



DIRECTOR'S SERIES

Concerti Virtuosi II *FIRE & VERVE!*

March 23, 2025
National Presbyterian Church
4101 Nebraska Avenue NW
Washington, DC

WASHINGTON BACH CONSORT

Dana Marsh, Artistic Director

PROGRAM

Sinfonia à 7 in F Major, CobE 13 (American premiere) **Johann Samuel Endler** (1694–1762)
Allegro — Adagio — Menuett 1-2-1 — Vivace — Presto 1-2-1
Josh Cohen, *clarino piccolo*

Concerto in E Minor, RV 484 **Antonio Vivaldi** (1678–1741)
Allegro poco — Andante — Allegro
Anna Marsh, *bassoon*

Concerto in F Minor, BWV 1056 **Johann Sebastian Bach** (1685–1750)
(Moderato) — Largo — Presto
Adam Pearl, *harpsichord*

Concerto in D Major, TWV 51:D8 **Georg Philipp Telemann** (1681–1767)
Vivace — Largo — Allegro
Bradley Tatum, *horn*

INTERMISSION

Concerto in G Minor, RV 531 **Vivaldi**
Allegro — Largo — Allegro
John Moran & Wade Davis, *cello*

Concerto in D Major, TWV 51:D2 **Telemann**
Andante — Vivace — Largo — Allegro
Colin St-Martin, *traverso*

Ouverture in D Major, BWV 1068 **J.S. Bach**
Ouverture — Air — Gavotte 1-2-1 — Bourrée — Gigue

ORCHESTRA

Violin I
Andrew Fouts,
concertmaster
Natalie Rose Kress
Freya Creech

Violin II
Tatiana Chulochnikova
Jude Ziliak
Gail Hernández Rosa

Viola
Risa Browder
Isaiah Chapman

Violoncello
John Moran, *soloist*
Wade Davis, *soloist*

Violone
Jessica Powell Eig

Harpsichord
Adam Pearl, *soloist*

Flute
Colin St-Martin, *soloist*

Oboe
Geoffrey Burgess
Fatma Daglar

Horn
Bradley Tatum, *soloist*
Michael Holmes

Bassoon
Anna Marsh, *soloist*

Trumpet
Josh Cohen, *soloist*
Dillon Parker
Joelle Monroe

Timpani
Michelle Humphreys

Conductor
Dana Marsh,
music director

Helen H. McConnell and Mark Solomons, *underwriters*

Five Concertos for Diverse Instruments—And a Couple of Suites

By a few decades into the eighteenth century, the conventions and style of the Italian solo instrumental concerto had spread across the European musical world. The expectations for a concerto were well established: a structure organized around a block of material (known as a *ritornello*, or “little thing that comes back”) played at the beginning by the whole ensemble, and a contrast between that music and material for a solo instrument—or sometimes two or even more.

With that convention of formal organization went an expectation of solo material that showed off the possibilities of the featured instrument, sometimes in music that was simply idiomatic to it, but often also in writing that made virtuosic demands on the player. The origin of this kind of concerto in ensemble string music led to a norm of a violin (or sometimes two) as the default solo instrument. Indeed, many of the characteristic musical figurations associated with Italianate concerto writing are native to string instruments and their playing technique. Antonio Vivaldi’s first published concerto collection, *L’estro armonico* Op.3, issued in Amsterdam in 1711, consists entirely of violin concertos, for example. This collection was greatly influential, including on the young J.S. Bach.

The concertos that make up the core of this concert show composers of the time moving beyond solo or multiple violins and producing concertos that featured other instruments, including those that were usually regarded just as ensemble participants, or members of small chamber groups. In writing concertos for other instruments, composers had to confront the problem of adapting a kind of piece invented for violins to instruments with sometimes very different characteristics.

Antonio Vivaldi’s Concerto in E Minor RV 484 for bassoon illustrates this challenge nicely. The bassoon, when it started to be integrated into Italianate concertos, was understood as a ripieno instrument—one that filled out the sound of the full ensemble. The instrument’s promotion to a solo role (largely in the hands of Vivaldi, who wrote 39 surviving concertos for it) presented the challenge of creating a solo role for a bass-register woodwind. Indeed you can hear the issue at the very start of the piece. It is typical for the solo instrument (whatever it might be) in a concerto to play the *ritornello* along with the full ensemble. In this concerto, the bassoon does precisely that, playing the supporting bass line before jumping to its solo role. Throughout the concerto, the composer calls for a lot of high-range playing (that is, not the bass line) with much fast passagework, or lyrical playing, as in the middle slow movement. But a surprising proportion of the bassoon’s solo material consists of elaborations of the fundamental bass line, true to its more usual ensemble role.

