



DIRECTOR'S SERIES
The Light of Monteverdi
Vespro della Beata Vergine
SV 206 (1610)

Sunday, March 22, 2026
National Presbyterian Church
4101 Nebraska Avenue NW
Washington, DC 20016

WASHINGTON BACH CONSORT
Dana Marsh, Artistic Director



PROGRAM

Vespro della Beata Vergine SV 206 (1610) Claudio Monteverdi (1567–1643)

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| 1. Deus in adjutorium meum intende
(Psalm 70:1)

Psalm antiphon:
<i>Missus est Gabriel angelus</i> | 9. Audi coelum
(Anon. motet text)

Psalm antiphon:
<i>Ecce ancilla Domini</i> |
| 2. Dixit Dominus
(Psalm 109) | 10. Lauda Jerusalem
(Psalm 147:12–20) |
| 3. Nigra sum
(Song of Songs 1:4; 2:10–12)

Psalm antiphon:
<i>Ave Maria gratia plena</i> | — <i>Intermission</i> — |
| 4. Laudate pueri
(Psalm 112) | 11. Sonata sopra Sancta Maria |
| 5. Pulchra es
(Song of Songs 6: 3–4)

Psalm antiphon:
<i>Ne timeas, Maria</i> | 12. Ave Maris Stella

Psalm antiphon:
<i>Gabriel angelus loquutus est Marie</i> |
| 6. Lætatus sum
(Psalm 121) | 13. Magnificat
(Luke 1:46–55) |
| 7. Duo Seraphim
(Isaiah 6:3; John First Epistle 5:7)

Psalm antiphon:
<i>Dabit ei Dominus</i> | a Magnificat
b Et exsultavit
c Quia respexit
d Quia fecit
e Et misericordia
f Fecit potentiam
g Deposuit potentes
h Esurientes implevit bonis
i Suscepit Israel
j Sicut locutus est
k Gloria Patri
l Sicut erat in principio |
| 8. Nisi Dominus
(Psalm 126) | |

Paulina Francisco , <i>cantus</i>	Jacob Perry Jr. , <i>tenor</i>
Sara MacKimmie , <i>sextus</i>	Gregório Taniguchi , <i>quintus</i>
Clifton Massey , <i>altus</i>	Edmund Milly , <i>bassus</i>
Corey Shotwell , <i>altus & septimus</i>	Andrew Padgett , <i>bassus & octavus</i>
Dana Marsh , <i>conductor</i>	

Hope P. McGowan, Sally Wells, and Heinz & Liselotte Nehring Stiftung, *underwriters*

Program subject to change.



MUSICIANS

Cantus/Sextus

Paulina Francisco*
Sara MacKimmie*
Lev DePaolo
Katelyn Grace Jackson

Altus/Septimus

Clifton Massey*
Corey Shotwell*
Kristen Dubenion-Smith

Tenor/Quintus

Jacob Perry Jr.*
Gregório Taniguchi*
Blake Beckemeyer
Opal Clyburn-Miller

Bassus/Octavus

Edmund Milly*
Andrew Padgett*
Ian Pomerantz
Ross Tamaccio

*soloist

Violin I & II

Andrew Fouts
Freya Creech

Tenor Viola

Daniel McCarthy

Bass Violin

John Moran

Violone

Jessica Powell Eig
contrabasso da gamba

Organ

Adam Pearl

Lutes/Guitar

Dušan Balarin
theorbo & Renaissance lute
Cameron Welke
archlute & baroque guitar

Cornetto/Recorder

Matthew Jennejohn
Étienne Assilen
Samuel Motter

Sackbut

Adam Dillon
recorder
B J Hernandez
Erik Anderson

Program Notes with Text & Translations

Jeffrey Kurtzman

Sixty years ago, Monteverdi's *Vespers*, published together with his *Missa in illo tempore* in 1610 as his first large volume of sacred music, was a puzzle to musicologists. Early polyphonic masses had long been studied, but very few musicologists knew anything about Vespers services, let alone the music published for them. What was a Vespers service? Why did Monteverdi publish one in his 43rd year? Why was it dedicated to Pope Paul V? How should it be performed? Was it a liturgical entity or a set of random compositions? How did it relate to other, contemporaneous Vespers Services? Sixty years later, we have a much clearer idea of Monteverdi's Vespers, and the major puzzles have been clarified and resolved (though in some cases not necessarily proven), thanks to the work of a number of dedicated scholars who have devoted their attention to this magnificent collection of pieces and the context for which they were written. Today's performance reflects that accumulated knowledge.

The series of compositions that comprise the Vespers are settings of the eight major liturgical texts for Vespers services for feasts of the Virgin plus a second setting of the concluding Magnificat, to which are added five non-liturgical motets. These fourteen compositions are described on Monteverdi's title page as "suitable for chapels or princely chambers." This phrase identifies for purchasers of the print that the music is in the modern concertato style as preferred in such venues. Uniquely for psalms and Magnificats in this modern style, the chant psalm or Magnificat tone appears as a conservative undercurrent to all the psalms and the Magnificat, fostering a palpable tension between the old and the new. By contrast, the companion *Missa in illo tempore* is identified by Monteverdi for church choir. Five of the six surviving or known complete or nearly complete copies of the print were indeed purchased for use in large churches, not princely libraries (the provenance of the sixth is unknown). Most of these copies contain hand-written performance annotations in the Vespers, indicative of their role in large churches.

