WASHINGTON BACH CONSORT

*Dana Marsh, Artistic Director*

# VOCAL POLYPHONY

## BACH'S POLYPHONIC HERITAGE

**Friday, November 6, 2026**
Live! at 10th & G
945 G Street NW, Washington, DC

**Saturday, November 7, 2026**
St. Paul's Episcopal Church
228 South Pitt Street, Alexandria, VA

# VOCAL POLYPHONY
## BACH'S POLYPHONIC HERITAGE

Motets and liturgical works for four to eight voices from the 16th, 17th, and 18th centuries that represent the vocal heritage of Johann Sebastian Bach.

**Friday, November 6, 2026, at 7:00 pm** | Live! at 10th & G, Washington, DC
**Saturday, November 7, 2026, at 7:00 pm** | St. Paul's Episcopal Church, Alexandria, VA

# PROGRAM

### I. Sixteenth-century polyphony and its imitators

***Missa sine nomine à 6*** — Giovanni Pierluigi da Palestrina (1525/6–1594)
Kyrie
Gloria

***Messe Christ unser Herr zum Jordan kam*** — Christoph Bernhard (1628–1692)
Kyrie
Gloria

***Kyrie "Wo Gott zum Haus nicht gibt sein Gunst"*** — Johann Gottfried Walther (1684–1748)

### II. Motets from the *Florilegium portense* (Leipzig, 1618)

**Levavi oculos meos** — Orlando di Lasso (1530/2–1594)

**Ecce, quomodo moritur justus/**
**In pace factus est locus eius** — Jacobus Handl (Gallus) (1550–1591)

### III. Saxon and Thuringian double-choir motets

From *Psalmen Davids* (Dresden, 1619) — Heinrich Schütz (1585–1672)
**Jauchzet dem Herren, alle Welt** SWV 36
**An den Wassern zu Babel** SWV 37

**Erforsche mich, Gott** — Sebastian Knüpfer (1633–1676)

**Lieber Herr Gott, wecke uns auf** — Johann Christoph Bach (1642–1703)

**Gedenke meiner, mein Gott** — Johann Ludwig Bach (1677–1731)

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**Helen McConnell**, *underwriter*

# THE MUSICIANS

**Soprano**
Sara MacKimmie
Amy Nicole Broadbent

**Alto**
Kristen Dubenion-Smith
Hannah Baslee

**Tenor**
Matthew Hill
Andrew Bearden Brown

**Bass**
Edward Vogel
Edmund Milly

**Organ**
Adam Pearl

**Violone**
Jessica Powell Eig

**Conductor**
Dana Marsh
*Artistic Director*

# DANA MARSH, ARTISTIC DIRECTOR

**DR. DANA T. MARSH** has served as Artistic Director of the Washington Bach Consort since 2018, guiding the ensemble with a long-range artistic vision in which Bach's music functions as the generative core of an ongoing artistic dialogue—one that engages related repertories and their broader cultural, textual, and devotional worlds. His leadership emphasizes music shaped by text, occasion, and historical context: works conceived not as monuments, but as living speech, brought into focus through careful attention to scale, proportion, and articulate sound.

Under his direction, a distinctive performance profile has emerged within the ensemble. Close integration of voices and instruments, shaped through vocal alignment, textual clarity, and buoyant rhythmic drive, allows interpretations to speak with immediacy and intention. The Consort has earned renewed critical recognition during his tenure. The Washington Post has observed that Marsh "has honed a company that could go head-to-head with period-performance ensembles anywhere."

While Bach remains central to Dana Marsh's work in Washington, his repertory and artistic perspective extend across a broad historical span. His programming moves fluently from medieval and Renaissance polyphony through the rhetorical innovations of the early 17th century and the emergence of seconda pratica, and onward into the high Baroque and late-Classical eras and beyond. Across this range, he maintains a consistent concern for how music communicates through text and gesture, shaping performances responsive to differing historical idioms without collapsing them into a single sound or method.