Johann Sebastian Bach’s Concerto in F Minor BWV 1056 for harpsichord is a good representative of the composer’s contribution to the concerto genre, as Bach appears to have been largely responsible for the introduction of the harpsichord (and organ) as a solo instrument. The harpsichord’s expected role was playing *basso continuo*—the bass line in the left hand, and supporting harmonies improvised in the right. Bach brought the keyboard to the fore; in fact one can literally hear the instrument emerge in the fifth *Brandenburg Concerto* BWV 1050, and almost every surviving Bach concerto is known in a version for keyboard, even those originally scored for other solo instruments. In BWV 1056, there are hints of a solo role for the harpsichord in the little echo effects in the opening *ritornello*, hints that are fully realized as the instrument turns out to be the featured soloist.

The work is largely a concerto for the right hand, as the left hand mostly plays a supporting bass line, sometimes on its own but mostly doubled by the other members of the continuo group. Much of the writing for the string ensemble calls for plucking (*pizzicato*) rather than bowing the strings, a gesture that is both characteristic of the work and understandable given the limited projecting power of a harpsichord melody. This is especially clear in the slow middle movement, a little aria in which the soloist is asked to spin out a lyrical tune. It is not surprising, then, to learn that all three movements of this concerto probably originated in movements conceived for violin or oboe, whose sustaining abilities might match better with some of the writing.

The **Concerto in D Major** TWV 51:D8 by **Georg Philipp Telemann** features a solo horn, another instrument that presents challenges to its integration into a concerto. The work’s opening is surprising for two reasons: it does not involve the horn, which enters only after the *ritornello* has been fully played by the full ensemble; and it invokes the agitated style characterized by fast repeated notes. The latter is not particularly associated with the horn or horn writing. In fact none of the horn material in this concerto invokes typical figures like “horn calls,” hunting motives, or other similar kinds of writing. Instead, the solo line is concentrated in the highest (*clarino*) register of the instrument, and calls for the kind of virtuosity more closely associated with trumpet playing, including the agitated style. It would not be surprising to find that the original player of the piece played both trumpet and horn.

Perhaps closest to violins among the featured solo instruments are the two cellos in **Antonio Vivaldi's Concerto in G Minor** RV 531, and the composer's writing for the instruments resembles that in his violin concertos. The first movement opens, somewhat unusually, with a fiery passage for just the two cellos, essentially an elaborate presentation of the home pitch G. This sets up the movement's topic, another agitated piece of a type that would come to be associated with storms literal and metaphorical. The writing for the solo instruments and for the full ensemble is strikingly similar, and the two soloists rotate among various relationships, sometimes playing together, sometimes alternating figures, and sometimes playing *basso continuo* for each other. The slow middle movement dispenses with the large ensemble and presents a trio sonata in which both cellos (who sometimes play bass lines in the outer movements) are treated as fully melodic, taking advantage of their large range and ability to present lyrical high-register melodies.

The transverse flute is the solo instrument in **Georg Philipp Telemann's Concerto in D Major**. In this work the solo role for the flute is largely shared, particularly in the outer movements, with the first violin—solo episodes in the first movement, for example, are carried by both instruments. One striking feature of this concerto is that its slow movement (the third) is a full-blown *ritornello* piece, contrasting with the aria-like slow movements in most of the other concertos, with the tuneful lead taken by the soloist from the start.

The framing pieces on this concert are not concertos in the Italian manner, but rather French in origin. They are suites, collections of dance-inspired short movements headed by a more substantial opening movement. The opening work is **Johann Samuel Endler's Sinfonia in F Major**. Endler was educated in Leipzig, possibly at the Thomasschule and definitely at the university. During his time there he sometimes directed music at the Neukirche, and led the "other" *Collegium musicum* (a mixed amateur-professional ensemble, though not the one led by J.S. Bach). He spent most of his career at the court of Darmstadt, where he eventually succeeded Christoph Graupner as music director. It is possible that the two met when Graupner visited Leipzig in 1723 to audition for the vacant Thomascantor's position that eventually went to Bach.

