Mensch wurde zur lebendigen Seele.

ARIE *Uriel*

Mit Würd' und Hoheit angetan, Mit Schönheit, Stärk' und Mut begabt, Gen Himmel aufgerichtet steht der Mensch, Ein Mann und König der Natur. Die breit gewölbt' erhabene Stirn Verkünd't der Weisheit tiefen Sinn, Und aus dem hellen Blicke strahlt Der Geist, des Schöpfers Hauch und Ebenbild. An seinen Busen schmieget sich

Uriel

In lofty circles play and hover thro' the sky the cheerful host of birds. And in the flying whirl, the glitt'ring plumes are died, as rainbows, by the sun.

Raphael

See flashing thro' the wet in thronged swarms the fry on thousand ways around. Upheaved from the deep, th' immense Leviathan sports on the foaming wave.

Gabriel, Uriel, Raphael

How many are thy works, O God? Who may their numbers tell? Who, O God? Who may their numbers tell?

Chorus

The Lord is great and great his might. His glory lasts for ever and evermore.

RECITATIVE *Raphael*

And God said: Let earth bring forth the living creature after his kind; cattle and creeping thing, and beasts of the earth after their kind.

RECITATIVE *Raphael*

Strait opening her fertile womb, the earth obey'd the word, and teem'd creatures numberless, in perfect forms and fully grown. Cheerful, roaring, stands the tawny lion. In sudden leaps the flexible tyger appears. The nimble stag bears up his branching head. With flying mane and fiery look, impatient neighs the sprightly steed. The cattle in herds already seeks his food on fields and meadows green. And oe'r the ground, as plants, are spread the fleecy, meek and bleating flock. Unnumber'd as the sands in whirl arose the host of insects. In long dimension creeps with sinuous trace the worm.

ARIA *Raphael*

Now heav'n in fullest glory shone; earth smiles in all her rich attire. The room of air with fowl is fill'd; the water swell'd by shoals of fish; by heavy beasts the ground is trod. But all the work was not complete. There wanted yet that wond'rous being, that grateful should God's pow'r admire, with heart and voice his goodness praise.

RECITATIVE *Uriel*

And God created man in his own image. In the image of God created he him. Male and female created he them. He breathed into his nostrils the breath of life, and man became a living soul.

ARIA *Uriel*

In native worth and honor clad, with beauty, courage, strength adorn'd, to heav'n erect and tall, he stands a man, the Lord and King of nature all. The large and arched front sublime of wisdom deep declares the seat. And in his eyes with brightness shines the soul, the breath and image of his God. With fondness leans upon his breast

TEXT & TRANSLATIONS (continued)

Für ihn, aus ihm geformt, Die Gattin, hold und anmutsvoll.
In froher Unschuld lächelt sie, Des Frühlings reizend Bild,
Ihm Liebe, Glück und Wonne zu.

RECITATIV *Raphael*

Und Gott sah jedes Ding, was er gemacht hatte; und es war
sehr gut. Und der himmlische Chor feierte das Ende des
sechsten Tages mit lautem Gesang:

TERZETT MIT CHOR *Chor*

Vollendet ist das große Werk, Der Schöpfer sieht's und
freuet sich. Auch unsre Freund' erschalle laut, Des Herren
Lob sei unser Lied!

Gabriel, Uriel

Zu dir, o Herr, blickt alles auf. Um Speise fleht dich alles an.
Du öffnest deine Hand, Gesättigt werden sie.

Raphael

Du wendest ab dein Angesicht, Da bebet alles und erstarrt.
Du nimmst den Odem weg, In Staub zerfallen sie.

Gabriel, Uriel, Raphael

Den Odem hauchst du wieder aus, Und neues Leben sproßt
hervor. Verjüngt ist die Gestalt der
Erd' An Reiz und Kraft.

Chor

Vollendet ist das große Werk, Des Herren Lob sei unser
Lied! Alles lobe seinen Namen, Denn er allein ist hoch
erhaben! Alleluja! Alleluja!

a partner for him form'd, a woman fair and graceful spouse.
Her softly smiling virgin looks, of flow'ry spring the mirror,
bespeak him love, and joy, and bliss.

RECITATIVE *Raphael*

And God saw ev'ry thing that he had made; and behold, it
was very good; and the heavenly choir in song divine thus
closed the sixth day.

CHORUS WITH TRIO *Chorus*

Achieved is the glorious work; the Lord beholds it and is
pleas'd. In lofty strains let us rejoice! Our song let be the
praise of God.

Gabriel, Uriel

On thee each living soul awaits; from thee, O Lord, they beg
their meat. Thou openest thy hand, and sated all they are.

Raphael

But as to them thy face is hid, with sudden terror they are
struck. Thou tak'st their breath away; they vanish into dust.

Gabriel, Uriel, Raphael

Thou lett'st thy breath go forth again, and life with vigor
fresh returns. Revived earth unfolds new force and new
delights.