Today we are presenting the musical elements of Monteverdi's Vespers complete, as they would have been performed at a service in Mantua in the early 17th century, including chant psalm antiphons which are not notated in the original publication. The antiphons, short chants sung before each of the five psalms and the Magnificat, are specific (proper) to each feast. Those we are using are for the Feast of the Annunciation, which is celebrated annually on March 25. They are drawn from the Antiphony of Santa Barbara, the palace church in Mantua. This church had a unique liturgy, different in many of its chants and texts from the Roman rite, created by Guglielmo Gonzaga,

Duke of Mantua and published in 1583 after having been approved by Pope Sixtus V. Monteverdi was the duke's *mæstro della musica*, for both sacred and secular music, but not *mæstro di cappella* of Santa Barbara; and alas, we have no evidence that the *Vespers* were ever actually performed there before the second half of the 20th century. Today we are imagining ourselves in Santa Barbara by using its antiphon chants, which differ in a few details from those of the Roman rite (the texts are the same in both). When the *Vespers* were performed elsewhere, the antiphons of the Roman rite would have been sung. We are grateful to Licia Mari of Mantua for providing the chants from the single copy of the Antiphony of Santa Barbara in the Diocesan Library of Mantua.

The sequence of performance is as follows:

1. *Deus in adiutorium meum intende*: "God, extend to me your aid; Lord, make haste to save me. Glory to the Father and the Son and the Holy Spirit, as it was in the beginning, is now and ever shall be. Amen, Alleluia."

Deus in adiutorium meum intende. Domine ad adjuvandum me festina. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen. Alleluia.

This is the verse and choral response which constitutes the opening (introit) of every Vespers service. A six-voice choir intones in repeated chords the response, accompanied by six instruments playing an adaptation of the toccata that had served as the curtain-raiser for Monteverdi's opera *Orfeo* in 1607. A brief triple-meter instrumental *ritornello* inserted between the verse and response also accompanies the final Alleluia, completing a joyously festive opening to the entire service. The "*Gloria Patri et Filio...*" celebrating the Trinity and known as the Lesser Doxology, concludes all extended liturgical texts in a Vespers except for the hymn (which also often mentions the Trinity in the last verse, but not with the same formula).

Antiphon to psalm *Dixit Dominus*, Luke 1:27 "The Angel Gabriel is sent to Mary, a virgin espoused to Joseph." *Missus est Gabriel Angelus ad Mariam Virginem desponsatam Joseph.*

2. Psalm 109, *Dixit Dominus*: "The Lord said to my lord: 'Sit at my right hand and I shall make your enemies your footstool.' The Lord will extend the sway of your powerful scepter out of Zion to rule in the midst of your enemies. With you is the principality in the day of your strength; in the splendor of the saints: born from the womb before the morning star. The Lord has sworn and will not repent: You are a priest forever according to the order of Melchizedek. The Lord at your right hand destroyed kings in the day of his wrath. He will judge the nations; he will fill them with ruins. He will

crush heads in many lands. He will drink from the torrent along the way; therefore, he will lift up his head. Glory to the Father and Son ...”

Dixit Dominus Domino meo: Sede a dextris meis. Donec ponam inimicos tuos, scabellum pedum tuorum. Virgam virtutis tuæ emittet Dominus ex Sion: dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuæ in splendoribus sanctorum: ex utero ante luciferum genui te. Juravit Dominus, et non pænitebit eum: Tu es sacerdos in æternum secundum ordinem Melchisedech. Dominus a dextris tuis, confregit in die iræ suæ reges. Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum. De torrente in via bibet: propterea exaltabit caput. Gloria Patri, et Filio ...

Psalm 109 is the first of the five-psalm sequence that is reserved for the feasts of Mary and other female saints, dubbed the “female *cursus*.” This setting is for six voices and six instruments, the latter reserved for optional *ritornellos* after the conclusion of verses. A solo tenor begins the psalm with the intonation of the fourth psalm tone, which is quickly imitated by other voices building to the full six-voice texture. The psalm tone continues in one voice or another throughout most of the psalm, with brief lapses during the melismas (passages of vocal ornamentation on a single syllable) that culminate each half-verse. Three interior verses in succession reduce the texture to duets of solo canonic voices in the same register (sopranos, then tenors, then altos) underpinned by the static psalm tone. The *Gloria Patri* (Lesser Doxology) is a distinct musical section, even including a shift in key, but retaining the underlying psalm tone.

3. *Nigra sum*, motet: “I am dark but lovely, o daughter of Jerusalem. Therefore, the king loved me and brought me into his chamber and said to me: ‘Arise, my love, and come. Already the winter has passed, the rains are over and gone, flowers have appeared in our land, the time of pruning comes.’”

Nigra sum, sed formosa, filia Jerusalem. Ideo, dilexit me rex et introduxit in cubiculum suum, et dixit mihi: surge, amica mea, et veni. Jam hiems transiit, imber abiit et recessit, flores apparuerunt in terra nostra, tempus putationis advenit.

This motet, drawn from the *Song of Songs*, for solo tenor (despite the fact that the speaker is female), represents the individual seeking the wisdom of Solomon, who invites her into his chamber (metaphorically, the Church) and announces obliquely the new dispensation of Christianity.

Antiphon to psalm *Laudate pueri*, Luke 1: 28 “Hail Mary, full of grace, the Lord is with you, blessed are you among women.” *Ave Maria gratia plena dominus tecum benedicta tu in mulieribus.*

4. Psalm 112, *Laudate pueri*: “Praise the Lord, ye servants, praise the name of the Lord. Blessed be the name of the Lord now and evermore, from the rising of the sun to its setting, the Lord’s name is worthy of praise. High is the Lord above all nations, and above the heavens is His glory. Who is like

the Lord our God, who dwells on high and cares for the lowly in heaven and earth; raising the helpless from the ground and from the dung lifting up the poor that He may place him among princes, among the princes of his people; who makes the sterile woman live in her home as the joyful mother of children. Glory to the Father and Son ...”

Laudate pueri Dominum: laudate nomen Domini. Sit nomen Domini benedictum, ex hoc nunc, et usque in sæculum. A solis ortu usque ad occasum, laudabile nomen Domini. Excelsus super omnes gentes Dominus, et super cælos gloria ejus. Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in cælo et in terra. Suscitans a terra inopem, et de stercore erigens pauperem: Ut collocet eum cum principibus, cum principibus populi sui. Qui habitare facit sterilem in domo, matrem filiorum lætantem. Gloria Patri, et Filio ...