Alongside his work with the Washington Bach Consort, Dana is active as a guest conductor with leading choral and period-instrument ensembles in the United States and abroad. He led four performances of Handel's Messiah in December 2025 with the choirs and orchestra of Washington National Cathedral, and has appeared as a guest conductor with the choirs of Trinity Church Wall Street and Saint Thomas Church Fifth Avenue in New York, Portland Baroque Orchestra, Bach Collegium San Diego, Cappella Romana, Magnificat (UK), and at the Lamèque International Festival of Baroque Music in Canada. In these settings, he is valued for an ability to enter established ensemble cultures with clarity and assurance, shaping performances responsive to the particular sound, scale, and traditions of each group.

In addition, Dana Marsh is Professor of Choral Conducting and Director of the Historical Performance Institute at the Indiana University Jacobs School of Music. His academic background—including appointments at the Universities of Oxford and Cambridge and a doctorate in historical musicology from Oxford—continues to inform a conducting practice in which research and performance remain closely intertwined.

Before focusing primarily on conducting, Dana was active internationally as a countertenor and organist. That experience continues to shape his sensitivity to vocal line, ensemble balance, and musical rhetoric, and informs a leadership approach oriented toward thoughtful repertory building and performances that present early music as a joyously vital, communicative, and shared art.

# OLD WINE IN OLD—AND NEW—BOTTLES

**Program Notes by Daniel R. Melamed**

One of the most striking things about German sacred music in the first half of the 18th century is that there were two very different musical styles each considered appropriate to the church. One was the up-to-date Italianate style we know from Bach's cantatas and passion settings, with solo arias and recitatives borrowed from contemporary opera, and the close collaboration of voices and instruments. If you know Bach's *Mass in B Minor*, you will recognize this style in aria-like solo movements like the "*Laudamus te*" (soprano and solo violin) or "*Qui sedes ad dextram patris*" (alto and oboe), or in instrumentally-framed choral movements like the "*Gloria in excelsis Deo*" or "*Osanna in excelsis*."

But equally at home in the church—and even stylistically native to it—was a very different kind of movement, one based entirely in vocal writing with instruments playing only a doubling or lightly supporting role. In this style, the melodic integrity of each vocal line was essential; voices often interacted by imitation of each other, and the emphasis was on smooth, balanced lines and the careful control of dissonance. In the *Mass in B Minor*, this style is represented in movements like the "*Confiteor unum baptisma*" or the second "*Kyrie eleison*," in which there is no independent role for instruments (if they participate at all).

This second style was understood to be very old, and indeed was referred to as the "*stile antico*"—the ancient way of writing. "Ancient" was a relative term, though; writers who used it meant the music of the 16th century exemplified by Giovanni Pierluigi da Palestrina. In fact this kind of music was often labeled "*alla Palestrina*."

In this style, along with the complete domination of vocal lines went a few other characteristic features. This was music that was not preoccupied, as were 17th- and 18th-century styles, with the meaning and affect (human emotional implications) of a text. Rather, the emphasis was on the phrase by phrase presentation of the text, either with voices in imitation of each other culminating in a cadence (musical arrival), or by simultaneous declamation leading to a somewhat decorated cadence. (This second approach was especially common in works that opposed two choirs.) Either way, the conclusion of one phrase of text led to a setting of the next, making pieces a chain of phrase settings, each often featuring its own musical idea and treatment.

Every composer of Bach's time had to be versed in this older style, and they learned it from two sources. Most accessible was relatively recent music that adopted and perpetuated an updated version of the style. The other was from genuine examples of 16th- and early 17th-century music of this type. J.S. Bach appears to have been particularly interested in this older music, studying and cultivating it both as a young man and in his older age. The works on this program are all definitely or possibly from his music library, and illustrate the range of inherited polyphonic music that formed the background of Bach's own composing.

Some of our earliest documents of Bach's encounter with old style come from the years he worked in Weimar (1708–1717). Together with his distant cousin Johann Gottfried Walther (best known as the compiler of a musical dictionary), he appears to have gone out of his way to study the music of Palestrina. We know this principally from a manuscript score of six complete or partial Mass settings that focus largely on feats of counterpoint, particularly on virtuosic movements that embedded the exact (canonic) imitation of two parts within a musical texture, or that used liturgical chants as the starting point for melodic lines, or both.