Chorus

Achieved is the glorious work. Our song let be the praise
of God. Glory to his name forever; he sole on high exalted
reigns! Alleluia! Alleluia!

Part 3

RECITATIV *Uriel*

Aus Rosenwolken bricht, Geweckt durch süßen Klang, Der
Morgen jung und schön. Vom himmlischen Gewölbe Strömt
reine Harmonie Zur Erde hinab. Seht das beglückte Paar,
Wie Hand in Hand es geht! Aus ihren Blicken strahlt
Des heißen Danks Gefühl. Bald singt in lautem Ton
Ihr Mund des Schöpfers Lob; Laßt unsre Stimme dann Sich
mengen in ihr Lied.

DUETT MIT CHOR *Eva SOPRAN & Adam BASS*

Von deiner Güte, o Herr und Gott, Ist Erd' und Himmel voll.
Die Welt, so groß, so wunderbar, Ist deiner Hände Werk.

Chor

Gesegnet sei des Herren Macht, Sein Lob erschall' in
Ewigkeit.

Adam

Der Sterne hellster, o wie schön Verkündest du den Tag!
Wie schmückst du ihn, o Sonne du, Des Weltalls Seel' und
Aug'!

Chor

Macht kund auf eurer weiten Bahn Des Herren Macht und
seinen Ruhm!

RECITATIVE *Uriel*

In rosy mantle appears, by tunes sweet awak'd,
the morning young and fair. From the celestial vaults pure
harmony descends on ravished earth.
Behold the blissful pair, where hand in hand they go! Their
flaming looks express what feels the grateful heart. A
louder praise of God their lips shall utter soon. Then let our
voices ring, united with their song!

CHORUS WITH DUET *Eve SOPRANO & Adam BASS*

By thee with bliss, o bounteous Lord, the heav'n and earth
are stor'd. This world, so great, so wonderful, thy mighty
hand has fram'd.

Chorus

For ever blessed be his pow'r! His name be ever magnified!

Adam

Of stars the fairest, o how sweet thy smile at dawning
morn! How brighten'st thou, o Sun, the day, thou eye and
soul of all!

Chorus

Proclaim in your extended course
th' almighty pow'r and praise of God!

TEXT & TRANSLATIONS (*continued*)

Eva

Und du, der Nächte Zierd' und Trost, Und all das strahlend'
Heer, Verbreitet überall sein Lob
In euerm Chorgesang.

Adam

Ihr Elemente, deren Kraft Stets neue Formen zeugt,
Ihr Dünst' und Nebel, Die der Wind versammelt und
vertreibt:

Eva, Adam und Chor

Lobsinget alle Gott, dem Herrn, Groß wie sein Nam' ist
seine Macht.

Eva

Sanft rauschend lobt, o Quellen, ihn! Den Gipfel neigt,
ihr Bäum'! Ihr Pflanzen duftet, Blumen haucht Ihm euern
Wohlgeruch!

Adam

Ihr, deren Pfad die Höh'n erklimmt, Und ihr, die niedrig
kriecht, Ihr, deren Flug die Luft durchschneid't, Und ihr im
tiefen Naß:

Eva, Adam und Chor

Ihr Tiere, preiset alle Gott! Ihn lobe, was nur Odem hat!

Eva und Adam

Ihr dunklen Hain', ihr Berg' und Tal', Ihr Zeugen unsres
Danks, Ertönen sollt ihr früh und spät Von unserm
Lobgesang.

Chor

Heil dir, o Gott, o Schöpfer, Heil! Aus deinem Wort entstand
die Welt, Dich beten Erd' und Himmel an, Wir preisen dich
in Ewigkeit!

RECITATIV *Adam*

Nun ist die erste Pflicht erfüllt, Dem Schöpfer haben wir
gedankt. Nun folge mir, Gefährtin meines Lebens! Ich leite
dich, und jeder Schritt Weckt neue Freud' in unsrer Brust,
Zeigt Wunder überall. Erkennen sollst du dann,
Welch unaussprechlich Glück Der Herr uns zugedacht.
Ihn preisen immerdar, Ihm weihen Herz und Sinn.
Komm, folge mir, ich leite dich.

Eva

O du, für den ich ward, Mein Schirm, mein Schild, mein All!
Dein Will' ist mir Gesetz. So hat's der Herr bestimmt, Und
dir gehorchen bringt Mir Freude, Glück und Ruhm.

DUETT *Adam*

Holde Gattin, dir zur Seite Fließen sanft die Stunden hin.
Jeder Augenblick ist Wonne, Keine Sorge trübet sie.

Eva

Teurer Gatte, dir zur Seite, Schwimmt in Freuden mir das
Herz. Dir gewidmet ist mein Leben, Deine Liebe sei mein
Lohn.

Adam

Der tauende Morgen, O wie ermuntert er!

Eva

Die Kühle des Abends, O wie erquicket sie!

Eve

And thou, that rul'st the silent night, and all ye starry host,
spread wide and ev'ry where his praise in choral songs
about.