As in *Dixit Dominus*, *Laudate pueri* begins with the psalm tone (8th tone this time) as a solo voice, then imitated in the other parts, expanding to the full eight-voice texture. Here too there follow a series of canonic duets of solo voices in the same register, replete with virtuoso imitation (sopranos, tenors, basses) before resuming the full eight voices. The psalm tone appears throughout in one voice or another, including the *Gloria Patri*, where it alternates as a solo voice with the fuller texture.

5. *Pulchra es*, motet: “You are beautiful, my dearest, lovely and graceful daughter of Jerusalem; you are beautiful, my dearest, lovely and graceful as Jerusalem; frightful as an army arrayed for battle. Turn your eyes away from me; for they have made me flee.”

Pulchra es, amica mea, suavis, et decora filia Jerusalem; pulchra es, amica mea suavis, et decora sicut Jerusalem; terribilis ut castrorum acies ordinata. Averte oculos tuos à me, quia ipsi me avolare fecerunt.

Monteverdi sets this text, also drawn from the *Song of Songs*, as a duet for two sopranos in canon and in parallel thirds. The anonymous beloved is symbolically associated with Mary in liturgical settings, but biblical exegetes have had difficulty with the phrases “frightful as an army arrayed for battle” and “turn your eyes away from me, for they have made me flee.” Monteverdi continues the beautiful sonorities of parallel thirds for the phrase “frightful ...,” ignoring the disjunction between “graceful” and “frightful.” The command “Turn your eyes away from me,” presented by only the first soprano, evokes a change of key and a recitative style, suddenly bursting into a “fleeing” melisma at that word. The motet closes with repetition of this final passage, now joined by the second soprano as a duet in parallel thirds.

Antiphon to psalm *Lætatus sum*, Luke 1:30—31 “Fear not Mary, for you have found favor before God; behold you will conceive and bear a son.” *Ne timeas Maria invenisti gratiam apud dominum ecce concipies et paries filium.*

6. Psalm 121, *Lætatus sum*: “I rejoiced when they said to me: ‘let us go unto the house of the Lord.’ Our feet were

Program Notes (continued)

standing within thy gates, O Jerusalem; Jerusalem, which was built as a city compact together. There the tribes went up, the tribes of the Lord, the testimony of Israel, to acknowledge the name of the Lord; for there were set thrones for judgment, the thrones of the house of David. Pray for the peace of Jerusalem and for prosperity to those who love you. Let there be peace within your ramparts and prosperity within your towers. For the sake of my brothers and my friends, I shall say 'peace be with you.' For the sake of the house of the Lord our God, I shall seek thy well-being. Glory to the Father and Son ..."

Lætatus sum in his quæ dicta sunt mihi: In domum Domini ibimus. Stantes erant pedes nostri, in atriis tuis Jerusalem. Jerusalem, quæ ædificatur ut civitas: cujus participatio ejus in idipsum. Illuc enim ascenderunt tribus, tribus Domini: testimonium Israel ad confitendum nomini Domini. Quia illic sederunt sedes in judicio, sedes super domum David. Rogate quæ ad pacem sunt Jerusalem: et abundantia diligentibus te. Fiat pax in virtute tua: et abundantia in turribus tuis. Propter fratres meos et proximos meos, loquebar pacem de te: Gloria Patri, et Filio ...

Lætatus sum, for six voices, begins with a solo tenor chanting the second psalm tone over a jaunty, lengthy walking bass, before all six voices respond in imitation at "Standing." As in the first two psalms, duets of voices in the same register ensue (tenors, sopranos), but without the underpinning of the psalm tone. As the psalm continues, the immediately recognizable walking bass is reiterated, as it is for every odd verse. There are two other repeated bass patterns, one derived from the walking bass but slower by half, the other static harmonically. These patterns support a variety of upper-voice textures: virtuoso duets; six-voice textures, both chordal and imitative; three-, four-, and five-voices accompanied by the psalm tone. Again, the Lesser Doxology is set off as a distinct section from the rest of the psalm, introduced by imitative melismas in all parts highlighting the word *Gloria*, followed abruptly by brief chordal passages naming each element of the Trinity.

7. *Duo Seraphim*, motet: "Two seraphim proclaimed one to another: Holy, holy, holy is the Lord of Hosts; The whole earth is full of his glory. There are three who bear witness in heaven: Father, Word, and Holy Spirit; and these three are one. Holy, holy, holy is the Lord of Hosts; The whole earth is full of his glory."

Duo Seraphim clamabant alter ad alterum: Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Plena est omnis terra gloria eius. Tres sunt qui testimonium dant in cælo: Pater, Verbum, et Spiritus Sanctus. Et hi tres unum sunt. Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Plena est omnis terra gloria eius.

This two-part motet, the central composition in the entire Vespers, is also the most virtuosic. Two solo tenors sing the first part, a passage from Isaiah, VI:3, representing the old dispensation. This is followed by a passage from the First Epistle of John V:7 naming the Trinity of the new dispensation. Isaiah's "Holy, holy. Holy ... is sung in

extraordinarily ornamented canon by the two tenors, then repeated in the second part, after the Trinity is named, in the even more extraordinary ornamentation of three tenors in canon, representing the greater glory of God and his creation under the new dispensation. For the theologically and symbolically oriented worshipper there is an unnamed presence behind this transition—the Virgin Mary, who fulfills the word of God by bringing forth the Christ Child, thereby introducing the new dispensation of the Trinity.

