



## ***Bach to Bach***

Sunday, May 13, 2012  
7:30 p.m.  
Kettering Adventist Church  
Kettering, Ohio





**John Neely, Music Director**  
**R. Alan Kimbrough, Accompanist**

Welcome to the final program of the Bach Society's "Season to Remember." Starting with *Judas Maccabaeus* last fall, through our popular holiday concert, then to the powerful collaboration with Central State University's Chorus in March and into today's all-Bach program...there has been something memorable for everyone this year. We thank you for helping make this season possible.

We are grateful to Dr. and Mrs. Hans Zwart for underwriting our tenor soloist for today's concert, and to Culture Works for providing general operating support for our entire season. The Bach Society also thanks our loyal volunteers who work behind the scenes to make each concert run smoothly.

The audience survey at our March concerts showed that virtually all of you appreciate what the Bach Society does. But we also learned that many of you combine your concert-going with other activities—a meal in a local restaurant, shopping, or other artistic endeavors. Arts groups help strengthen our local economy—a fact that the public and many of our local leaders at times don't recognize. At the recent Arts Day in Columbus, the Bach Society and many other Ohio groups reminded our state's elected leaders about the role the arts play in stimulating Ohio's creative and economic life, and supported funding for the Ohio Arts Council. We invite you, as patrons of the arts, to join us in urging our county and state officials to support the arts.

Today you'll receive information about the Bach Society's fabulous 10<sup>th</sup> Anniversary season in 2012-2013. We will celebrate the Bach Society of Dayton's decade of great choral music, as well as the legacy of the former Dayton Bach Society. You'll want to subscribe now to the entire season, and we also ask you to consider a special celebratory gift to help make this 10<sup>th</sup> anniversary a year that positions us for a strong future. Perhaps \$10 more, or \$100 more, than you've ever given before would help the Bach Society advance. We invite you to use the form at the back of this program to contribute in these truly vital ways.

Now enjoy going Bach to Bach!



The Arts Fund





## Bach Society of Dayton Chorus

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 Joan Crafton  
 Susan Cromer  
 Britteny Cyphers  
 Mary Ann Frazell  
 Jennifer Grubb  
 Sharon Kohnle  
 Karen Linaberry  
 Deborah Martin  
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 Donna Reece  
 Cathy Renfrow  
 Shirley Richardson-  
 McCourt  
 Faye Seifrit

### **Alto**

Sarah Brockmeier  
 Madelyn Callender  
 Willow Cliffswallow

Pamela Cooper-  
 Servaites  
 Helen Cripe  
 Peg Holland  
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**The Bach Society of Dayton's** mission is to perform and promote appreciation of choral music, both sacred and secular, including the music of Johann Sebastian Bach, and to nurture the next generation of choral singers. Through an annual concert series that features diverse repertoire and innovative collaborations and educational elements, the Bach Society provides musical excellence across the range of classical music. Generous funding support from foundations, government arts entities, underwriters, donors, and subscribers makes this possible. See more about us at [www.bachsocietyofdayton.org](http://www.bachsocietyofdayton.org).



**John Neely, Music Director**, is one of the most renowned musicians in the Greater Dayton region. He has been Music Director of the Bach Society of Dayton since its inception in 2002. His engaging personality, abundant musical skills, and ability to nurture musicians of varied ages make him the ideal musical leader of the Bach Society. For 30 years John Neely has been Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. A superb organist and choral director, he leads an active music program for all ages at Westminster Church, with five singing choirs and three handbell choirs. Westminster offers musical programs that nourish the entire region.

Neely holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary. He is an ordained Presbyterian minister. Prior to coming to Dayton he taught at Washington and Jefferson College in Washington, Pennsylvania, and at Mt. Union College in Alliance, Ohio. He has held leadership roles in the American Guild of Organists and the Presbyterian Association of Musicians. Neely is active in the tri-state area as an organ recitalist and choral clinician.



**R. Alan Kimbrough, Accompanist**, a professor of English at the University of Dayton, is well known within the Dayton arts community as an outstanding organist-accompanist. Dr. Kimbrough was the accompanist for the former Dayton Bach Society from 1974 to 2002. He is a long-time member of the American Guild of Organists and is currently a co-organist at the First Baptist Church of Dayton.