Adam

Ye strong and comb'rous elements, who ceaseless changes
make, ye dusky mists and dewy streams that rise and fall
thro' th' air:

Eve, Adam and Chorus

Resound the praise of God our Lord! Great is his name, and
great his might.

Eve

Ye purling fountains, tune his praise, and wave your tops,
ye pines! Ye plants, exhale, ye flowers breathe at him your
balmy scent!

Adam

Ye, that on mountains stately tread, and ye, that lowly
creep; ye birds that sing at heaven's gate, and ye, that swim
the stream;

Eve, Adam and Chorus

Ye living souls, extol the Lord! Him celebrate, him magnify!

Eve and Adam

Ye vallies, hills, and shady woods, our raptur'd notes ye
heard; from morn till ev'n you shall repeat our grateful
hymns of praise!

Chorus

Hail, bounteous Lord! Almighty, hail!

Thy word call'd forth this wond'rous frame. Thy pow'r adore
the heav'n and earth; we praise thee now and evermore.

RECITATIVE *Adam*

Our duty we performed now, in off'ring up to God our
thanks. Now follow me, dear partner of my life! Thy guide
I'll be, and ev'ry step pours new delight into our breast,
shews wonders ev'ry where. Then may'st thou feel and
know the high degree of bliss the Lord allotted us,
and with devoted heart his bounty celebrate.
Come, follow me! Thy guide I'll be.

Eve

O thou for whom I am! My help, my shield, my all! Thy will
is law to me. So God, our Lord, ordains, and from obedience
grows my pride and happiness.

DUETT *Adam*

Graceful consort! At thy side softly fly the golden hours.

Ev'ry moment brings new rapture, ev'ry care is put to rest.

Eve

Spouse adored! At thy side purest joys o'erflow the heart.

Life and all I am is thine; my reward thy love shall be.

Adam

The dew-dropping morn, O how she quickens all!

Eve

The coolness of ev'n, O how she all restores!

TEXT & TRANSLATIONS (*continued*)

Adam

Wie labend ist Der runden Früchte Saft!

Eva

Wie reizend ist Der Blumen süßer Duft!

Eva und Adam

Doch ohne dich, was wäre mir –

Adam

Der Morgentau,

Eva

Der Abendhauch,

Adam

Der Früchte Saft,

Eva

Der Blumen Duft.

Eva und Adam

Mit dir erhöht sich jede Freude, Mit dir genieß ich doppelt
sie, Mit dir ist Seligkeit das Leben, Dir sei es ganz geweiht!

RECITATIV *Uriel*

O glücklich Paar, und glücklich immerfort, Wenn falscher
Wahn euch nicht verführt, Noch mehr zu wünschen als ihr
habt, Und mehr zu wissen als ihr sollt!

Chor

Singt dem Herren alle Stimmen!

Dankt ihm alle seine Werke!

Laßt zu Ehren seines Namens

Lob im Wettgesang erschallen!

Des Herren Ruhm, er bleibt in Ewigkeit! Amen!

Adam

How grateful is of fruits the savour sweet!

Eve

How pleasing is of fragrant bloom the smell!

Adam and Eve

But, without thee, what is to me –

Adam

the morning dew,

Eve

the breath of even,

Adam

the sav'ry fruit,

Eve

the fragrant bloom?

Adam and Eve

With thee is ev'ry joy enhanced, with thee delight is ever
new; with thee is life incessant bliss; thine it whole shall be.

RECITATIVE *Uriel*

O happy pair, and always happy yet, if not, misled by false
conceit, ye strive at more, as granted is, and more to know,
as know ye should!

Chorus with Soloists

Sing the Lord, ye voices all!

Utter thanks ye all his works!

Celebrate his pow'r and glory!

Let his name resound on high!

The Lord is great, his praise shall last for aye. Amen!

Program Notes

by James Webster

The author of the first version of the libretto to Haydn's *The Creation* is unknown. We do know, however, that it was given to him in London, shortly before his return to Vienna in August 1795, probably by Johann Peter Salomon, the impresario who had recruited him to London in the first place. This text was in English; indeed, according to some (poorly attested) anecdotes it had originally been intended for Handel. Be this as it may, Haydn had been enormously impressed by "mass" performances of Handel's oratorios in Westminster Abbey, and the idea of producing a comparably grand choral work of an entirely new kind, at the summit of his career (he was then sixty-three), fired his imagination.

Once returned to Vienna, Haydn joined forces with the administrator, censor, and librarian Baron Gottfried van Swieten, then the most important figure in Viennese cultural politics. Swieten organized a consortium of music-loving nobility who underwrote the project, and he also adapted and translated the English libretto into German. But Haydn intended that *The Creation* be disseminated in both languages, and that it would be sung in English whenever it was produced in English-speaking countries. The first edition (which he self-published and labored mightily to sell in England as well as on the Continent) is the first large-scale work in the history of music to be published with a bilingual text. Unfortunately, the "reverse" translation of the German libretto back into English introduced numerous errors and solecisms, leading to the false but widespread opinion that it was generally inadequate.

