WASHINGTON BACH CONSORT

Dana Marsh, Artistic Director

NINA BERNAT
DOUBLE BASS

Friday, September 12, 2025
Live! at 10th & G
945 G Street NW, Washington, DC

Saturday, September 13, 2025
St. Paul's Episcopal Church
228 South Pitt Street, Alexandria, VA

CHELYS
THE VOICE OF THE VIOL

Thursday, October 16, 2025
St. Paul's Episcopal Church
228 South Pitt Street, Alexandria, VA

Friday, October 17, 2025
Live! at 10th & G
945 G Street NW, Washington, DC

NINA BERNAT
DOUBLE BASS

Winner of the 2022 Lillian & Maurice Barbash International J.S. Bach Competition

Friday, September 12, 2025, at 7:00 pm | Live! at 10th & G, Washington, DC
Saturday, September 13, 2025, at 7:00 pm | St. Paul's Episcopal Church, Alexandria, VA

MUSIC BY JOHANN SEBASTIAN BACH (1685–1750)
from *Six Suites for Violoncello without bass*

Suite No. 1 in G Major, BWV 1007
Prelude
Allemande
Courante
Sarabande
Minuet I / II
Gigue

Suite No. 5 in C Minor, BWV 1011
Prelude
Allemande
Courante
Sarabande
Gavotte I / II
Gigue

Margarita Brose, *underwriter*

American double bassist **NINA BERNAT**, acclaimed for her interpretive maturity, expressive depth, and technical clarity, emerges onto the world stage with awards and accolades, thrilling audiences everywhere. She was hailed by the *Star Tribune* as a "standout" for her recent concerto debut with the Minnesota Orchestra, praising her performance as "exhilarating, lovely and lyrical ... technically precise and impressively emotive." In 2023, Nina was honored as a recipient of the Avery Fisher Career Grant and winner of the CAG Elmaleh Competition. Recent 1st prizes include the Barbash J.S. Bach String Competition, the Minnesota Orchestra Young Artist Competition, the Juilliard Double Bass Competition, and the 2019 International Society of Bassists Solo Competition. Engaged in all aspects of double bass performance, she has been invited to perform as guest principal bassist with the Israel Philharmonic Orchestra and Oslo Philharmonic, serving under the batons of conductors such as András Schiff and Osmo Vänskä. Nina is in demand as a passionate chamber musician. Since 2024, she became involved with the Chamber Music Society of Lincoln Center as a member of the Bowers Program. She has spent summers at Marlboro Music Festival, Verbier Festival, Music@ Menlo, and Chamber Music Northwest. As a sought-after pedagogue, she has given masterclasses at the Colburn School, Boston University Tanglewood Institute, and University of Texas at Austin, among others. She is on the faculty of Stony Brook University. Nina performs on an instrument passed down from her father, Mark Bernat, attributed to Guadagnini.

PHOTO: TITILAYO AYANGADE

FOR BASS SOLO

Program Notes by Daniel R. Melamed

If you were to walk down the practice-room hallway of a conservatory or school of music today, you would not be surprised to hear solo music by J.S. Bach (that is, for one instrument alone) coming from many rooms. Of course keyboard players, from pianists to organists to harpsichordists, play the music Bach wrote for those instruments. You would also hear violinists practicing the solo Sonatas and Partitas BWV 1001–6, and cellists working on the solo Suites BWV 1007–12. A flutist might be playing the Partita BWV 1013. A lutenist could be practicing one of several Bach works, though it is not entirely clear that they were originally intended for the lute.

But you would also likely hear solo Bach played on viola, or trombone, or electric bass guitar, or clarinet, or marimba, or pretty much any instrument. This is because transcriptions of Bach's solo music has come to be cultivated by classical musicians of every kind, and by non-classical performers as well.

There are many reasons. Bach's solo works are technically challenging (in varying ways, of course, depending on the instrument), making them the most musical of etudes. They let a player cultivate solo performance, which requires a set of skills and musicianship different from that needed for ensemble performance. They encourage long-range musical thinking, teaching players how to shape everything from regular phrases that come in groups of 2, 4, and 8 measures, to long passages that require control over the span of minutes.