Antiphon to psalm *Nisi Dominus*, Luke 1:32 "The Lord will give him the throne of David his father and he will reign forever." *Dabit ei Dominus sedem David patris eius et regnabit in eternum.*

8. Psalm 126, *Nisi Dominus*: "Unless the Lord builds the house, its builders labored in vain. Unless the Lord keeps watch over the city, the watchman stands guard in vain. It is in vain for you to rise before the light; and sit up late, who eats the bread of sorrow; for he gives to his beloved sleep. Behold, sons are a gift from the Lord, a reward, the fruit of the womb. Like arrows in the hands of a mighty man, thus are the sons of one's youth. Happy is the man who has filled his desire with them; he will not be confounded when he speaks with his enemies at the gate. Glory to the Father and Son ..."

Nisi Dominus ædificaverit domum, in vanum laboraverunt qui ædificant eam. Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam. Vanum est vobis ante lucem surgere: surgite postquam sederitis, qui manducatis panem doloris. Cum dederit dilectis suis somnum: ecce hæreditas Domini, filii: merces fructus ventris. Sicut sagittæ in manu potentis: ita filii excussorum. Beatus vir qui implevit desiderium suum ex ipsis: non confundetur cum loquetur inimicis suis in porta. Gloria Patri, et Filio ...

This double choir psalm for ten voices breaks with the pattern of the previous psalms. It opens with the thick, energetic texture of two four voice-choirs in close imitation, while the sixth psalm tone is chanted as a long-note cantus firmus in the two unison tenors. At the conclusion of the first verse the choirs split into alternating five-voice choirs, the psalm tone still in the tenor of each choir but now fitted to the same pacing and rhythms of the other voices. This choral alternation continues throughout the rest of the psalm text until the last verse where they join together. The *Glori patri* again constitutes a new section with a shift of key, bringing the two choirs together singing the same music. At *Sicut erat* (as it was in the beginning), the music of the entire opening verse is repeated, but with the roles of the two choirs as leader and follower interchanged.

9. *Audi cælum*, motet: "Hear, O Heaven, my words, full of longing, and steeped in joy. (Echo: I hear.) Tell me, I entreat: who is she who, rising, shines like the dawn, that I may bless her? (Echo: I shall tell.) Tell me, for she, lovely as the moon, chosen as the sun, fills with joy the earth, heavens and the seas [it: *maria*]. (Echo: *Maria*.) Mary, that sweet virgin foretold by the prophet Ezechiel, the portal of the rising sun? (Echo: That very one.) That holy and happy portal

through which death was expelled and eternal life brought in? (Echo: Just so.) She who is always the secure mediator between man and God, the remedy of sins? (Echo: The mediator.) Let us all, therefore, follow her through whose grace we shall pass to eternal life. Let us follow. (Echo: We shall follow.) Grant us this, God, the Father, and the Son and the Mother, whose name we sweetly invoke, comfort to the distressed. (Echo: So be it.) Blessed are you, Virgin Mary in all ages."

Audi cœlum verba mea plena desiderio, et perfusa gaudio. (Echo: Audio.) *Dic quæso mihi quæ est ista quæ consurgens ut aurora rutilat ut benedicam.* (Echo: Dicam.) *Dic, nam ista pulchra ut luna electa ut sol replet lætitia terras, cœlos, maria.* (Echo: Maria.) *Maria, virgo, illa dulcis prædicata à prophetis Ezechiel porta Orientalis.* (Echo: Talis.) *Illà sacra, et fœlix porta per quam mors fuit expulsa introducta autem vita.* (Echo: Ita.) *Quæ semper tutum est medium inter hominem et Deum pro culpâ remedium.* (Echo: Medium.) *Omnes hanc ergo sequamur qua cum gratia mereamur vitam æternam consequamur* (Echo: Sequamur). *Præstet nobis Deus Pater hoc et Filius et Mater cuius nomen invocamus dulce miseris solamen* (Echo: Amen). *Benedicta es virgo Maria in seculorum secula.*

This motet, for solo tenor and tenor echo, giving celestial punning responses to the end of each sentence of the text, for the first time names Mary directly (as the consequence of an echo pun on the Latin word for seas [maria]). The musical style is a mixture of recitative and more melodious arioso sprinkled with virtuoso ornamentation. Mary is both identified and her role explained in both biblical and human terms. That process completed, the texture suddenly breaks into six imitative voices in triple meter at "let us all, therefore follow her ...", culminating in a collective prayer for eternal life and a blessing of the Virgin. In this fourth motet Mary has finally been specifically named as the one behind the new dispensation described in the first motet, the anonymous beautiful beloved in the second, and the unnamed, but implied vehicle of the transition from old to new dispensation in the third. This sequence of motets has presented an explanatory set of tropes on the role of Mary, the dedicatee of the Vespers, in Christianity.

Antiphon to psalm *Lauda Jerusalem*: Luke 1:38 "Behold, I am the handmaid of the Lord; may it be done to me according to your word." *Ecce ancilla Domini fiat mihi secundum verbum tuum.*

10. Psalm 147:12–20, *Lauda Jerusalem*: "Praise the Lord, Jerusalem, praise your God O Zion; for he has fortified your locked gates; he had blessed your inhabitants. He has brought peace to your realm and satiated you with fat grain. He sends his speech throughout the land; his word runs swiftly. He sends snow like wool; he scatters the fog like ashes. He flings his crystals like crumbs; before the face of his cold, who will prevail? He speaks his word, and the ice is melted; his spirit blows and the waters flow. He reveals his word to Jacob and his justice and judgments to Israel. He

has not done so for all nations and has not manifested his judgments to them. Glory to the Father and Son ..."

Lauda Jerusalem Dominum: lauda Deum tuum Sion. Quoniam confortavit seras portarum tuarum: benedixit filius tuis in te. Qui posuit fines tuos pacem: et adipe frumenti satiat te. Qui emittit eloquium suum terræ: velociter currit sermo ejus. Qui dat nivem sicut lanam: nebulam sicut cinerem spargit. Mittit crystallum suam sicut buccellas: ante faciem frigoris ejus quis sustinebit? Emittet verbum suum, et liquefaciet ea: flabit spiritu ejus, et fluent aquæ. Qui annuntiat verbum suum Jacob: justitias et judicia sua Israel. Non fecit taliter omni nationi: et judicia sua non manifestavit eis. Gloria Patri, et Filio ...