Haydn began composing the oratorio in earnest in late 1796. He approached it with utmost seriousness: his letters include confessions that he occasionally feared not being up to the task and that he prayed daily for success; in addition, a far greater number of sketches and drafts survive than for any of his other works. The work was complete by late 1797; the first performances took place in the Palais Schwarzenberg the following spring, on 29-30 April and 7 and 10 May. These were semi-private performances, restricted to the nobility and invited guests; the first large-scale performance for a broader public did not take place until March 19, 1799, in the Vienna Burgtheater -- the same venue which in the 1780s had witnessed the premieres of Mozart's *The Marriage of Figaro* and *Così fan tutte*.

The story of the Creation as told in Haydn's oratorio is adapted primarily from three sources: Book I of Genesis; Milton's *Paradise Lost*; and the Book of Psalms. Its overall structure is strong and clear. It falls into three Parts; Parts I and II are based on the biblical six Days of creation, while the somewhat shorter Part III describes Adam and Eve in Paradise. Although there are variations in nearly every case and the First Day is altogether different, the underlying structure of each Day seems to be the following fourfold sequence:

- Prose narrative from Genesis (recitative);
- Commentary in verse (aria or ensemble);
- Narrative (recitative), leading to . . .
- Hymn of praise (chorus).

Thus the alternation of recitative and aria (or ensemble) so typical of 18th-century music is preserved, while at the same time each Day points towards a triumphant chorus as its final climax. A similar progression on a larger scale is found within each of the two Parts: their respective final choruses, "The Heavens Are Telling" and "Achieved is the glorious Work" (the latter a three-part structure with slow trio in the middle) are the longest and grandest of all.

Part III, altogether different in structure and tone, is a pastoral idyll for and about Adam and Eve. They are introduced by a recitative accompanied by three flutes (the pastoral instrument par excellence); then they sing two numbers, the first a very long hymn with chorus in praise of the Lord and His works, the second a secular, at times even earthy, love-duet (in which we may think to hear Papageno and Papagena as they would have sung in Heaven). The work concludes with a last chorus (with soloists), as grand as those ending Parts I and II.

In this context it would be witless to point out or praise the myriad beauties and strokes of genius in *The Creation*; instead, three general points must suffice. First, the "Representation of Chaos" at the beginning does not stand alone; it can be understood only through the blazing Creation of Light to which it leads and which resolves and grounds its disjunction and mystery. Crucial is that all this is articulated as a single, overarching technical and rhetorical process, which moves across three movements (overture, recitative, chorus) from paradoxical disorder to triumphant order. It still stands as the quintessential musical representation of the sublime, for offers a perceptible and memorable analogy to that which is unfathomable, unthinkable: a "representation" of the origins of the universe and of history, as if Genesis began with a variant of the words of the Evangelist: "In the beginning was the Light." An equal degree of seriousness and goal-directedness animates the entire oratorio.

Second, *The Creation* is full of marvelous examples of "word-painting": the analogical or associative musical illustration of ideas and concepts in the text. One of the most telling defects of the aesthetics of "absolute music" beginning with the reception of Beethoven was its prejudice against such phenomena. Haydn was still blissfully free from this prejudice; now that the age of absolute music is receding, we too can listen with unalloyed pleasure at his "outrageous storms," his "showers of rain, dreary wasteful hail, light and flaky snow," his "boist'rous sea and limpid brook," his sunrise and moonbeams, his soaring eagles and "immense Leviathan," and all his other wonderful illustrations -- illustrations which, far from betraying naïvety, reveal profound compositional shaping and psychological insight.

Finally, *The Creation* can also be understood as a creation (lower-case) of the cultural politics of its day. This explains something that has troubled many earnest commentators, especially of Romantic persuasions: its "happy ending," in such contrast both to the outcome of Genesis 1-2 and *Paradise Lost*. *The Creation* is a quintessential late-Enlightenment work, which originated in a conservative but optimistic context of belief in rational understanding and human progress. It does not deny differences of class or the existence of human misery, but subsumes them in a larger vision which, in one of those miracles that only art can convey, rings true despite everything. The only works whose visions of Enlightenment can be set beside it are *The Magic Flute* (though in a later, Utopian mode) and Beethoven's Ninth Symphony.

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.



Praised as “an excellent and impassioned” soprano possessing “a graceful tonal clarity that is a wonder to hear” (*San Francisco Chronicle*), **Michele Kennedy** is a versatile specialist in early and new music. Her recent concert venues include Carnegie Hall, Davies Symphony Hall, The Getty Museum, Lincoln Center, and Washington National Cathedral. Recently named a Winner of the 2023 American Prize in Voice, Michele is thrilled to make her debut with Washington Bach Consort in Haydn’s *Die Schöpfung*.