## Guest Artists



**Minnita Daniel-Cox, soprano**, is a native of Columbus, Ohio, and attended Bowling Green State University where she majored in Music Performance. Upon completion of her baccalaureate studies, she attended The University of Michigan, where she received both her Master of Music and her Doctor of Musical Arts degrees. It was at Bowling Green that Ms. Daniel-Cox, for the first time, experienced the thrill of the lyric stage. Two of her notable roles include Leonora in the world premiere of the opera *Witness* by Zae Munn, and Irene in the world premiere of James P. Johnson's *The Dreamy Kid*, which the *Ann Arbor News* described as "compelling and beautifully sung."

In addition to her stage work, she has won numerous competitions, including The American Traditions Competition (finalist), Hartford Memorial Scholarship Competition, and the Marjorie Conrad Peatee Art Song Competition. She is also a two-time recipient of the Sigurd I. Rislov and Jarmila H. Rislov Scholarship. Dr. Daniel-Cox has appeared with the University of Dayton, Flint, Ann Arbor and South Bend Symphony Orchestras as well as the Defiance and Packard Symphonic Bands. During her graduate studies, Dr. Daniel-Cox discovered a passion for teaching and has taught music courses or applied voice in programs for Western Michigan University, University of Michigan, Bowling Green State University, and within the award-winning music program at Grosse Pointe South High School. She currently resides in the central Ohio area where she serves as Artist-in-Residence at the University of Dayton and maintains private studios in Dayton and Yellow Springs. She also volunteers her time as choral director at the Dayton Early College Academy. During the past year, Dr. Daniel-Cox has presented a recital as a part of the University of Dayton Faculty Artist Series, performed with the Defiance Symphonic Band, and collaborated with Dr. Herbert Martin to present *I Know Why the Caged Bird Sings: A Celebration of Paul Laurence Dunbar*, which will tour throughout 2012.



**Audrey Walstrom, mezzo soprano**, praised for her "fresh, clear mezzo," hails originally from Los Alamos, New Mexico. She earned a B.Mus. in Voice and a B.A. in History *cum laude* from Rice University, where she sang Hansel in *Hansel and Gretel* and Endimione in *La Calisto*. Ms. Walstrom holds a Master's degree from the College-Conservatory of Music at the University of Cincinnati, where she is currently pursuing her doctoral studies in the studio of William McGraw. At CCM, she has performed Dorabella in *Così fan tutte* (2007), Meg Page in

*Falstaff* (2009), Lucretia in *The Rape of Lucretia* (2010), and Cherubino in *Le nozze di Figaro* (2011). Ms. Walstrom has participated in summer festivals at Aspen as well as the Music Academy of the West, where she performed Maddalena in Rossini's *Il viaggio a Reims* (2006) and studied with Marilyn Horne. She has appeared with Cincinnati Opera as Kate Pinkerton in *Madama Butterfly* (2008) and Second Lady in *The Magic Flute* (2011) and has been regularly engaged between mainstage seasons as a member of their Resident Artist Program. She has also appeared with the Cincinnati Chamber Orchestra, the Bach Society of Dayton, and Dayton Opera, where she performed Siébel in *Faust* (2010). Ms. Walstrom was an Apprentice Singer at the Santa Fe Opera in 2009 and 2010, where she performed Second Lady in *The Magic Flute* and covered Nancy in *Albert Herring*. Ms. Walstrom was a National Semi-Finalist in the 2011 Metropolitan National Council Auditions and was a 2011 prizewinner in the Opera Columbus Irma Cooper Vocal Competition. Future engagements include Annina in Cincinnati Opera's 2012 production of *La traviata*.



**Joshua Lee Wheeker, tenor**, a Dayton native, will graduate in May from the University of Cincinnati College-Conservatory of Music with a Bachelor of Music degree in voice. While at CCM, he has sung the role of Mercury in the 2009 production of *Orpheus in the Underworld*, Rinuccio in the 2010 production of *Gianni Schicci*, Carlson in *Of Mice and Men*, and this past year played the part of the Schoolmaster in *Cunning Little Vixen*. In addition, studies have taken him to Italy for six weeks this past summer. His voice teachers have included Carl Resnik, Barbara Paver, and William McGraw.