They force a student to cope with the multiple musical lines Bach implies in his writing for a solo instrument—multiple "voices" in a fugue, for example, or the several layers in a prelude. They require a player to grapple with Bach's harmonic language—that is, the way he uses chords to give a sense of musical direction. And in their length—typically 20–30 minutes—they ask a musician to control pacing over the span of multiple movements of widely varying character. It is no wonder, then, that these pieces are studied and performed by essentially every advanced music student, whatever their instrument.

The practice of transcription of solo music actually began in Bach's time, with versions of works (not just Bach's) variously shared by keyboard, violin, lute, and so-called lute-harpsichord; or by violin, flute, and recorder. But it would not have occurred to Bach or to anyone else in the early eighteenth century to compose for solo double bass. As Michael Marissen memorably quoted from *Tubby the Tuba* (in writing about Bach's counterintuitive writing for solo viola), "It just isn't done."

The bass viol, or "violone" as it was more commonly called in Bach's orbit, was an ensemble instrument, meant to be used to provide the low-sounding foundation of a piece in many parts. Even more, it was a so-called ripieno instrument—that is, not one meant to be featured in chamber music or as part of the small ensemble in a concerto, but rather used to fill out a full (tutti) texture of all the instruments in a piece playing together. Often it followed the same musical line as the cello, sometimes an octave lower in the deep bass register. Together with an organ it was also used to accompany church pieces for voices, providing the so-called basso continuo typical of eighteenth-century performances of motets.

Given Bach's tendency, though, to make the bass line in his music melodically interesting, and often to treat it as one of several simultaneous voices of nearly equal importance, his writing for bass is particularly demanding and musically significant, even though the instrument is not featured at the top of a texture. Still, music for solo bass was not part of musical practice in the first half of the eighteenth century, however skilled its players might have been.

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It is most common for modern bassists to play transcriptions of Bach's solo music for cello, though the solo violin music is sometimes also heard. One might think that the transcription process and playing technique for the cello pieces would be entirely straightforward, but there are some interesting technical challenges that make the bass versions somewhat different works.

To begin with, cellos and basses are tuned differently. Both instruments were less uniform in Bach's day; cellos might have four or five strings, and basses four, five, or (commonly) six. The instrument is actually part of the viol family, more closely related to the viola da gamba than to the modern cello or violin, and in Bach's time might have frets on the neck like a gamba or modern guitar. But even when you compare a four-string cello to a bass with the same number of strings, you discover that in the most common tuning (even this was not entirely standardized) cello and bass strings are pitched differently.

A moment's reflection shows why a different tuning of the bass makes practical sense. On a cello, the strings are five musical steps apart. When you play a rising scale starting on an open (unstopped) string, you play that open string, then put down your fingers in a certain pattern until you reach the fifth note, which is also the pitch of the next higher string. But on the bass, with its much longer strings, the space between finger positions is greater. This makes it more practical to tune the instrument in fourths, meaning the player does not have to reach, stretch, or move the hand as far to get to

the point in a scale where the next string can take over. But this also means, in turn, that playing Bach's solo cello music on the bass requires a different fingering, and puts string crossings at different places.

It also means that when Bach occasionally writes chords (played as simultaneously as possible), the relationship of notes on the various strings is different between the two instruments. Much more frequent are long passages in which the player crosses and alternates strings rapidly, giving the impression of multiple "voices," each on its own string. Of course these are in different relationships to each other with the different tuning of the bass, and sometimes require significant adjustment with audible consequences.

Because of these differences, bassists often play Bach's cello suites transposed by a step, and sometimes up an octave, as well, to make them sound at the same pitch as on a cello. That, in turn, calls for a level of virtuosity in playing in the highest register of the bass, and lends a distinctive character to this music heard on that instrument. (All this is complicated by the re-tuning Bach indicates for the suite BWV 1011, and by the scoring of BWV 1012 for a five-string cello.)

These differences in left-hand technique are paralleled by distinctions in bowing with the right arm. Cellos are played with a so-called overhand grip—think of the way you probably grasp your toothbrush, with your palm down and the brush sticking out from the thumb side. But there are two different ways of holding a double bass bow. One is that same overhand grip, but the other is underhand, with the palm up and the bow resting on it. The latter is the technique associated with viols, to which the violone/double bass is related. (Modern bass players, who are split into camps on this point, call the overhand grip "French" and the underhand hold "German.") Players in Bach's time apparently used both techniques, but I do not think we know what Bach's performers did.