In high demand across the country, Michele has been a featured soloist in Bach’s *St. John Passion* with Voices of Music and The San Francisco Symphony Chorus, Handel’s *Messiah* with New York City’s Trinity Wall Street Choir, Poulenc’s *Gloria* and Handel’s *Messiah* with The Bach Society of Saint Louis, Undine Smith Moore’s *MLK Oratorio* at U.C. Berkeley, and in her Carnegie

Hall mainstage debut with Maestro Joe Hisaishi and The Hollywood Film Orchestra. Michele recently debuted with Portland Baroque Orchestra in the ‘Summer Fireworks’ of Handel and Purcell, with San Francisco Ballet in Mendelssohn’s *Midsummer Night’s Dream*, and with Miami’s Seraphic Fire, Cleveland’s Les Délices, and San Francisco’s Masterworks Chorale in Mozart’s *Requiem* and Bach’s *Magnificat*. Her singing is highlighted on a new recording of Monteverdi’s *Vespers of 1610* with The Thirteen and Dark Horse Consort, and featured in her solo debut album with AGAVE - called *In Her Hands* - that showcases an extraordinary range of female composers from over the ages, from Barbara Strozzi and Pauline Viardot to Florence Price and Margaret Bonds.

MEET THE ARTISTS

A lifelong advocate of new works, Michele has sung premieres with Experiments in Opera, Harlem Stage Opera, The Crossing Choir, and The New York Philharmonic. This year, she is traveling with Lorelei Ensemble in a world premiere tour of Julia Wolfe's *Her Story* - an outspoken celebration of women's civil rights - in concert with the Nashville, Chicago, National, Boston, and San Francisco Symphony Orchestras. She is also a core member of Kaleidoscope Vocal Ensemble: a group of early and contemporary music specialists that champions the voices of women and artists of color on the stage.

Michele completed her musical studies at Yale University, Yale School of Music, and New York University. A lover of Redwood groves and Bay vistas, she lives in Oakland with her husband, visual artist Benjamin Thorpe, and their delightful daughter, Audra May. Please visit www.michele-kennedy.com for her latest musical adventures.



Praised by the *New York Times* for his "sweet, penetrating lyric tenor with aching sensitivity," and by *San Francisco Classical Voice* as "an indomitable musical force," **Thomas Cooley** is a singer of great versatility, expressiveness, and virtuosity. Internationally in demand for a wide range of repertoire in concert, opera, and chamber music, Cooley performs regularly with major orchestras and Baroque ensembles worldwide.

Mr. Cooley is known particularly as an interpreter of the works of Bach, Handel, Mozart, Beethoven and Britten. He returns as the tenor soloist at the Carmel Bach Festival for his twelfth season in 2023, and was Artist-in-Residence for Music of the Baroque from 2015 to 2016. Of his Evangelist with Jane Glover, the *Chicago Tribune* wrote that he was "an ideal Evangelist, firm of voice and commanding of expression."

Important recent engagements include the role of Gimoaldo in *Rodelinda* at the Göttingen Handel Festspiele, Telemann's *Der Tag des Gerichts* in the Concertgebouw in Amsterdam; a recording of the Evangelist in the *Johannes-Passion* with Nicholas McGegan and the Cantata Collective; Beethoven's 9th Symphony with the New York Philharmonic and Phoenix Symphony; Handel's *Theodora* with Philharmonia Baroque; Britten's *War Requiem* in Carnegie Hall and portraying Acis in *Acis and Galatea* with the Mark Morris Dance Group. A program of Handel arias and duets entitled "As Steals the Morn" with San Francisco's Voices of Music was selected as the best Early/Baroque performance in the Bay Area in 2019, a selection from which has received nearly two million views on YouTube.



Bass-Baritone **Edmund Milly** is sought after for his "annunciatory power" (*New York Times*), "perfect diction" (*Los Angeles Times*), and distinctive "delicacy and personal warmth" (*Boston Classical Review*). As a soloist, he has recently performed with the Oregon Bach Festival, the American Classical Orchestra, Washington Bach Consort, Tempesta di Mare, Bach Akademie Charlotte, and the Bach Choir of Bethlehem. Edmund's 2023-2024 season includes performances of Bach's cantatas at Bachfest Leipzig, as well as with Trinity Wall Street, Cantata Collective, Gamut Bach Ensemble, the Oklahoma Bach Choir, and Bach Vespers at Holy Trinity. Other recent solo credits include *Carmina Burana* with the University of South Carolina Symphony, Vaughan Williams' *Five Mystical Songs* with the New Jersey Choral Society, and Brahms' *Requiem* with the Thirteen. A consummate ensemble singer, Edmund has also

recently sung with Seraphic Fire, Ensemble Altera, and TENET.

Edmund's education began with cello lessons at age 3 and continued at the American Boychoir School, where he became steeped in the concert repertoire while singing under conductors such as Seiji Ozawa, Kurt Mazur, Sir John Eliot Gardiner, and André Previn. Edmund holds degrees from McGill University and the Yale Institute of Sacred Music, where he studied with James Taylor. In his Lincoln Center solo debut with Yale Schola Cantorum led by Masaaki Suzuki, Edmund portrayed an "authoritative and confident" Jesus in Bach's *St. John Passion* (Seen and Heard International). He has since sung the role at Trinity Wall Street and the Oregon Bach Festival, and performed over 90 of Bach's cantatas.