**Mark Spencer, baritone**, is Associate Professor of Vocal Music at Cedarville University. He received his Doctor of Musical Arts degree at Southwestern Baptist Theological Seminary in Fort Worth, Texas, where he studied with Jack Coldiron. Dr. Spencer has taught at California Baptist University in Riverside and Golden Gate Baptist Theological Seminary near San Francisco. He has been a guest clinician in California, Illinois, New York, Pennsylvania, and Singapore. He has appeared as soloist with the Singapore Symphony, the Dayton Bach Society, Bach Society of Dayton, Dayton Opera, Dayton Philharmonic, Ohio Lyric Theatre, Opera Funatics, Riverside (CA) Master Chorale, the Inland Opera Association of Southern California, and Musica Viva.

## Violin Soloist and Concert Preview 6:30 p.m.



**Aurelian Oprea, violin soloist**, was born in Cluj-Napoca, the cultural capital of the Transylvania region of Romania. Aurelian grew up in a musical family. His parents and grandfather were string players in the Romanian National Opera House Orchestra, and his grandmother was the prima ballerina of the Opera's ballet corps. Aurelian started playing the violin in the first grade, when his parents enrolled him in the city's music school. He graduated in 1995, with a baccalaureate degree in violin performance. As a student, he served as the music school orchestra's concertmaster and frequently played as a guest soloist with several Romanian orchestras. In Romania, Aurelian studied with Stefan Ruha, violin soloist and prizewinner in the Tchaikovsky and Thibaud competitions.

In the United States, Aurelian was concertmaster of the Chautauqua Institution Youth Orchestra (NY) in 1993 and 1994 and of the Chautauqua Institution Music Festival Orchestra in 1997. He was also the winner of the Chautauqua Institution Concerto Competition and the Bowling Green State University Concerto Competition. In 1999, he graduated with a Bachelor's degree in music performance from Bowling Green State University. While in Bowling Green, Aurelian studied with Vasile Beluska. Aurelian won his first professional audition at the age of 20, becoming the youngest member of the Michigan Opera Theater Orchestra in Detroit. He held that position until 2000, when he became the Dayton Philharmonic Orchestra's Assistant Concertmaster and, later, Associate Concertmaster..

*Bach*  
SOCIETY *of* DAYTON



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Aurelian Oprea, Concertmaster  
Dona Nouné-Wiedmann  
Kirstin Greenlaw  
Rachel Frankenfeld

### Second Violins

John Lardinois  
Bill Slusser  
Yoshiko Kunimitsu

### Violas

Colleen Braid  
Lori LaMattina

### Cellos

Linda Katz  
Shelbi Wagner

### Bass

Donald Compton

### Flutes

Rebecca Andres  
Morrigan O'Brien

### Oboes

Eileen Whalen  
Ashley Noble

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Dan Zehringer  
Ashley Hall

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R. Alan Kimbrough

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# BACH TO BACH

The Bach Society gratefully thanks Dr. and Mrs. Hans Zwart  
for their generous underwriting support for this concert.

## Cantata 34: "O ewiges Feuer" Johann Sebastian Bach (1685-1750)

*Audrey Walstrom, mezzo-soprano  
Joshua Wheeler, tenor; Mark Spencer, baritone*

### 1. Chorus

*O ewiges Feuer,  
o Ursprung der Liebe,  
entzünde die Herzen  
und weihe sie ein!  
Laß himmlische Flammen  
durchdringen und wallen,  
wir wünschen, o Höchster,  
dein Tempel zu sein,  
Ach! Laß dir die Seelen  
im Glauben gefallen!*

O eternal fire,  
o source of love,  
ignite our hearts  
and consecrate them!  
Let heavenly flames  
penetrate and flow through us;  
we wish, O highest One,  
to be your temple;  
ah, may our souls to you  
be pleasing in faith!