After an initial choral fanfare, *Lauda Jerusalem* begins like the first three psalms with a tenor solo intonation of the third psalm tone, but followed in alternation by continuation of the chordal fanfare in six voices. After this first verse, *Lauda Jerusalem* takes up the same structural pattern as *Nisi Dominus*: two choirs alternating with one another for several verses, before the two choirs compress their alternation into quick spurts of imitation for the last several verses. Each choir comprises a soprano, an alto, and a bass, while the tenor accompanies both choirs singing the psalm tone. The *Gloria Patri*, again, is a distinct section with all seven voices in a largely chordal texture in which the psalm tone is now heard on top in the first soprano voice.

11. Sonata sopra *Sancta Maria ora pro nobis*, instrumental sonata with solo soprano: "Holy Mary, pray for us." After Mary has been adumbrated and then finally named in the first four motets, this unique fifth "motet" presents a solo soprano intoning the most basic prayer to the Virgin as a simple chant. This chant is sung only intermittently, however—eleven times above a lively virtuoso sonata of eight violins, violas, cornettos and trombones. The piece shifts frequently between duple and triple meters, beginning with a complete dance tune in duple time followed by its repetition in triple meter, and ending with a return to the opening music, thereby completing a symmetrical structure.

12. Hymn, *Ave maris stella* in 7 verses:

- a. "Hail star of the sea, the nourishing Mother of God, and always a virgin, the happy portal of Heaven." *Ave maris stella, Dei Mater alma, Atque semper Virgo, Felix cœli porta.*
- b. "Taking that 'Hail,' from the mouth of Gabriel, grant us peace, changing the name of Eve" [to Ave]. *Sumens illud Ave, Gabrielis ore, Funda nos in pace, Mutans Hevæ nomen.*
- c. "Release the bonds of sinners, bring light to the blind, drive away our evil, pray for all our blessings." *Solve vincla reis, Profer lumen cæcis, Mala nostra pelle, Bona cuncta posce.*
- d. "Show yourself a mother, He will accept our prayers through you, He, who born for us, was carried by you." *Monstra te esse matrem: Sumat per te preces, Qui pro nobis natus, Tulit esse tuus.*

Program Notes (continued)

- e. "O peerless Virgin, gentlest of all, our sins dissolved, make us mild and pure." *Virgo singularis, Inter omnes mitis, Nos culpis solutos, Mites fac et castos.*
- f. "Grant a pure life, prepare a safe journey, that seeing Jesus, we may rejoice forever." *Vitam præsta puram, Iter para tutum, Ut videntes Jesum, Semper collætetur.*
- g. "Praise be to God the Father, Glory to Christ on high, to the Holy Spirit, Honor one as three. Amen." *Sit laus Deo Patri, Summo Christo decus, Spiritui Sancto, Tribus honor unus. Amen.*

This hymn for eight-voice double choir employs in duple time the chant melody for *Ave maris stella* in the soprano of the first choir accompanied in a rather conservative polyphonic style of the late 16th century. But after the first verse the choirs are split and the meter shifts to triple time with chordal accompaniment, with the second verse sung by the first choir and, following an instrumental *ritornello*, the third verse by the second choir. The instrumental *ritornello* continues to separate each further verse, now in the even more reduced texture for solo voice from one choir and then the other for the next three verses. The final verse then returns to duple meter, repeating exactly the eight-voice, double choir music of the first verse.

Antiphon to *Magnificat*, Luke 1:28 "The Angel Gabriel spoke to Mary, saying, 'Hail, full of grace, the Lord is with you. Blessed are you among women.'"

Gabriel Angelus loquutus est Marie dicens Ave gratia plena Dominus tecum benedicta tu in mulieribus.

13. *Magnificat*, Luke 1:46–55, the canticle of Mary sung to her cousin Elizabeth celebrating that she will bear a son whose name is Jesus. The canticle is divided into ten verses plus the two-verse Lesser Doxology and set for seven voices and six instruments, with the *Magnificat* tone (resembling a slightly more elaborate psalm tone) chanted in each verse.

- a "My soul doth magnify the Lord." *Magnificat anima mea Dominum.*
Magnificat tone one opens in a solo voice but rapidly builds to a full-choir texture. A solo soprano then completes the *Magnificat* tone with *anima mea Dominum* over a walking bass.
- b "And my spirit has rejoiced in God my Savior." *Et exsultavit spiritus meus in Deo Salutari meo.*
Two virtuoso tenors in canon accompanied by the *Magnificat* tone in the solo alto.
- c "Because he has regarded the humility of his handmaid: for behold from henceforth all generations shall call me blessed." *Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent omnes generationes.*
An instrumental *ritornello* of strings and cornettos frames phrases of the *Magnificat* tone in long notes sung by a solo tenor.