Much later in his life he returned to this score and prepared performing material for the ***Kyrie*** and ***Gloria*** of one of the Mass settings in it. He appears to have chosen the six-voice *Missa sine nomine* in particular for its rich scoring and for the sonorous effect it generates. Writing in six voices was a kind of *summa* of this musical language; in Bach's own compositions it is reflected, for example, in the culminating six-part ricercar in his *Musical Offering*, and in the six-voice organ setting of the hymn melody "*Aus tiefer Not*" in the third part of the *Clavier-Übung*, both intensely contrapuntal pieces. In Palestrina's Mass, whose harmonic language is strikingly modern-sounding, the composer was particularly concerned with providing a variety of textures. Vocal lines imitate each other, but they also function in blocks that oppose each other in every imaginable combination. This control over texture must particularly have fascinated Bach.

One of the ways this 16th-century music was modernized in the early 18th was the addition of supporting basso continuo, typically provided by organ and violone. This was conventional across the entire older repertory, and represents one of the ways that contemporary musicians brought this music into line with present-day harmonic thinking and practice.

Composers continued to be trained in the old style in the 17th century, and produced new works in an

updated version of the style. An excellent example is the Mass based on the St. John's Day hymn "*Christ unser Herr zum Jordan kam*" by Christoph Bernhard, who was a student of Heinrich Schütz and who succeeded him as Capellmeister at the Dresden court. A source for this piece was listed in the musical estate catalogue of J. S. Bach's second-oldest son Carl Philipp Emanuel; it seems likely that he acquired it from his father. This five-voice setting is clearly in the mold of the Palestrina Mass, except that its points of imitation at the start of sections almost always give way to passages of simultaneous declamation in various voice combinations. A special feature of this piece is its quotation and paraphrase of the St. John's hymn, which supplies melodic ideas throughout the setting.

From the early 18th century comes the only known vocal work by Johann Gottfried Walther. Into a manuscript copy of yet another Palestrina Mass he wrote his own "***Kyrie eleison***" setting in old style—and even in old-fashioned musical notation. This one, like the Bernhard Mass, is based on a hymn tune. The work appears to be an exercise or demonstration after his study (with J. S. Bach) of Palestrina, and the fact that he copied his own work at the end of a genuine Palestrina Mass surely invited comparison.

The old music that singers in the 18th century knew best was printed in a collection called the *Florilegium portense* (Anthology from the Choir School at Pforta). This volume was originally published in 1618 but remained in print into the 18th century. It was the principal source of motets—old-style vocal works—from the late 16th and early 17th centuries for working church musicians. In Leipzig, a motet from this collection (or one of its successors or imitators) opened every Sunday and feast service—accompanied, of course, by basso continuo. Many of the motets in the collection were for eight-voice double chorus, illustrated here by Orlando di Lasso's "***Levavi oculos meos***." Of particular interest is the four-voice, "***Ecce quomodo moritur justus***" by Jakob Handl (known as Gallus). This work, associated with the passion, was heard every year immediately after Bach's own passion settings on Good Friday.

Double-chorus motets were cultivated by German composers throughout the 17th and early 18th centuries. From the beginning of the 17th come two from Heinrich Schütz's *Psalmen Davids*, the composer's first sacred publication and a reflection of the splendid music he composed at the Dresden court. This collection was widely circulated in Saxony and Thuringia, and one of the places it ended up was in the library of the St. Blasius church in Mühlhausen. This is the town where J. S. Bach worked as organist in 1707–08, and the copy from that church now preserved in Berlin surely passed through the hands of the stylistically and historically curious young Bach.

Especially late in his life J. S. Bach continued to cultivate older German church music, including double-chorus motets with which he had a personal connection. We have an old score with revisions in his hand and a complete set of performing parts for a motet by Sebastian Knüpfer, Bach's predecessor as Thomascantor (thrice-removed predecessor, that is—the order was Knüpfer, Johann Schelle, Johann Kuhnau, and then J. S. Bach). "***Erforsche mich, Gott***" characteristically begins in imitation, but this texture soon gives way to simultaneous declamation and to alternation between the two choruses.