### 2. Recitative (Tenor)

*Herr, unsre Herzen halten dir  
dein Wort der Wahrheit für.  
Du willst bei Menschen gerne sein,  
drum sei das Herze dein;  
Herr, ziehe gnädig ein!  
Ein solch erwähltes Heiligtum  
hat selbst den größten Ruhm.*

Lord, our hearts hold  
your Word to be the truth.  
You delight to be with humans;  
therefore let our heart be yours.  
Lord, enter graciously!  
Such a chosen sanctuary  
has itself the greatest favor.

### 3. Aria (Alto)

*Wohl euch, ihr auserwählten Seelen,  
die Gott zur Wohnung ausersehn!  
Wer kann ein größer Heil erwählen?  
Wer kann des Segens Menge zählen?  
Und dieses ist vom Herrn geschehn.*

Blessed are you, you chosen souls,  
whom God has chosen for his dwelling!  
Who could choose a greater bliss?  
Who can count the throng of blessings?  
And this is the work of the Lord.

### 4. Recitative (Bass)

*Erwählt sich Gott die heiligen Hütten,  
die er mit Heil bewohnt,  
so muß er auch den Segen  
auf sie schütten,  
so wird der Sitz des Heiligtums  
belohnt.*

If God chooses the holy dwellings,  
that he inhabits with salvation,  
then he must also pour his blessings  
on them,  
then the seat of the sacrament is  
rewarded.

*Der Herr ruft über sein geweihtes  
Haus  
das Wort des Segens aus:*

The Lord proclaims over his consecrated  
house  
this word of blessing:

5. Chorus

*Friede über Israel!  
Dankt den höchsten Wunderhänden,  
Dankt, Gott hat an euch gedacht!  
Ja, sein Segen wirkt mit Macht,  
Friede über Israel,  
Friede über euch zu senden,  
Friede über Israel!*

Peace upon Israel!  
Thank the highest miracle-hands,  
Give thanks, [for] God has thought of you!  
Yes, his blessing works with power,  
[to send] peace upon Israel,  
to send peace upon you.

This Whitsunday or Pentecost cantata, recently dated 1727 instead of the 1740s, is a reworking of a cantata written the previous year for the wedding of a prominent Leipzig clergyman. The anonymous librettist added the two new recitatives and made only minor changes to the text of the three concerted numbers that Bach reused. The “himmlische Flammen” relate clearly to the Pentecost narrative in Acts 2:1-13, and Bach represents them with a *moto perpetuo* violin line in the opening movement. Both the peaceful alto aria with muted strings and flutes and the closing chorus capture the promise in the Gospel reading for the day (John 14:23-31): “Those who love me will keep my word, and my Father will love them, and we will come to them and make our home with them. . . . Peace I leave with you; my peace I give to you.”

**Cantata 164: “Ihr, die euch von Christo nennet”**

**J. S. Bach**

*Minnita Daniel-Cox, soprano; Audrey Walstrom, mezzo-soprano  
Joshua Wheeker, tenor; Mark Spencer, baritone*

1. Aria (Tenor)

*Ihr, die ihr euch von Christo nennet,  
wo bleibt die Barmherzigkeit,  
daran man Christi Glieder kennet?*

You, who take your name from Christ,  
where resides the mercy  
by which people recognize members of  
Christ?

*Sie ist von euch, ach, allzu weit.  
Die Herzen sollten liebe reich sein,  
so sind sie härter als ein Stein.*

It is far, far away from you.  
Your hearts should be rich in love,  
but they are harder than a stone.

2. Recitative (Bass)

*Wir hören zwar, was selbst die Liebe  
spricht:  
Die mit Barmherzigkeit den Nächsten  
hier umfassen  
die sollen vor Gericht  
Barmherzigkeit erlangen.  
Jedoch, wir achten solches nicht,*

We do indeed hear what love itself  
says:  
those who here embrace their neighbor  
with mercy  
they shall before the judgement  
obtain mercy.  
And yet, we pay no attention to this!