For the modern player who uses the underhand ("German") grip, this represents another significant difference between the suites as played on the bass compared to the cello. A principal reason is that the relative strengths of the two bow directions (the back and forth) are reversed. With an overhand grip, as on a cello, the downstroke (starting near the hand and pulling the bow across the string until the tip is reached) is the strong one, with the upstroke being weaker. With an underhand grip, it's the upstroke into which the player can lean, making it the strong direction.

This matters in the Bach solo suites because most of their movements are stylized dances, each with a characteristic rhythm and accent pattern. Good playing of this music requires sensitivity to these patterns and to the shaping of stresses to make the music sound. This process is different with an underhand grip on the bass bow.

Ultimately, of course, the success of a performance of a solo work by Bach depends on the technical skill and musical insight of the player, and strength in these areas is not restricted to the instrument for which Bach originally composed his music. For that reason, unless you are player yourself, you might want to put all of this aside and listen to what is possible in the hands of a skilled bassist.

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.

CHELYS

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THE VOICE OF THE VIOL

Suite in G Minor, from Durham A27 — Sainte-Colombe *le fils* (fl.c.1710)
- Allemande
- Courante
- Sarabande
- Gigue
- Fantaisie en rondeau
- Gavotte

From ***Pièces de violes, livre 2*** (Paris, 1701) — Marin Marais (1656–1728)
- *Les voix humaines*
- *Couplets de folies*

Sonata No. 6 in A Minor — Johannes Schenck (1660–c.1712)
from *L'Echo du Danube,* op. 9 (Amsterdam, 1704)
- Adagio—Allegro—Adagio
- Presto
- Adagio
- Aria Largo—Vivace—Allegro—Largo
- Aria Adagio
- Giga

Partita No. 1 in B Minor for violin solo, BWV 1002 — Johann Sebastian Bach (1685–1750)
(transposed to A Minor) — transcribed for viol by Stephen Moran (b.1994)
- Allemanda—Double
- Corrente—Double
- Sarabande—Double
- Tempo di Borea—Double

William B. Munier & Laurinda L. Rohn, *underwriters*

INTERNATIONAL VIOL MUSIC

Program Notes by Daniel R. Melamed

The cultivation of the viola da gamba as a solo instrument in the late seventeenth century and into the early eighteenth was centered on France, without question. But the broad European embrace of the instrument and of the kinds of music composed for it is well illustrated by this program. It features a wide array of national musical types, and of birth- and workplaces of composer-players.

At its height in the late 17th and early 18th centuries, the French viol tradition is represented by Marin Marais. Marais spent his entire career in France, moving to Paris (the center of musical life) as a young man and studying the viol with Jean de Sainte-Colombe, the greatest player and teacher of his older generation. Marais worked at the most distinguished institutions, playing for Jean-Baptiste Lully at the Opéra (whose ensemble he eventually came to lead) and at the court. He also composed and published music for the viol, as well as having stage works performed.

Most of his published music for the viol is for that instrument with keyboard basso continuo, works that hint at the virtuosity of his own playing. The pieces in the second of his collections (through-numbered from 1 to 142) show a gesture to the traditional French organization of movements into suites, with a prelude beginning each suite and a common key among all the pieces in a suite. And many of the movements in each suite are the standard court dances (allemandes, courantes, sarabandes, etc.). But the suites number up to 23 movements each, surely not always intended to be played at a sitting, and include many so-called character pieces.

"Les voix humaines" ("Human voices") is one such piece, a slow expressive non-dance movement marked to be played very slowly, and full of expressive melodic and harmonic gestures. It is constructed *en rondeau*, with several returns of the opening four measures. It is not exactly clear what Marais meant by the evocative label, but the invitation to expressive playing is unmistakable. Unusually, the movement's simple and slow-moving bass line is included in the viol line, making it a candidate for performance by that instrument alone, as heard here.