The work is principally for string instruments, with the addition of a trumpet to some movements playing in a startlingly high register. In the opening movement, the instrument complements and sometimes reinforces the leading first violin line. Each of the following movements is a dance organized AABB, as is typical, though only the middle Menuet is explicitly labeled. The slow second movement omits the trumpet. In the paired minuets, played alternately, the trumpet first reinforces the violin, but then switches to interjecting characteristic trumpet calls, striking in a graceful dance movement where they do not really belong.

The closing work is **J.S. Bach's Overture in D Major** BWV 1068, one of the composer's four contributions to a genre, the ensemble suite, dominated by Telemann. The grand opening movement is in the characteristic organization of a French overture, with a slow opening in jagged rhythms that sets up a fast section. (A return of the slow material closes the movement.) The famous second movement, with its slow-moving violin tune and pulsating bass line, is an aria (in fact, Bach labels it that) that closely resembles several of the slow concerto movements heard in this concert. Explicitly labeled dances—two Gavottes, a Bourrée, and a Gigue—follow.

This work is known in two versions; the later one adds the trumpets and drums heard here. Those added lines can be a good guide for the listener because of a limitation of writing for those instruments. Because the drums have fixed tuning and the trumpets are restricted to notes of the overtone series, they tend to be used only in a piece's home key. Their reentry after pausing helps signal the end of a section or piece that has migrated away from the home note and then heads back in a satisfying way—when you hear those instruments reenter, we are headed home.

One more thing to listen for: The distinctions between concertos and suites is not absolute, and a couple of the works on this program demonstrate that. There is a suite of dances lurking in Telemann's flute concerto, which opens with a *polonaise* and closes with a pair of minuets. And the fast section of Bach's overture is, in fact, a solo concerto for violin, organized exactly as an independent concerto would be. French and Italian tastes merge in both these works in the hand of two particularly creative composers.

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

MEET THE DIRECTOR



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 master's 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 US and the UK for 16 years (1992–2008), he received critical acclaim: "Marsh gave object lessons in vocal ornamentation as a graceful countertenor" (*LA Times*), with further plaudits as "a powerful and expressive countertenor" (*New York Times*). He undertook Bach aria study with the Dutch bass-baritone Max van Egmond in Amsterdam. He performed with the American Bach Soloists, Concert Royal, New York Collegium (under Gustav Leonhardt), Seattle Baroque Orchestra, Musica Angelica Baroque Orchestra, *A Cappella Portuguesa*, and the Brabant Ensemble. While pursuing doctoral research in the 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, and recording 15 discs with New College Choir, one of which won the *Gramophone Award* for Early Music in 2008.

Dana 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



A native of the Washington, DC area, Baroque trumpeter **Josh Cohen** is sought after by many leading early music ensembles throughout North America. For the past ten seasons, he has been principal Baroque trumpet with the Washington Bach Consort. He has also performed as principal and solo Baroque trumpet for ensembles such as *Studio de musique ancienne de Montréal*, Arion (Montreal), Bach Sinfonia (Washington, DC), Aston Magna (Boston), *Musica Maris* (Rhode Island), Houston Bach Society, and Ensemble Telemann (Montreal), and has participated in festivals such as the Indiana Festival of Early Music, International Festival of Baroque Music at Lamèque (New Brunswick, Canada) and the Bach Festival of Montreal. Josh has recorded some of the most famous and demanding works for Baroque trumpet, most recently including J.S. Bach's *Brandenburg Concerto* no. 2 with Montreal-based Ensemble Caprice. He can be heard on the Washington Bach

Consort's recording of Bach's Cantata no. 51 with soprano Elizabeth Futral. Two recordings Josh participated in with prominent Canadian ensembles were both nominated for the 2009 Juno Awards: *Let the Bright Seraphim* with soprano Karina Gauvin and *Tempo Rubato*, and his recording of Vivaldi's *Gloria* with Ensemble Caprice, the latter of which won the Juno award for Best Album of the Year in the vocal category. Josh Cohen received a MMus from McGill University and a BMus from the New England Conservatory of Music. He currently plays on a Baroque trumpet made by Matt Martin of Norwich Natural Trumpets, after an original by Kodisch (1710). Chandos Records recently released his debut Baroque trumpet solo CD, *Altissima*.