<i>wir hören noch des Nächsten Seufzer an!</i>	We hear our neighbor's sighs!
<i>Er klopft an unser Herz; doch wird's nicht aufgetan!</i>	He knocks at our heart; but it is not opened!
<i>Wir sehen zwar sein Händeringen, sein Auge, das von Tränen fließt; Doch lässt das Herz sich nicht zur Liebe zwingen.</i>	We see, to be sure, his wringing of hands, his eyes overflow with tears; but our heart is not moved to love.
<i>Der Priester und Levit, der hier zur Seite tritt, sind ja ein Bild liebloser Christen;</i>	The priest and the Levite who here pass by on the other side are indeed an image of loveless Christians;
<i>Sie tun, als wenn sie nichts von fremdem Elend wüssten, sie gießen weder Öl noch Wein ins Nächsten Wunden ein.</i>	they act as if they know nothing about compassion for the stranger; they pour neither oil nor wine into their neighbor's wounds.

3. Aria (Alto)

*Nur durch Lieb und durch Erbarmen werden wir Gott selber gleich. Samaritergleiche Herzen lassen fremden Schmerz sich Schmerzen und sind an Erbarmung reich.*

Only through love and through compassion do we become like God. Hearts like that of the Samaritan are moved to sorrow for the sorrow of strangers and are rich in pity.

4. Recitative (Tenor)

*Ach, schmelze doch durch deinen Liebesstrahl des kalten Herzens Stahl, dass ich die wahre Christenliebe, mein Heiland, täglich übe, dass meines Nächsten Wehe, er sei auch, wer er ist, Freund oder Feind, Heid oder Christ, mir als mein eignes Leid zu Herzen allzeit gehe! Mein Herz sei liebevoll, sanft und mild, so wird in mir verklärt dein Ebenbild.*

Ah, melt through the rays of your love the steel of cold hearts, so that true Christian love, my Savior, may inspire me daily, so that my neighbor's woe, whoever he may be— friend or foe, pagan or Christian— may always touch my heart as if it were my own sorrow! May my heart be rich in love, gentle and tender, so that your image will be revealed in me.

5. Aria/Duet (Soprano and Bass)

*Händen, die sich nicht verschließen, wird der Himmel aufgetan. Augen, die mitleidend fließen, sieht der Heiland gnädig an.*

Hands that are not clasped shut will open heaven; eyes that flow with compassion are looked upon with mercy by the Savior.

*Herzen, die nach Liebe streben,  
will Gott selbst sein Herze geben.*

To hearts that strive for love  
God himself will give his heart.

6. Chorale

*Ertöt uns durch dein Güte,  
erweck uns durch dein Gnad!  
Den alten Menschen kränke,  
dass der neu' leben mag  
wohl hier auf dieser Erden,  
den Sinn und all  
Begehren  
und Gdanken habn zu dir.*

Kill us with your kindness;  
awaken us through your grace!  
Weaken the old man  
so that the new man may live  
even here on this earth,  
and we may devote our mind and all  
desires  
and thoughts to you.

This cantata, sung this evening by our four soloists, was written for the Thirteenth Sunday after Trinity and first performed August 26, 1725. The text (except for the closing chorale) is from Salomo Franck's *Evangelisches Andachts-Opfer* (published Weimar, 1715), the source of the texts for ten of Bach's Weimar cantatas. Its relationship to the gospel for this Sunday (Luke 10:23-37)—the lawyer's question to Jesus about what he must do to inherit eternal life and the parable of the good Samaritan—is clear. The movement from the generalizations of the opening to the personalization, especially in the first-person singular pronouns of the tenor recitative, is typical of Bach's cantatas. The chorale is the fifth stanza of Elisabeth Kreutziger's 1524 hymn: "Herr Christ, dereinige Gottesohn." For an extended discussion of Franck's work as a poet-librettist, see Philip Spitta [[www.bach-cantatas.com/Texts/BWV164-Eng3.htm](http://www.bach-cantatas.com/Texts/BWV164-Eng3.htm)].

**Sanctus in G Major (BWV 240)**

**J. S. Bach**

*Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria ejus.*

Holy, holy, holy  
Lord God of hosts.  
Heaven and earth are full of his glory.