- d "For he that is mighty has done great things for me, and his name is holy." *Quia fecit mihi magna qui potens est: et sanctum nomen ejus.*
Two virtuoso basses in canon accompanied by two violins in canon and the *Magnificat* tone in the solo alto.
- e "And his mercy [is] from generation to generation towards those who fear him." *Et misericordia ejus a progenie in progenies timentibus eum.*
Two basses in counterpoint accompanied by the *Magnificat* tone sung by a solo tenor alternating with two altos in counterpoint accompanied by the *Magnificat* tone in a solo soprano, with both trios joining at the end.
- f "He has shown the power of his arm; he has scattered the proud in their heart's mind." *Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.*
String trio supporting separated phrases of the *Magnificat* tone in long notes in the solo alto.
- g "He has deposed the mighty from their thrones and raised up the lowly." *Deposuit potentes de sede, et exaltavit humiles.*
Virtuoso echo duet of cornettos supporting the first phrase of the *Magnificat* tone in long notes in a solo tenor voice, followed by virtuoso echo duet of violins supporting the second phrase of the *Magnificat* tone.
- h "He has filled the hungry with good things and sent the rich away empty." *Esurientes implevit bonis: et divites dimisit inanes.*
Instrumental *ritornello* of three cornettos and viola alternates with the *Magnificat* tone in long notes in duet of sopranos singing in parallel thirds.
- i "He has received Israel his servant, being mindful of his mercy." *Suscepit Israel puerum suum, recordatus misericordiæ suæ.*
Two virtuoso sopranos in canon accompanied by *Magnificat* tone in long notes in tenor.
- j "As he declared to our forefathers, Abraham, and his seed, forever." *Sicut locutus est ad patres nostros, Abraham et semini ejus in sæcula.*
Continuous instrumental ensemble of three strings and three brass (two cornettos and a trombone) playing alternately supports the *Magnificat* tone in the solo alto.
- k "Glory to the Father and the Son and the Holy Spirit." *Gloria Patri, et Filio, et Spiritui Sancto.*
Exceptionally embellished echo duet of tenors with *Magnificat* tone in long notes in a solo soprano.
- l "As it was in the beginning, is now, and ever shall be. Amen." *Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.*
The entire ensemble of instruments and voices in primarily chordal style at slow tempo with the *Magnificat* tone in the two soprano voices in canon, concluding with a lively imitative *Amen*.

DANA MARSH, Artistic Director



DR. DANA T. MARSH is Artistic Director of the Washington Bach Consort, a role he has held since 2018. In that capacity he shapes long-range artistic planning—season architecture, cantata cycles, and major choral-orchestral projects—designed to make historical repertoire speak with immediacy to contemporary audiences.

Dana’s leadership is defined by a vocally-aligned, text-forward approach and a rigorous engagement with sources, rhetoric, and context. He cultivates a distinctive choral-instrumental sound grounded in clarity of diction, buoyant rhythmic drive, and eloquence of phrasing, with programming that links masterworks to the cultural and liturgical currents behind them. Recent initiatives have included recording and commissioning projects that extend the Consort’s voice beyond the concert hall—among them *Myths Contested* (Acis Productions), pairing Bach’s *Geschwinde, ihr wirbelnden Winde* (BWV 201) with Trevor Weston’s *A New Song*, a new work conceived for voices and period instruments.

Critics have noted both the ensemble’s trajectory and Dana Marsh’s blend of precision and warmth. *The Washington Post* observed that he “has honed a company that could go head-to-head with period-performance ensembles anywhere.” In a recent *St. Matthew Passion*, *Washington Classical Review* praised “an outstanding rendition,” noting the

conductor’s “confident assurance” in coordinating two orchestras, three choruses, and multiple soloists. Earlier in his career, the *Los Angeles Times* called him “an energetic and persuasive conductor,” and—reflecting the singer’s ear that still informs his work—praised him as a countertenor who “gave object lessons in vocal ornamentation.”

While Bach remains central to Dana’s artistic identity with the Consort, his perspective reaches across seventeenth-century repertoires. His work regularly engages the expressive rhetoric of early Baroque music, including Monteverdi’s sacred works—balancing grandeur and intimacy while foregrounding text and gesture. This breadth of repertoire is always in service of a consistent aim: performances that feel freshly spoken while remaining historically grounded.

Alongside his work in Washington, Dana Marsh serves on the faculty of the Indiana University Jacobs School of Music as Professor of Music and Director of the Historical Performance Institute, positions that reinforce his conviction that performance and research are mutually illuminating. Earlier appointments at the Universities of Oxford and Cambridge, along with a doctorate in historical musicology from Oxford, form the scholarly background to his work on the podium.

Before focusing primarily on conducting, Dana was active internationally as a countertenor and organist, experience that continues to influence his attention to the integration of instrumental and vocal expression in performance. Across his work with the Washington Bach Consort, his leadership is oriented toward long-term ensemble development and performances that present early music as a living, joyously communicative art.

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MEET THE ARTISTS



PAULINA FRANCISCO's "vivacious soprano was a ray of sunshine" (*The Guardian*). Hailed for her "agility, impact, and vibrant projection" (*ClassyKey*) which "preserves a finesse of delivery allowing one to savor the ornamentation and agility" (*Olyrix*), Paulina enjoys an international career of singing, in demand as a soloist, collaborator, and project curator. In recent seasons Paulina has worked with conductors William Christie, Christophe Rousset, Jonathan Cohen, Paul Agnew, Bernard Labadie, Jeanette Sorrell, and Lionel Meunier, and with ensembles throughout North America and Europe, including Vox Luminis, Barok Bruggen, Tenet Vocal Artists, Bach Akademie Charlotte, Washington Bach Consort, Apollo's Fire, Studio de musique ancienne de Montréal, La Chapelle de Québec, and the Indianapolis Baroque Orchestra. She was a finalist in the 2025 Handel Aria Competition (United States) and the 2022 Aria Borealis Bodø Chamber Music Competition (Norway). Paulina has studied voice, historical performance, and music research at McGill University, Indiana University, the University of Southern California, and Carroll University. paulinafrancisco.com



Praised by the press for her "richness and roundness of tone" and "on-the-button intonation," **SARAH MACKIMMIE** is a Washington, DC-based soprano who specializes in historical performance and ensemble singing. Recent highlights include a tour of the southern US with harpist Parker Ramsay and A Golden Wire, Vivaldi's *Gloria* with the Lansing Symphony Orchestra, many oratorios with the Academy of Sacred Drama in New York, Couperin's *Leçons de ténèbres* with the Denver Early Music Consort, music from the court of Henry VIII with Mountainside Baroque, and several engagements with New York Baroque Incorporated, with whom she has sung at the Metropolitan Museum of Art and for the San Diego Early Music Society. She also performs regularly with the Bach-Abel Society, Kinnara Ensemble, The Thirteen, hexaCollective, and the Peabody Consort and sings weekly with the Choir of the Basilica of the National Shrine of the Immaculate Conception. Sara completed masters degrees in voice and early music at the Peabody Conservatory of the Johns Hopkins University, where she studied with Phyllis Bryn-Julson and Ah Young Hong. While at Peabody, she coached with Eileen Cornett, Adam Pearl, and Richard Stone. A proud native of Michigan, Sara obtained her undergraduate degree in voice at Michigan State University.