Meet the Artists *(continued)*



“World-renowned cellist” (CNN) **Wade Stewart Davis** is in high demand as a solo performer, educator, and chamber music collaborator. He regularly performs with the Washington Bach Consort, the Folger Consort, Cathedral Choral Society, as a guest with the Smithsonian Chamber Music Society, and his own baroque ensemble, *S’amusant*, co-founded with harpsichordist Patrick Merrill in 2013. Other appearances include the Piccolo Spoleto Early Music Festival (Charleston, South Carolina), Bach Ascending (Savannah, Georgia), Baroque & Beyond (North Carolina), Indianapolis Early Music Festival, The MOJA Festival (Charleston, SC), and The Spire Series (Baltimore). Known for a wide variety of styles and genres, he is also featured on popular music concert series, such as So Far Sounds (Baltimore), and has guested with the New York-based band Reserved for Rondee and the Baltimore-based band

Outcalls. In addition, he is on the *Swans for Relief* project video, curated by Misty Copeland to raise funds for dancers whose companies had been affected by the 2020 pandemic shutdowns, which can be viewed on *YouTube*. Wade maintains a private studio of cello students and chamber music students on violin and viola in Baltimore and Washington, DC. He holds both a master’s degree in Baroque Cello Performance and a graduate performance degree in Historical Cello from Peabody Conservatory. wadedaviscello.weebly.com



Anna Marsh, baroque bassoon highlighted by *Philadelphia’s Broad Street Review*: “... memorable solos for Anna Marsh ... a perfect evocation of a flowing river” and Boulder’s *Daily Camera*: “the real highlight may have been Anna Marsh on bassoon. Marsh’s concerto received a well-earned and warm ovation.” Anna owns six bassoons from different eras. In addition for performing with the Washington Bach Consort, she plays with Opera Lafayette, Tempesta Di Mare, Tafelmusik, Opera Atelier, Pacific Musicworks, Seattle Baroque Orchestra, Trinity Wall Street Baroque Orchestra, among others. She is bassoon faculty at the San Francisco Early Music Society Baroque Workshop & the Hawaii Performing Arts Festival where she runs the instrumental program. She is co-director of the Renaissance and Baroque group Ensemble Lipzodes. She holds a Doctorate of Music in Historical Performance from

Indiana University and has been heard on *Performance Today*, *Harmonia*, the Super Bowl, CBC radio & on the record labels Chandos, Analekta, Centaur, Naxos, Avie, as well as on Musica Omnia’s Grammy nominated album of Handel’s *Israel in Egypt*. annamarshmusic.com



John Moran, principal cellist of the Washington Bach Consort, enjoys a broad-ranging musical career. He holds performance degrees from Oberlin and the Schola Cantorum in Basel, as well as a PhD in musicology from King’s College London. He has performed and recorded with many of Europe’s and North America’s leading period-instrument ensembles. He is a core member of REBEL and is artistic director of Modern Musick, in residence at Georgetown University. *The Washington Post* has called his Bach “eloquent,” and praised the “bravado” of his Boccherini and the “nimble fluency” of his Vivaldi, while the *LA Times* has written, “Cellist Moran projected vigorous and expressive bass lines.” He is coordinator of the Historical Performance Department of Peabody Conservatory, where he teaches viola da gamba, baroque cello, and musicology, and co-directs the school’s critically acclaimed Baltimore Baroque Band. He is

a contributor to the revised New Grove Dictionary of Music (2001), is writing a historical monograph on the cello for Yale University Press, and is currently president of the Kindler Cello Society of Washington, DC, and past president of the Viola da Gamba Society of America. John is a strong advocate for the arts and arts education. It is his mission to use music to bring people together. He is married to violinist/violist Risa Browder. peabody.jhu.edu/faculty/john-moran

Meet the Artists (continued)

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



Colin St-Martin, who had been interested in 17th- and 18th-century culture from a young age, began playing the *traverso* flute when he was 14. He completed his undergraduate studies at the Royal Conservatory of Music in Brussels, Belgium, under the tutelage of the renowned master, Bart Kuijken; then to Indiana University for graduate school. Colin performs regularly with ensembles across the US and is frequently in demand as a master teacher. Currently, he is the *traverso* professor at Indiana University's Jacobs School of Music.