The other work drawn from Marais's 1701 collection is a set of *couplets* (variations) on a short bass pattern, and here is where the international character of the program begins to make itself felt. The "folies" here (understood in the composer's time as "follies" or even "madness") refers to a dance of Portuguese and Spanish origin that had come to be standardized into a particular harmonic pattern. It was much cultivated in sets of variations in England, Italy, and France, there particularly by Italian musicians like Lully himself. (In the 18th century the pattern and variations on it came to be associated with Italy because of its use in a famous violin sonata by Corelli.) Once again, the simple and repeating bass line Marais assigned to basso continuo can be omitted; a performance like the one here for viol alone lets you focus on the "divisions" of the tune and the virtuosity of the solo viol player.

The Suite in G Minor by "Sainte-Colombe le fils" in many ways looks like a pure French work. Its composer, about whom little is known, was a son of Jean de Sainte-Colombe, the famous Parisian viol player and teacher of Marais. It consists mostly of typical dance movements (allemande, courante, sarabande, gigue, and gavotte), with one freer movement called a "fantasy," a term that could point to a variety of pieces in its time. This, with the scoring for viol, is all about as French as it comes.

But there is indeed an international element here because one of the few things we know about the younger Sainte-Colombe is that he worked in England, where viol music continued to be cultivated even as it began to fade in importance on the Continent. The only source for the piece heard here is a manuscript from a collection once owned by Philip Falle, an early 18th-century English clergyman.

The international flavor becomes even stronger when we consider the sonata on the program by Johannes Schenk. Schenk was born in the Netherlands to German parents. His longtime employment was back in Germany at the court in Düsseldorf, seat of the Palatine Elector. Much of his published music was for the viol—published in Amsterdam in the low countries. And most of that music for the strongly French solo viol was in Italianate forms, including sonatas. The work heard here is from a collection of six sonatas (a very Italian sort of publication) mostly for viol and basso continuo with the fanciful name *Echo of the Danube*, referring to a territory and palace of the Elector in Neuburg on the Danube.

This sixth sonata, which is for viol with basso continuo, mixes French and Italianate features. It is sectional, contrasting slow and fast material, and includes a fugue-like movement. But it ends with a gigue, a typical concluding dance of a French suite that had been adopted by Italian composers as well in its Italianate form, the giga.

The concluding work on the program is a transcription of one of J.S. Bach's works originally for solo violin, the Partita no. 1 BWV 1002. It is part of set of six compositions that deliberately mixes French and Italian musical types, alternating Italian sonatas with partitas (suites) of French dances.

Each of the partitas is constructed somewhat differently. The second is in some ways the most traditional, with its sequence of allemande—courante—sarabande—gigue (the German norm for suites since the middle of the 17th century), but follows those movements with a gigantic ciaccona (chaconne). The third has an elaborate and flashy prelude as its opening movement, followed by somewhat less common dances.

The first partita, heard here, takes a somewhat different approach. It opens with the more or less expected allemande, a slow dance that in this instance features elaborate ornamentation and filigree. Instead of moving on to a new dance, though, it presents a "double"—a version of the same dance presented in continuously running notes that move twice as fast. The allemande and its double are the "same" dance in that they follow the same phrase structure and harmonic (chordal) structure. In these features, the double is related to the set of variations on the folia heard earlier in the program, taking a melodic and harmonic framework and elaborating it.

After the pair of allemandes, Bach provides a corrente, the Italian version of the French courante; this represents another way that this German suite applies Italian elements to a French musical type. The corrente moves in continuous fast notes, so when it is followed by its own double, the pace becomes very fast indeed—the movement is marked "presto," about as fast as Bach ever calls for.

The partita continues with a third pairing of a dance and its double, the expected sarabande. This is a slow and stately dance in this context, so its presentation in faster notes in the following double strikingly changes its character, transforming it into something almost gigue-like. The concluding pair is labeled as being in the "tempo of a bourrée." In Bach's hands here this is a piece with heavy downbeats, once again strikingly transformed in the concluding double into something altogether lighter and more fleet.

Transcriptions of Bach's violin partitas for viol are not so common, though they stand in a long tradition of the adaptation of these works (along with the solo violin sonatas and the suites for solo cello) for other instruments, starting even in Bach's time. The viol is particularly well suited to passages in which Bach calls for chordal playing; the instrument's six or seven strings and its relatively flat bridge holding up the strings makes this technique idiomatic for the viol.

Slow, expressive movements like the allemande and sarabande are closest to the kind of expressive playing Bach especially associated with the instrument. In the partita heard here, the fast doubles show off an element of viol playing that was less cultivated in Bach's time. As you will hear, the transcriber-performer here has found some compelling ways to make sense of this aspect of Bach's music originally for solo violin.