COREY SHOTWELL is a tenor specializing in the performance of music from the 14th through the 18th centuries with a particular passion for the music of the 17th and 18th centuries. Known for his frequent performances of Bach, his *St. John Passion* Evangelist has received high acclaim, being described as sung with "dramatic involvement and seeming ease" and whose "involvement in the text and its declamation was total" (*ClevelandClassical.com*). Recent season highlights include performances with the Oregon Bach Festival, San Diego Bach Collegium, Bach Akademie Charlotte, Apollo's Fire Baroque Orchestra, Carmel Bach Festival, The Newberry Consort, and Alkemie Medieval Music Ensemble. Corey earned his MMA in early music, oratorio, and chamber ensemble from the Institute of Sacred Music at Yale University. He also holds degrees from Western Michigan University and the Cleveland Institute of Music. Originally from West Michigan, he now resides in New Haven, Connecticut. www.coreyshotwell.com



CLIFTON MASSEY's wide-ranging repertoire includes an abundance of early music which he performs as both soloist and ensemble singer. The music of Bach has come to play a central role in his career, and he has excelled as soloist in the St. Matthew and St. John passions, the Christmas Oratorio, the B Minor Mass, and over 60 cantatas. He is a frequent soloist on the "Bach at One" series at St. Paul's Chapel, as well as the Bach Vespers series at Holy Trinity Lutheran Church, both in Manhattan. A skilled chamber musician, he has performed with preeminent ensembles such as Voices of Music, Apollo's Fire, TENET, Voices of Ascension, Bach Collegium San Diego, the Folger Consort, and the Clarion Choir, as well as the Washington Bach Consort. As a member of the Grammy-award-winning group Chanticleer, he sang over 200 concerts in major venues spanning the globe. Clifton has participated in the Ojai Festival, Tanglewood Music Festival, Ravinia, and the summer music festivals of Berkeley, Boston, Utrecht, and Staunton, VA. He collaborates frequently with notable early music ensembles, such as Philharmonia Baroque Orchestra, American Bach Soloists, Trinity Baroque Orchestra, and American Classical Orchestra. Most recently, Clifton was featured on a recording with medieval group Concordian Dawn, where his singing was described as "a voice that has a truly unique, special quality, gleaming and incredibly expressive, while capable of the most subtle shadings." Clifton is a core member of the professional choir of Trinity Church Wall Street. He holds degrees from TCU and Indiana University's Historical Performance Institute, where he studied with Paul Hillier and Paul Elliott. In addition to his active performing career, he is the Program Manager for the Organ and Church Music programs at the Yale University Institute of Sacred Music. He also enjoys traveling throughout America, having driven cross-country more than 17 times.

JACOB PERRY, tenor, is lauded for his stylish interpretations of early music. As a soloist, he lends his graceful sense of phrasing and luminous tone to engagements with American Classical Orchestra, Apollo's Fire, Bach Collegium San Diego, Philharmonia Baroque, Portland Baroque Orchestra, Tafelmusik Baroque Orchestra, Tempesta di Mare, the Washington National Cathedral, and the Washington Bach Consort. Jacob joined the Carmel Bach Festival in 2022 as tenor participant in the Virginia Adams Best Masterclass. Deeply immersed in vocal chamber music, Jacob enjoys active membership in Les Canards Chantants, a soloist-ensemble based in Philadelphia, as well as engagements with ensembles such as the Art of Early Keyboard (ARTEK), Blue Heron, Cathedra, Ensemble Altera, The Leonids, New Consort, Res Facta, and TENET Vocal Artists. He has explored vocal works by contemporary composers through engagements with Yale Choral Artists, Third Practice, hexaCollective, and Great Noise Ensemble. Career highlights include his recent solo debut with the New York Philharmonic singing Handel's *Israel in Egypt*, headlining the inaugural festival of Western Early Music at the Beijing Central Conservatory of Music with Les Canards Chantants, and "English Orpheus"—a *tour de force* exploration of love songs and poems from the Elizabethan, Restoration, and early 18th-century periods, performed with Tempesta di Mare. jacobperrytenor.com



GREGÓRIO TANIGUCHI, tenor, empowers narratives with an intuitive sense of storytelling. He brings linguistic gusto and vitality to performances as the Evangelist in Bach's *St. John Passion* and *Christmas Oratorio*, Æneas in Cavalli's *La Didone*, Miles Zegner in Missy Mazzoli's *Proving Up*, and Septimius in Handel's *Theodora*. He was a featured soloist in a Peter Sellars-staged production of Schütz's *Musikalische Exequien* with Los Angeles Master Chorale, which opened the Salzburg Musikfestspiele. He has toured Ecuador with the emerging ensemble Las Aves, presenting historically informed 17th-century Italian and Spanish sacred repertoire in the cathedrals of Quito during Holy Week. Gregório has worked with pioneers and the next generation scholar-interpreters of early music, such as John Butt, Rubén Dubrovsky, Jane Glover, Maria Guinand, Matthew Halls, Dana Marsh, and Ruben Valenzuela. He enjoys the alchemy of collaborative ensemble singing, especially with Clarion Voal Ensemble, TENET, Tesseræ, Bach Collegium San Diego, and Washington Bach Consort. Gregório earned a BM in Vocal Performance at the Bob Cole Conservatory of Music at California State University–Long Beach, and a MM in Early Music at the Indiana University Jacobs School of Music. Gregório is passionate about being an active part of the community of artists, coaching language, and teaching. As a pandemic passion project, he recorded some of his mother's favorite *fado* while self-accompanying on ukulele. gregoriotaniguchi.com