Even closer to J. S. Bach is the motet "***Lieber Herr Gott, wecke uns auf***" by his elder cousin Johann Christoph Bach. This work is firmly in the declamatory mode, though more text responsive than the older repertory. The piece does end with a contrapuntal flourish: an imitation in eight parts on the words "*durch denselbigen, deinen lieben Sohn*." The work had an amazing history in the Bach family. J. S. Bach acquired an old score and set of parts in the hand of Johann Christoph's father Heinrich Bach. Johann Sebastian and an assistant made some additional parts so they could perform the piece. And when these were inherited by his son Carl Philipp Emanuel, he in turn made use of the piece, annotating the old score and parts. So these sources bear the traces of four generations of the Bach family.

Finally, the program closes with an imposing motet by Johann Ludwig Bach, a contemporary of Johann Sebastian from a slightly more distant branch of the family who worked most of his life at the court of Meiningen. The two cousins must have been in close touch, as Ludwig's son Samuel Anton lived with J. S. Bach during his time as a student in Leipzig. J. S. Bach also made copies of 18 church cantatas by Johann Ludwig and performed them as part of his duties. It is not known whether Johann Ludwig Bach's motets also passed through Sebastian's hands, but it seems probable.

The motet "***Gedenke meiner, mein Gott***" shows both the continuing motet tradition and the eventual dominance of the modern cantata. All the markers of the German double-chorus motet tradition are there, with simultaneous declamation and choir alternation both dominating. But the musical language is spun-out and modern, and dwells on a short segment of text almost obsessively. And sections for eight voices alternate with solo or duet aria-like stanzas, leading to a work in multiple movements, like a cantata. The work ends with a favorite 17th-century gesture: a repeated fading "*ruhe wohl*"—rest well.

# TEXTS & TRANSLATIONS

**Kyrie eleison.** Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

**Gloria in excelsis Deo**, et in terra pax hominibus bonæ voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex cœlestis, Deus Pater omnipotens, Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis, qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis, quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris, amen.

Glory to God on high, and on earth peace to persons of good will. We praise you, we bless you, we worship you, we glorify you. We give you thanks on account of your great glory. Lord God, heavenly king, God the Father almighty, Lord only begotten Son, Jesus Christ, Lord God, Lamb of God, Son of the Father. You who take away the sins of the world, have mercy on us; you who take away the sins of the world, accept our prayer. You who sit at the right [hand] of the Father, have mercy on us, for you alone are holy, you alone are Lord, you alone are most high, Jesus Christ, with the Holy Spirit in the glory of God the Father, amen.

**Levavi oculos meos** in montes, unde veniet auxilium mihi.
Auxilium meum a Domino, qui fecit cælum et terram.
Non det in commotionem pedem tuum, neque dormitet qui custodit te.
Ecce non dormitabit neque dormiet qui custodit Israël.
Dominus custodit te; Dominus protectio tua super manum dexteram tuam.
Per diem sol non uret te, neque luna per noctem.
Dominus custodit te ab omni malo; custodiat animam tuam Dominus.
Dominus custodiat introitum tuum et exitum tuum, ex hoc nunc et usque in sæculum.

(Psalm 121)

I have lifted up my eyes to the mountains, from whence help shall come to me.
My help is from the Lord, who made heaven and earth.
May he not let your foot be moved, nor may he slumber who guards you.
Behold, he who guards Israel shall neither slumber nor sleep.
The Lord guards you; the Lord is your protection at your right hand.
The sun shall not burn you by day, nor the moon by night.
The Lord guards you from all evil; may the Lord guard your soul.
May the Lord guard your coming in and your going out, from this time forth and forevermore.

**Ecce, quomodo moritur justus**, et nemo percipit corde; viri justi tolluntur, et nemo considerat; a facie iniquitatis sublatus est justus: et erit in pace memoria eius. In pace factus est locus eius, et in Sion habitatio eius. Et erit in pace memoria eius.