A Note on the Word "CHELYS"

The title "Chelys" given to this concert is, in fact, the Ancient Greek word for "tortoise." The term was used in classical times to refer to a stringed instrument made from the arched shell of that animal. Writers of late Medieval and early Renaissance times adopted the name for the lute, presumably on account of its arched body shape, in their continuing attempt to align their modern musical practices with those of the idealized ancient world.

Christopher Simpson, a great mid-17th-century English viol player, assigned the name to the viol in the detailed instruction manual he wrote and published both in English and in Latin, where "chelys" stands in for "viol" throughout. The great revival of the instrument in the 20th century took up Simpson's treatise and his name for the instrument, leading to journals, ensembles, and societies called "Chelys."

— DRM

STEPHEN MORAN is an American viol player and cellist who performs a wide-ranging repertoire, from 16th-century works to contemporary music and American folk traditions. He specializes in historically informed performance, focusing on music from the Renaissance through the 19th century. Stephen brings together historical research, period instruments, and vivid storytelling to craft compelling and thought-provoking interpretations. A sought-after collaborator, he regularly performs with his ensembles pseudonym and Fleet Street Revival across Switzerland, Germany, Belgium, the Netherlands, and the United Kingdom. His performances have been broadcast on BBC Radio (UK), Concertzender (Netherlands), and SRF (Switzerland). Alongside his performing career, Stephen is a dedicated teacher. While studying at Stony Brook University in New York, he was an assistant to Colin Carr. Since relocating to Switzerland, he has continued teaching cello and viola da gamba privately and currently serves as the gamba teacher at the Konservatorium Winterthur.

Stephen earned his Bachelor's degree from McGill University in Montreal, studying cello with Brian Manker and baroque cello with Susie Napper. He received both his Master's and Doctor of Musical Arts degrees from Stony Brook University under Colin Carr. He also holds a Master of Performance and a Master of Pedagogy from the Schola Cantorum Basiliensis, where he studied with Paolo Pandolfo. The son of baroque cellist John Moran and baroque violinist Risa Browder, Stephen has been intimately acquainted with the textured sound of gut strings since birth.

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Christian Lane
David W. Lankford
Mr. Bill Leahy,
in honor of Tamera Luzzatto
Steve & Rosalie Learned
Reverend & Mrs. Wayne J. Lehrer
Marci Levin
Ms. Allison Lewis
Felice Susan Li
Marina Li
Ms. Priscilla Little
Dr. Elizabeth Lloyd
Dr. Thomas Lowderbaugh
Chip & Laurie Lubsen
Dr. Frances M. Lussier
Melanie Madriz
Alisa L. Maher
Ms. Maggie Mahoney
Deborah Maisel
Thomas Manteuffel
Carol Marburger
Susan Martin
Mark Mattucci & Judith Furash
Ms. Marjorie McClain
Rebecca McCormack
Leanna McEnearney
Margaret McKay
Linda Mellgren
Brian Miller
Eleanor Miller
Mr. & Mrs. David E. Miller
Honorable Johnathan S. Miller
Jonathan Mirsky
Dr. Ranit Mishori & Mr. John Donvan
John Missing
Greta N. Morris
Martha A. Morris
Barbara Munford
Reverend Dr. Bernard & Mrs. Nass
Melinda O'Neal
Barbara Negri Opper
Ms. Ellery A. Owens
Bill & Janet Pardue
Ms. Susannah Patton
Peter Pavilionis
Laurence Pearl
William F. Pedersen & Ellen L. Frost
Dr. Robert Pelz & Sarah Case
Dr. Robin A. Pennington
B. Dwight & Suzanne Perry
David Perry
Marianne & Warren Pfeiffer
Patricia Pickard
Ms. Karen Pilson
David Pozorski & Anna Romanski
Robert Ramsey
Mary D. Reed
Alice Reid
J. Noel Reifel
Mr. Michael Replogle
Danna M. Reynolds
John C. Ring & Adriana van Breda
Thomas J. Roberts
Helen Rothman
Mr. & Mrs. Charles C. Russell
Armando Saavedra
Cathy Salvaterra
Lee Samuelson
Mr. Richard Sawyer
Jonathan Saxton
James Sayler
Patricia Schettino,
in memory of Carolyn Nagler
Stanley Schmidt
Ann Imlah Schneider
Philip Schuler
Cate & Alan Schwartz
David Seidman & Ruth Greenstein
Mark & Theresa Shaltanis
Ms. Margaret Shannon
Donald C. Shapero
Mrs. Judith Sherer
Walter Smalling Jr.
Ms. Patricia P. Smith
Mr. Jayme A. Sokolow
William Spitzig
Milford Sprecher
Whitney Stewart
Drs. Anna & Jason Strudler
Douglas & Carol Stuart
Rosmarie L. Stucki
Mr. & Mrs. Viguen Terminassian
Dr. Thomas Tesoriero
William Thoms & Andrea Schneider
Mr. Kevin Tidemann
Ms. Martha Toll
Dr. Richard P. Tollo &
Stacie J. Kreitman-Tollo
Jane T. Udelson
Aatman Vakil
John Van Sant
Felix Vardy
Jon Wakelyn & Joyce B. Walker
Robert G. & Constanze C. Wales
Martin Wallen
Colin Warren
Dr. Norma Wegner
Ms. Nancy Work
Prof. Christine Worobec
Stephen W. Worrel,
in memory of Patricia A. Worrel
John M. Yetter
Margot Young,
in honor of John D. Van Wagoner & Beth A. V. Lewis
Ms. Elizabeth Younger
Mark Zelden
Ann & Clarence Zuvekas
Leonard & Karen Zuza