A veteran of the U.S. Army Band "Pershing's Own," Edmund has been a soloist at the White House, the Pentagon, and the U.S. Supreme Court. His recorded work includes solo credits on the BBC and CBC, and appearances on several GRAMMY-nominated albums. Edmund often has the good fortune to sing with his wife, mezzo-soprano Sylvia Leith, notably in their work with vocal quartet the Polyphonists.

The Washington Bach Consort wishes
to thank its generous donors:
April 8, 2023–April 8, 2024

The Washington Bach Consort honors the members of the
1685 Society

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

Betty J. Beard†
Heidi Byrnes
David P. & Margaret Condit
Shannon & Jim Davis
Susan Dillon
Sharrill Dittman
Marilyn Wong Gleysteen
Neil Graham
Jill E. Kent† & Mark E. Solomons
Dr.† & Mrs. J. Reilly Lewis
Tamera Luzzatto
Helen H. McConnell
Dr. Brian R. McNeill & Kathryn McKenzie
E. Wayne Merry
Julia O'Brien
Michael Ochs
Bradley & Martha Olson

Laura E. Phillipst
Charles Reifel & Janie Kinney
Cecil "Cy" & Pearl Richardsont
William T. & Sally Semple
Margaret Shannon
Bernice & Reynold Stelloht
Lynn Trundle
Pierre & Claire Wagner
Isabel T. Wallop
Margaret W. Webb
Dr. Elizabeth Weisburger†
Sally Wells
John C. Wiecking
Stephen C. Wright &
Thomas Woodruff
Colonel Ronald Villafranco†

† *In memoriam*

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 Risseeuw
Margarita (Ari) Brose
The Morris & Gwendolyn Cafritz
Foundation
DC Commission on the Arts and
Humanities
Tamera Luzzatto and Alphonse Fair
The Millstream Fund
National Capital Arts and Cultural
Affairs Program
National Endowment for the Arts
The Honorable &
Mrs. John D. Rockefeller IV

Trustees: \$15,000+

Anonymous
Mary Ann Gardner
Helen H. McConnell
Sally L. Wells

Conductors: \$10,000+

Hope P. McGowan
Rosemary Monagan†
Charles Reifel & Janie Kinney
Mark Solomons,
in memory of Jill Kent

Directors: \$5,000+

Richard & Beth Ayres
Barbara Bankoff & Robert Crandall
Capitol Hill Community Foundation
Toni Codinas
Ellen & Michael Cronin

Dallas Morse Coors Foundation for
the Performing Arts
Shannon & Jim Davis
Thomas & Erna Kerst
Cathy & Mark Knepper
Suzanne R. &
Robert L. McDowell, Jr.
Dr. Brian R. McNeill &
Kathryn McKenzie
William B. Munier &
Laurinda Rohn
Stephen C. Wright &
Thomas Woodruff

Artists: \$2,500+

Anonymous,
*in honor of Marc Eisenberg and
Staff*
Maygene & Steve Daniels
Dimick Foundation

Neil E. Graham
Alexandra & Thomas MacCracken
Daniel Penchina
James McKim & Susan Symington
Drs. Richard &
Elizabeth M. Waugaman
Dorothy B. Wexler

Patrons: \$1,000+

Admiral & Mrs. Charles Abbot
Anonymous
Janet Bickel
Mike Buckley & Joellen Brassfield
Kathleen A. Brion
Carlton & Nancy Brose
Dr. O. Robert Brown, Jr.
C. John & Janet C. Buresh
Daniel Byman & Victoria Wachino
Gretchen & Doug Davies
Susan Dillon
Barry & Joyce Eisenstein
Linda Fienberg & Jeffrey Bauman
Ms. Joan Filson
Major Joseph J. Francis
Marilyn Wong Gleysteen,
in honor of Dr. Michael Marissen
Martha Harris
Theodore Hirt
John C. Hover Foundation
David A. Klaus,
in honor of Dana Marsh
Christopher Koontz
David & Becky Legge
Robert Marcus
Mr. & Mrs. Stanley J. Marcuss
Hanna H. Marks
Dana Marsh
Mary Lynne Martin
Travis Mcilvenna
Barbara Meeker
E. Wayne Merry
Paul Murray
Bradley J. Olson, K.N.O. &
Martha A. Olson
Lilian M. Penna
Thomas Pierce & Lu Ann Dillon
David G. Post & Nancy Birdsall,
in memory of J. Reilly Lewis
Frances H. Pratt
Mark & Jean† Raabe
Paul Rabin

Bill & Annette Reilly
Judah L. Rosner,
in memory of Kay Chernush
Mary Lou Savage
Irene M. Solet & Adam C. Powell, III
Joanne Sten
Keiko Stusnick
Arina van Breda
Susan Van Pool,
in memory of Gretchen Van Pool
Anita L. Woehler
Jack & Susan Yanovski