Behold, the righteous man dies, and there is no one who takes it to heart; the just are taken away and no one notices. The just man is taken away from the face of iniquity, and his memory will be in peace. His place was made in peace, and he resides in Zion.

**Jauchzet dem Herren, alle Welt!**
Dienet dem Herren mit Freuden; kommt vor sein Angesicht mit Frohlocken.
Erkennet, dass der Herre Gott ist. Er hat uns gemacht und nicht wir selbst, zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben; danket ihm, lobet seinen Namen!
Denn der Herr ist freundlich, und seine Gnade währet ewig und seine Wahrheit für und für.
Ehre sei dem Vater und dem Sohn und auch dem Heilgen Geiste, wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit. Amen.

(Psalm 100 + doxology)

Shout to the Lord, all the world.
Serve the Lord with gladness; come before his countenance with rejoicing.
Know that the Lord is God. He has made us and not we ourselves, as his people and the sheep of his flock.
Enter his gates with thanks, into his courts with praise; thank him, praise his name.
For the Lord is friendly and his mercy endures forever and his truth for all time.
Glory be to the father and to the son and also to the Holy Spirit, as it was in the beginning, now and forever and from eternity to eternity. Amen.

## TEXTS & TRANSLATIONS *(continued)*

**An den Wassern zu Babel** sassen wir und weineten, wenn wir an Zion gedachten.
Unsre Harfen hingen wir an die Weiden, die drinnen sind.
Denn da selbst hiessen uns singen, die uns gefangen hielten und in unserm Heulen fröhlich sein: "Lieber singet uns ein Lied von Zion!"
Wie sollten wir des Herren Lied singen in fremden Landen?
Vergess ich dein, Jerusalem, so werde meiner Rechten vergessen.
Meine Zunge soll an meinem Gaumen kleben, wo ich dein nicht gedenke, wo ich nicht lass Jerusalem mein höchste Freude sein.
Herr, gedenke der Kinder Edom am Tage Jerusalem die da sagten: "Rein ab, rein ab bis auf ihren Boden."
Du verstörete Tochter Babel, wohl dem, der dir vergelte, wie du uns getan hast.
Wohl dem, der deine jungen Kinder nimmet und zerschmettert sie an dem Stein.
Ehre sei dem Vater und dem Sohn und auch dem Heilgen Geiste, wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit. Amen.

(Psalm 137 + doxology)

By the waters of Babylon we sat and wept when we remembered Zion.
We hung our harps on the willows that were there.
For there those who held us captive told us to sing and to be joyful in our wailing: "Rather sing us a song from Zion."
How shall we sing the Lord's song in a strange land?
If I forget you, Jerusalem, let my right hand forget itself.
My tongue will stick to my gums, if I do not remember you, if I do not let Jerusalem be my highest joy.
Lord, remember the children of Edom on the day of [the destruction of] Jerusalem who said: "Tear it down, tear it down to its foundation."
You destroyed daughter Babylon, well to the one who repays you, as you have done to us.
Well to the one who takes your young children and smashes them on the rocks.
Glory be to the father and to the son and also to the Holy Spirit, as it was in the beginning, now and forever and from eternity to eternity. Amen.

**Erforsche mich, Gott**, und erfahre mein Herz; prüfe mich, und erfahre, wie ichs meine.
Und siehe, ob ich auf bösem Wege bin; leite mich auf ewigem Wege.

(Psalm 139:23–24)

Search me, God, and know my heart; try me, and know my inclination.
And see whether I am on an evil path; lead me on the eternal path.

**Lieber Herr Gott, wecke uns auf**, dass wir bereit sein, wenn dein Sohn kommt, ihn mit Freuden zu empfangen und dir mit reinem Herzen zu dienen durch denselbigen, deinen lieben Sohn Jesum Christum unsern Herren. Amen.

Dear Lord God, awaken us so that when your son comes we are prepared to receive him with joy and to serve you with pure hearts through that same one, your dear son Jesus Christ, our Lord. Amen

**Gedenke meiner, mein Gott**, im Besten.

(Neh. 5:19)

Think upon me, my God, for good.