Principal natural horn with the Washington Bach Consort, Bach Society of Minnesota, and The Thirteen Choir and Orchestra, **Dr. Bradley Tatum** has performed on multiple horns across the nation. Reviewers from the *Washington Post* have praised his "beautiful pure sound on the natural horn" and the *Washington Classical* review highlighted his "outstanding natural horn solo in *Quoniam tu solus sanctus*" from Bach's *B Minor Mass*. He has also been heard as principal horn or soloist with the Indianapolis Baroque Orchestra, North Carolina Baroque Orchestra, Bach Collegium San Diego, and Bach Collegium Fort Wayne. Recently, he has also been performing on the rare *Corno da Tirarsi* (slide horn). As a modern hornist, Brad is co-principal horn of Washington, DC's Apollo Orchestra, 2nd horn with the Baltimore Chamber Orchestra, and hornist for the Birdwood Brass Trio. In the summer, he can be heard at the Staunton and Shippensburg Music Festival. He holds degrees in horn performance from the University of Maryland and the Lynn Conservatory of Music. Balancing performing with his love for teaching, Brad Tatum teaches band and orchestra at Elizabeth Seton High School and is also the director and founder of the DC Horn Choir Camp. Outside of school, he maintains one of the largest private horn studios in the DC/MD area. He holds a bachelor's degree in Music Education from Shenandoah Conservatory.



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2024–2025 SEASON AT A GLANCE

The Director's Series

Mozart *Requiem* & Joseph Bologne Violin Concerto *Classics of Paris & Vienna*

Sunday, April 27, 2025, at 4:00 p.m.
National Presbyterian Church

The Chamber Series

Bach's Cello Suites: Meet Wade Davis

Friday, April 4, 2025, at 7:00 p.m. | Live! at 10th & G (DC)
Saturday, April 5, 2025, at 7:00 p.m. | St. Paul's Episcopal Church (Alexandria, VA)

A Song of Dedication: Baroque Splendor in Portuguese Jewish Amsterdam—350th Anniversary

Friday, May 2, 2025, at 7:00 p.m. | Live! at 10th & G (DC)
Saturday, May 3, 2025, at 7:00 p.m. | St. Paul's Episcopal Church (Alexandria, VA)

The Noontime Cantata Series

Capitol Cantata Series: Mondays at St. Mark's Capitol Hill (DC) at 12:10 p.m.
Downtown Cantata Series: Tuesdays at Church of the Epiphany (DC) at 12:10 p.m.

Am Abend aber desselbigen Sabbats, BWV 42

O Mensch, beweine deine Sünde gross, BWV 622

Fugue in G Minor, BWV 578

Monday, March 31 & Tuesday, April 1, 2025

TALKING BACH

with Michael Marissen

Talking Bach is a free pre-concert lecture by noted Bach scholar **Michael Marissen** and is open to all concert ticket holders. The lecture focuses not only on the musical elements of the works that will be performed, but also on the historical context in which the music was created. These talks are designed to enhance the concertgoers' appreciation and enjoyment of the music they are about to hear.

Michael Marissen, the Daniel Underhill Professor Emeritus of Music, retired from Swarthmore College after a distinguished career that began in 1989. He has also served as a visiting professor on the graduate faculties at Princeton University and the University of Pennsylvania and has been a lecturer for the Washington Bach Consort for nearly three decades. His notable publications include *The Social and Religious Designs of J.S. Bach's Brandenburg Concertos* (Princeton, 1995), *Lutheranism, Anti-Judaism, and Bach's St. John Passion: With an Annotated Literal Translation of the Libretto* (Oxford, 1998), *An Introduction to Bach Studies* (Oxford, 1998; with Daniel R. Melamed), *Bach's Oratorios: The Parallel German-English Texts with Annotations* (Oxford, 2008), *Bach & God* (Oxford, 2016), and *Bach against Modernity* (Oxford University Press, 2023). With Daniel Melamed, he is also translating and annotating all the librettos that Bach set to music, freely available at BachCantataTexts.org.



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Washington Bach Consort Mission

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 Johann Sebastian 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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A special thank you to our 2024–2025 season volunteers and our volunteer coordinator, Oriana Casadei; and to Beverly Simmons, *ffortissimo* DESIGN, for program design.



Washington Bach Consort

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