2025–2026 SEASON AT A GLANCE

The Director's Series

Cantata 300
Cantatas by J.S. Bach from 1725
Sunday, September 28, 2025, at 4:00 pm
National Presbyterian Church

The Light of Monteverdi
Vespro della Beata Vergine*, SV 206* (1610)
Sunday, March 22, 2026, at 4:00 pm
National Presbyterian Church

The Christmas Story
Bach's Christmas Oratorio*, Parts 1, 2, 3, 5, 6*
Saturday, December 13, 2025, at 4:00 pm
National Presbyterian Church

Mass in B Minor
Bach's Great Mass
Saturday, April 25, 2026, at 7:00 pm
National City Christian Church
Sunday, April 26, 2026, at 4:00 pm
National Presbyterian Church

The Chamber Series

Nina Bernat: Double Bass
Friday, September 12, 2025 | Live! at 10th & G (DC) at 7:00 pm
Saturday, September 13, 2025 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm

Chelys: The Voice of the Viol
Thursday, October 16, 2025 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm
Friday, October 17, 2025 | Live! at 10th & G (DC) at 7:00 pm

The Cryes of London
Friday, November 14, 2025 | Live! at 10th & G (DC) at 7:00 pm
Saturday, November 15, 2025 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm

New! Annual Celebrity Organ Recital
James O'Donnell plays Bach's Clavierübung III (1739)
Friday, February 27, 2026 | St. George's Episcopal Church (Arlington, VA) at 7:00 pm

Metal and Gut: Two "Violas of Love"
Friday, March 6, 2026 | Live! at 10th & G (DC) at 7:00 pm
Saturday, March 7, 2026 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm

Toccatas & Suites: Bach at the Summit
Friday, April 10, 2026 | Live! at 10th & G (DC) at 7:00 pm
Saturday, April 11, 2026 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm

The Noontime Cantata Series

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

Actus Tragicus, BWV 106
Prelude and Fugue in E-flat Major, BWV 552
October 6 & 7, 2025

Ich will den Kreutstag gerne Tragen, BWV 56
Ciacona in E Minor, BuxWV 160, Dieterich Buxtehude
Praeludium in G Minor, Vincent Lübeck
March 2 & 3, 2026

Ich bin vergnügt mit meinem Glücke, BWV 84
Prelude and Fugue in A minor, BWV 543
November 3 & 4, 2025

Nach Dir, Herr, Verlanget mich, BWV 150
Schmücke dich, o liebe Seele, BWV 654
Fantasia super Komm, Heiliger Geist, BWV 651
April 13 & 14, 2026

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.

A special thank you to our 2025–2026 season volunteers and our volunteer coordinator, Oriana Casadei; and to Beverly Simmons, *ffortissimo* DESIGN, for program design.

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