DEFUNCTUS

1. Gedenke mein,
   Mein Gott, gedenke mein,
   Wie es am besten ist,
   Ich liebe dich,
   Ich habe dich allein
   Zu meinem Trost erkiest,
   Ach, lass mich doch dein Heil jetzt sehen,
   Ach, höre doch mein letztes Flehen,
   Gedenke mein, gedenke mein.

THE DECEASED

1. Think upon me,
   My God, think upon me,
   For good,
   I love you,
   I have chosen you alone
   For my solace,
   Ah, let me now see your salvation,
   Ah, but hear my last supplication,
   Think upon me, think upon me.

DEUS

2. Ich denke dein,
   O Seele, zage nicht,
   Dein Jesus ist nicht weit,
   Hier ist mein Kreuz,
   Mein Wort, dein helles Licht,
   Mein Blut, dein Ehrenkleid,

JESUS

2. I think upon you,
   O soul, doubt not,
   Your Jesus is not far off,
   Here is my cross,
   My word, your bright light,
   My blood, your garb of honor,

Ist nicht mein' Liebe unermessen,
Wie soll ich deiner dann vergessen?
Ich denke dein, ich denke dein.

TUTTI

3. Denkt Jesus der Seelen in Huld und Genaden,
So kann ihr Tod, Teufel und Hölle nicht schaden.

DEFUNCTUS

4. Gedenke mein,
Weil mein die Welt vergisst,
Auf dieser Totenbahr',
Mein Herze bricht,
Die Lebenskraft verfliesst,
Ach, nimm dich meiner an,
Wenn mir die müden Augen brechen,
Wenn meine Lippen nicht mehr sprechen,
Gedenke mein, gedenke mein.

DEUS

5. Ich denke dein,
Noch heute bist du hier,
Bei mir im Paradies,
Es wart auf dich,
Des Himmels Kronenzier,
Des Lammes gold'nes Vliess,
Die Engel tragen deine Seele,
In meiner Wunder tiefe Höhle,
Ich denke dein, ich denke dein.

TUTTI

6. Erfreulicher Umgang, erfreuliches Leben,
Wenn Engel des Höchsten mit Klarheit umgeben.

DEFUNCTUS

7. Gedenke mein,
Durch deinen Todesschweiss
Wisch du den meinen ab,
Pflanz auf mein Grab
Der Tugend Ehrenpreis,
Den immergrünen Stab,
Und wenn ich g'nug geschlafen habe,
Vergiss auch meiner nicht im Grabe,
Gedenke mein, gedenke mein.

DEUS

8. Ich denke dein, ich denke dein,
Du weisst ja selbsten wohl,
Dass dein Erlöser lebt,
Der deinen Staub,
Auch einst erwecken soll,
Der sich jetzund vergräbt,
Die Asche werd' ich selbst bewahren,
So kannst du nun in Friede fahren,
Ich denke dein, ich denke dein.

Is not my love without measure,
How, then, could I forget you?
I think upon you, I think upon you.

ALL

3. If Jesus thinks upon the soul in grace and mercy,
Then can neither death, Satan, nor Hell harm it.

THE DECEASED

4. Think upon me,
Because the world forgets me,
Upon this bier;
My heart breaks,
My life's strength ebbs,
Ah, take me up,
When my tired eyes fail,
When my lips can no longer speak,
Think upon me, think upon me.

JESUS

5. I think upon you,
Today you will be here
With me in paradise,
There awaits you
Heaven's crown,
The lamb's golden fleece,
Angels will bear your soul
To the deep cave of my miracles,
I think upon you, I think upon you.

ALL

6. Welcome company, welcome life,
When angels of the Most High brightly surround.

THE DECEASED

7. Think upon me,
In the sweat of your death;
Cleanse me,
Plant upon my grave
Virtues' glorious prize,
The evergreen staff;
And when I have slept enough,
Forget me not in the grave,
Think upon me, think upon me.

JESUS

8. I think upon you, I think upon you,
You yourself know well
That your redeemer lives,
Who your dust
One day shall awake,
He who is now buried,
I myself will guard the ashes,
That you may now depart in peace,
I think upon you, I think upon you.