Praised as "splendidly declamatory" (*Opera Today*) and for his "powerful baritone and impressive vocal range" (*Boston Music Intelligencer*), bass-baritone **ANDREW PADGETT** is an accomplished interpreter of early music from medieval to baroque repertoire. Among the early music luminaries with whom he has worked are Masaaki Suzuki, Benjamin Bagby, and Paul O'Dette. He has been featured as a soloist in concert venues worldwide, including Alice Tully Hall at Lincoln Center, NYC, the Kennedy Center for the Performing Arts in Washington, DC, and the Esplanade Concert Hall in his hometown of Singapore. He collaborates with ensembles such as Tenet Vocal Artists, Bach Collegium San Diego, Pegasus Early Music, and Piffaro, both as an ensemble artist and a soloist. Andrew is also a founding member of Ampersand, a virtuosic vocal chamber ensemble specializing in 15th- and 16th-century polyphonic repertoire. Andrew appears on a number of recently released recordings, including *Fortuna Antiqua et Ultra* and *Medieval Song from Aristotle to Opera* with Concordian Dawn, and *The Music of Gerre Hancock* with the St. Thomas Choir of Men and Boys. His degrees include a BS in physics, an MM in voice from UC Santa Barbara, and an MM in early music, oratorio, and chamber ensemble from Yale University's Institute of Sacred Music. After several years in New York City, as a member of the internationally acclaimed Saint Thomas Choir of Men and Boys, he now lives in a suburb of Boston with his wife and son, where he frequently sings with Emmanuel Music on their long-running Bach Cantata Series. In his free time, Andrew enjoys miniature painting and homebrewing



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*). His 2024–2025 season featured solo debuts with the Baltimore Symphony (in Stravinsky's *Renard*) and the Lancaster Symphony (in Handel's *Messiah*). Other recent solo engagements include his Carnegie Hall debut in Fauré's *Requiem*, Britten's *War Requiem* with the Yale Symphony, Haydn's *Creation* with Princeton Pro Musica, and Bach's *St. Matthew Passion* with the Washington Bach Consort. Edmund has been frequently engaged as a soloist in Bach's Passion settings, and has performed over 100 of Bach's cantatas. He "stole the show" (*Seen and Heard International*) in his Bachfest Leipzig debut in 2024, and cherishes his work with many organizations dedicated to bringing Bach's music to life, including the Oregon Bach Festival, Bach Akademie Charlotte, Bach Choir of Bethlehem, Trinity Church NYC, and Cantata Collective. He is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music, as well as a veteran of the US Army Band "Pershing's Own." His recorded work includes solo credits on the BBC and CBC, and appearances on several Grammy-nominated albums, most recently as a soloist on Benedict Sheehan's *Akathist*. Edmund often performs alongside his wife, mezzo-soprano Sylvia Leith, including in their work with the Polyphonists, a vocal quartet they co-founded which recently made its Lincoln Center debut in Richard Einhorn's *Voices of Light*. www.edmundmilly.com



TALKING MONTEVERDI

Talking Monteverdi is a free pre-concert lecture by noted Monteverdi scholar Jeffrey Kurtzman and is open to all concert ticket holders.

“Is there a theological program to Monteverdi’s motets in the Vespers of 1610? Unraveling the mystery of Monteverdi’s five *sacri concentus*.”

Dr. Kurtzman will be speaking on the symbolism and meaning behind the motets that Monteverdi interspersed between the psalms, which have long been viewed by many scholars as problematic alien insertions or as not even part of the Vespers.

JEFFREY KURTZMAN, Professor of Music at Washington University in St. Louis, has been researching Monteverdi, his *Vespers of 1610*, and the vast Italian liturgical landscape from the mid-16th century to the end of the 17th century for nearly sixty years. Supported by fellowships from the Martha Baird Rockefeller Fund for Music, the Guggenheim Foundation, the National Endowment for the Humanities, the American Council of Learned Societies and multiple other research grants, he has published a book entitled *The Monteverdi Vespers of 1610: Music, Context, Performance* with Oxford University Press; the critical/performing edition of the *Vespers* used in today’s concert (also published by OUP); numerous articles and papers on his research; and together with Anne Schnoebelen, a detailed online catalogue of over 2,000 publications of Italian liturgical music 1516–1770. He is also the winner of multiple teaching awards and a pianist who annually performs chamber music in a free public concert series.



UPCOMING CONCERTS — SPRING 2026

The Director’s Series

Mass in B Minor

Bach’s Great Mass

Saturday, April 25, 2026, at 4:00 pm

Sunday, April 26, 2026, at 4:00 pm

National Presbyterian Church

The Chamber Series

Toccatas & Suites: Bach at the Summit

Adam Pearl, harpsichord

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

Nach dir, Herr, verlangt mich BWV 150

Schmücke dich, o liebe Seele BWV 654

Fantasia super Komm, Heiliger Geist BWV 651

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Melinda O'Neal
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John Prevar
Dr. Carole Lynne Price
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Robert Ramsey
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William Thoms &
 Andrea Schneider
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Felix Vardy
Jon Wakelyn & Joyce B. Walker
Martin Wallen
Colin Warren
Dr. Norma Wegner
Ms. Nancy Work
Stephen W. Worrel,
 in memory of Patricia A. Worrel
Ms. Elizabeth Younger
Ann & Clarence Zuvekas

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 2025–2026 season volunteers and our volunteer coordinator, Oriana Casadei; and to Belle Simmons, *ffortissimo* DESIGN, for program design.



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