Benefactors: \$500+

Anonymous
David & Nancy Barbour
Laurie Barthold
Karen C. Coe
Clark Conkling
Lynne & Paul d'Eustachio
Hampton DeJarnette
Phyllis & Murray Eisenberg
David & Katherine Flaxman
Greg & Susan Foster
Judith Gray
Donna Hamilton
Jeanette Hantke
Richard E. Hardy
Mrs. Frederick Hart
Frederick S. Hird
Steve Jackson & Cynthia Wayne
Catherine Kitchell
Lynne Klimmer
David W. Lankford
Reverend & Mrs. Wayne J. Lehrer
Dr.† & Mrs. J. Reilly Lewis
Ms. Priscilla Little
Margaret Colgate Love
Kenneth Lowenberg
Sean Lynch
Dr. Edward Maclary
Susan McCloskey
Harvey Sohnen &
Kathleen Meagher,
in honor of Marc Eisenberg
Dan & Pat Moore
Cathy Muse,
in honor of Howard Brown
Father Gabriel Myers
Julia O'Brien

Carmela Veneroso &
John Odling-Smee
Barbara Negri Opper
Peter D. & Connie Robinson
Linda & Richard Roeckelein
Kathryn Seddon
Sally Shelburne
John & Linda Sibert
Mr. Brennan Swarz
Mr. Kevin Tidemann
Lynn Trundle
Barbara Piquet Villafranco,
in memory of Ronald Villafranco
Mallory Walker
John & Joan Westley
John Christopher Wiecking
Katherine Williams
J. Victoria Williamson
Gretchen Young

Friends: \$100+

Anonymous
Anne Alexander
Mr. Leigh Alexander
Donald Baker & Nina McLemore
Henry Beale
Jean P. Bedenbaugh
Richard Beizer
Thomas Bell & Ronald Thrun
Amy Berger
Carol Berger
Neil H. Berger
Thomas Bleha
Stephen Bokat
N. Prentice Bowsher &
Sally Steenland
Anne Broker & John Parisi
James & Judith Bromley
Mrs. Marilyn Bromley
Esther Brown
Sam Brylawski
Michael F. Butler
Stephanie Cabell,
in honor of Oriana Casadei
Michael Calingaert
Michael Canning
Mr. Bruce Carrie
Ms. Merrill Carrington
Oriana Casadei & Charles Collins
Catherine Chieco

Mary Martha Churchman
Ruth Cogen
Ann Collier
Noah Courtney
Marcia P. Crandall
Katherine Davenny
Josephine F. de Give
Paul Decker
Lynne Denig
Sharrill Dittmann
Patricia Douglass
Alison Drucker & Tom Holzman
Simmons-Duffin Charitable Fund,
in honor of Dr. Dana Marsh
Elizabeth Edminster
Emerson & Joyce Elliott
Ms. Marietta Ethier
Pauline Farmer
George Farr
Ms. Laura Feller
Benjamin Fenton
Roxane Kaufman &
Neal Fitzpatrick
Jeanne Folstrom
Stephenie Foster
Howard E. Frost
William F. Pedersen &
Ellen L. Frost
Mr. Philip R. Frowery
Mark Mattucci & Judith Furash
Nadine Gabai-Botero
Dr. Marjorie Ginsberg
Mark Gladstone
Mr. Karl Habermeier
Hanna M. Hall
Sally Hargus
Robert Harlow &
Caroline Wolf Harlow
Dr. Judith M. Harper
Dr. Miriam Harrington
Sheridan Harvey
Kristine E. Heine
Hal Herzog
Amanda Hobart
Michael Martin & Laura Holms
Judith Howe
Joyce E. Howland Charitable Fund
Mark Huebsch

Thomas Hunt
Patricia Ìngle Meyer
Paul Isenman
Rev. Madeline Jervis
Nancy E. Johnson
Doris Kafka
Robert Kargo
Mary Keller
Robert H. Kessler & Swanee Busic
David Keto & Beth Tomasello
Charles L. Kinney
Mary Knox
Dominique Lallement
Christian Lane
Dr. & Mrs. William R. Leahy,
in honor of Tamera Luzzatto
Steve & Rosalie Learned
Ms. Allison Lewis
Jan & Elizabeth Vickery Lodal
Chip & Laurie Lubsen
Dr. Frances M. Lussier
Thomas Manteuffel
Lynne Marsh
Lee & Lindsay Mataya,
in honor of Chuck Reifel
Stephanie McCormick-Goodhart
Leanna McEnearney
Margaret McKay
Brian Miller
Eleanor Miller
John Missing
Mr. Jeffrey Mora &
Ms. Wendy Fuller-Mora
Reverend Dr. Bernard &
Mrs. Nass Madeline Nelson
Gerald Oberst
Mark W. Ohnmacht,
in memory of J. Reilly Lewis
Marsha Paller
Bill & Janet Pardue
Ms. Susannah Patton
Peter Pavilionis
Laurence Pearl
B. Dwight & Suzanne Perry
Elizabeth Peterson,
in honor of Laura Choi Stuart
Ellen Phillips
Mrs. Patricia Pickard