## TEXTS & TRANSLATIONS *(continued)*

TUTTI

9. Lebt Jesus, so leben auch gläubige Seelen,
   Und darf sie kein finsteres Grabmal nicht quälen.

DEFUNCTUS

10. Gedenke mein, gedenke mein,
    Und der betrübten Schar,
    Die ich verlassen muss,
    Sei du ihr Trost,
    Ihr Schutz bei der Gefahr,
    Still ihren Tränenguss,
    Ach willst du dieses mir bescheiden,
    So sterb ich ruhig und mit Freuden,
    Gedenke mein, gedenke mein.

DEUS

11. Ich denke dein,
    Und breite meine Hand,
    Auch auf die Deinen aus,
    Ich mache leicht
    Den schweren Trauerstand,
    Und schütz' der Deinen Haus,
    Sie sollen dein Gebet geniessen,
    Nun will ich dir die Augen schliessen,
    Ich denke dein, ich denke dein.

TUTTI

12. So ruhe wohl,
    Gott hat an dich gedacht
    Und es sehr gut gemacht,
    Schlaf, müder Leib,
    Schlaf wohl, zu guter Nacht,
    Weil Jesus dich bewacht,
    Verschlaf die hier erlitt'nen Schmerzen,
    Wir graben dich in unser Herzen,
    So ruhe wohl, so ruhe wohl.

ALL

9. As long as Jesus lives, so will live believing souls,
   And they need not fear the dark grave.

THE DECEASED

10. Think upon me, think upon me,
    And the many grieving ones,
    Whom I must leave,
    Be their comfort,
    Their protection in danger,
    Stem the flow of their tears,
    Ah, if you will grant me this,
    I will die peacefully and with joy,
    Think upon me, think upon me.

JESUS

11. I think upon you,
    And spread my hand
    Also upon yours,
    I make easy
    The difficult time of mourning,
    And protect those of your house,
    They shall enjoy the fruit of your prayer,
    Now I will close your eyes,
    I think upon you, I think upon you.

ALL

12. So rest in peace,
    God has thought upon you,
    And made all well,
    Sleep, weary body,
    Sleep well, good night,
    For Jesus watches over you,
    Sleep away the pains suffered here,
    We will engrave you in our hearts,
    So rest in peace, so rest in peace.

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*October 21, 2025–October 21, 2026*

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# 2026–2027 SEASON AT A GLANCE

## The Director's Series

**Bach's Christmas Oratorio**
**The Christmas Story** *Parts 1, 2, 4, 5, 6*
Saturday, December 12, 2026, at 4:00 pm
National Presbyterian Church
Sunday, December 13, 2026, at 4:00 pm
The Falls Church Episcopal

**St. John Passion** BWV 245
***The Divine Ordeal***
Sunday, March 7, 2027, at 4:00 pm
National Presbyterian Church

**Voices of Easter**
***Heaven's Jubilant Fire!***
Sunday, May 2, 2027, at 4:00 pm
National Presbyterian Church

## The Chamber Series

**Annual Celebrity Organ Recital**
**Kola Owolabi plays Bach**
Saturday, February 20, 2027 | St. George's Episcopal Church (Arlington, VA) at 7:00 pm

**Trio Sonatas Transformed: Melodic Filigree**
Friday, March 19, 2027 | Live! at 10th & G (DC) at 7:00 pm
Saturday, March 20, 2027 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm

**The Eloquent Harpsichord: Lillian Gordis plays Bach**
Friday, April 9, 2027 | Live! at 10th & G (DC) at 7:00 pm
Saturday, April 10, 2027 | 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

***Ach Gott, wie manches Herzeleid*** BWV 58
Passacaglia & Fugue in C Minor BWV 582
March 1 & 2, 2027

***Ich lasse dich nicht, du segnest mich denn*** BWV 157
*Sei gegrüßet, Jesu gütig* BWV 768
April 5 & 6, 2027

## 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 2026–2027 season volunteers and our volunteer coordinator, Oriana Casadei; and to Belle Simmons, *ffortissimo* DESIGN, for program design.

**Washington Bach Consort**
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