David Pozorski & Anna Romanski
George Vercessi &
Barbara Preston
John Prevar
James Quinn
Robert Ramsey
Mary D. Reed
J. Noel Reifel
Danna M. Reynolds
Donald† & Lydia Rice
Thomas J. Roberts
Jo Ellen & Mark Roseman
Mr. & Mrs. Charles C Russell
Liz Savage
Patricia Schettino,
in memory of Carolyn Nagler
Ann Imlah Schneider
Renee Schoof
Philip Schuler
Cate & Alan Schwartz
David Seidman & Ruth Greenstein
Mark & Theresa Shaltanis
Donald C. Shapero
Ms. Marilyn W. Slatnick
Milford Sprecher
Cynthia Stevens
Whitney Stewart
Douglas & Carol Stuart
Rosmarie L. Stucki
Barbara Swan
Mr. John Teasdale
Dr. Richard P. Tollo &
Stacie J. Kreitman-Tollo
Anne Urvan and Peter Yeo
Jon Wakelyn & Joyce B Walker
Robert G. & Constanze C. Wales
Herbert & Judith Weintraub
Paul Weislogel
Mark Willcher
Andrew Kimball and
Sarah Williams
Edith Wollin
Linda & George Woolley
Stephen W. Worrel,
in memory of Patricia A. Worrel
Leonard & Karen Zuza

† *In memoriam*

Join Us For Our 2024-2025 Season!

The Director's Series

Bach's St. Matthew Passion

Devotion, Betrayal, and Redemption

Saturday, September 21, 2024 at 7:00pm

St. Mark's Capitol Hill

Sunday, September 22, 2024 at 4:00pm

St. Paul's Lutheran Church

Motet Mania

For all Lovers of Choral Music (The Motet throughout the Ages)

Sunday, October 27 at 4:00pm

National Presbyterian Church

The Christmas Story

Bach's Christmas Oratorio

Sunday, December 15, 2024 at 3:00pm

Music Center at Strathmore

Concerti Virtuosi II

Fire and Verve!

Sunday, March 23, 2025 at 4:00pm

National Presbyterian Church

Mozart Requiem and Bologne Violin Concerto

Classics of Paris and Vienna

Sunday, April 27, 2025 at 4:00pm

National Presbyterian Church

The Chamber Series

Emmanuel Coppey, violin

Winner of the 2023 Lillian and Maurice Barbash International JS Bach Competition

Wednesday, September 11, 2024 | Live! at 10th and G (DC) at 7:00pm

In Love with Night

Mythology Comes to Life

Friday, October 18, 2024 at 7:00 p.m.

Saturday, October 19, 2024 at 7:00 p.m.

Vocal Polyphony

Heinrich Schütz and the German Motet

Friday, March 7, 2025 at 7:00 p.m.

Saturday, March 8, 2025 at 7:00 p.m.

Bach's Cello Suites

Meet Wade Davis

Friday, April 4, 2025 at 7:00 p.m.

Saturday, April 5, 2025 at 7:00 p.m.

A Song of Dedication

Baroque Splendor in Portuguese Jewish Amsterdam

350th Anniversary

Friday, May 2, 2025 at 7:00 p.m.

Saturday, May 3, 2025 at 7:00 p.m.

Fridays at Live! at 10th & G (DC)

Saturdays at St. Paul's Episcopal Church (Alexandria, VA)

The Noontime Cantata Series

Ich armer Mensch, BWV 55

Tuesday, October 1, 2024

Church of the Epiphany

Ich habe genug, BWV 82

Monday, November 4, 2024 | St. Mark's Capitol Hill

Tuesday, November 5, 2024 | Church of the Epiphany

Du wahrer Gott und Davids Sohn, BWV 23

Tuesday, March 4, 2025

Church of the Epiphany

Am Abend aber desselbigen Sabatts, BWV 42

Monday, March 31, 2025 | St. Mark's Capitol Hill

Tuesday, April 1, 2025 | Church of the Epiphany

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.

Board of Directors

Margarita Brose, *President*
Richard Ayres, *Vice President*
Donald Baker, *Co-Secretary*
William B. Munier, *Co-Secretary*
Toni Codinas, *Treasurer*
Robert Beizer
Shannon Davis
Tamera Luzzatto

Helen H. McConnell
Robert L. McDowell
Charles Reifel
Daniel Penchina
John D. Rockefeller IV, *emeritus*
Catherine Ann Stevens
Stephen C. Wright

Administrative Staff

Marc Eisenberg, *Executive Director*
Janey Moskowitz, *Director of External Affairs*
Taylor Tobak, *Development Manager*
Adam Murphy, *Patron Services Associate*

Matthew McMahon, *Artistic Administrator*
Savannah Hanley, *Educational Program
Coordinator*

A special thank you to our 2023–2024 season volunteers and our volunteer coordinator, Oriana Casadei.



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