The complete works of Johann Sebastian Bach include five independent settings of the Sanctus, all of which are from the time that Bach was in Leipzig. This (possibly apocryphal) Sanctus in G Major (BWV 240), for chorus, two oboes, and strings, dates from the period 1735 to 1746. Its occasion is unknown.

\* \* \* \* \*

**INTERMISSION**

\* \* \* \* \*

## **Violin Concerto in E Major (BWV 1042)**

**J. S. Bach**

*Aurelian Oprea, violin*

1. Allegro
2. Adagio
3. Allegro assai

Bach wrote two violin concertos while he was in the service of the Prince of Anhalt-Köthen (1717-23), and his original biographer, J. N. Forkel, describes this one as being “full of an unconquerable joy of life, that sings in the triumph of the first and last movements.” The concerto shows Bach’s familiarity with Vivaldi, especially in the ritornello form of the opening movement, with its dialogue between soloist and accompanying group. Its overall structure is that of a da capo aria. The central movement is a mournful aria for the violin woven in and around a quiet ostinato in the bass instruments. The rondo finale offers an exuberant display of bravura technical virtuosity, ending, as Blair Johnston has observed, when “the final refrain swoops in on the wings of wild thirty-second notes” ([www.allmusic.com](http://www.allmusic.com)). Bach transcribed this concerto, probably during the late 1730s, as his Harpsichord Concerto in D Major, BWV 1054.

## **Cantata 191: “Gloria in excelsis Deo”**

**J. S. Bach**

*Minnita Daniel-Cox, soprano; Joshua Wheeler, tenor*

### 1. Chorus

*Gloria in excelsis Deo.*

*Et in terra pax*

*hominibus bonae voluntatis.*

Glory to God in the highest.

And on earth peace

to people of good will.

### 2. Duet (Soprano and Tenor)

*Gloria Patri et Filio*

*et Spiritui sancto.*

Glory to the Father and to the Son

and to the Holy Spirit.

### 3. Chorus

*Sicut erat in principio*

*et nunc et semper*

*et in saecula saeculorum,*

*amen.*

As it was in the beginning,

is now and ever shall be,

world without end.

Amen.

This cantata for Christmas Day is highly unusual in the Bach canon, first of all because it is in Latin—Bach’s only cantata in Latin. It also has only three movements, with no chorale. It is divided into two parts, the “Gloria in excelsis” chorus sung before the sermon, and the “Gloria Patri” aria/duet and chorus following the sermon (or perhaps the prayer after the sermon—Bach’s “post orationem” notation is ambiguous). Those familiar with Bach’s Mass in b minor (BWV 232) will find the music familiar, since the opening

chorus of that Mass's "Gloria" and its "Domine Deus" and "Cum Sancto Spiritu" movements use the same or very similar music. Earlier commentators thought Bach wrote this cantata first and then expanded in the 1748-49 Mass in b minor; more recent research suggests that Bach in this cantata "parodies" (i.e., re-uses and adapts) movements from his 1733 Lutheran Missa (BWV 232a). Some, however, have suggested that the Missa reuses music from the previously composed cantata. Similarly, one can find various suggestions for its performance, some suggesting that it was first performed on April 21, 1733, to celebrate the visit of a new ruler, Friedrich Augustus III, to receive the oath of allegiance in Leipzig. Others, including Gregory Butler, John Butt, and Robin Leaver, have proposed that the cantata was performed at a special academic service of thanksgiving on Saturday, December 25, 1745, at the Paulinerkirche, the university church, to celebrate the Peace of Dresden at the conclusion of the second Silesian War. And the discussion of the cantata on the Bach Cantatas website ([www.bach-cantatas.com/BWV191](http://www.bach-cantatas.com/BWV191)) has a lengthy interchange on Bach's (and Lutheran) attitudes toward war and peace. The five-part (SSATB) choral voicing and the instrumental scoring both suggest particularly festive music and festive occasions—an appropriate finale to this concert and this concert season.

*[Program texts and notes prepared by Alan Kimbrough]*

Please join us for a reception in the Fellowship Hall following the concert. The Bach Society of Dayton extends appreciation to the Kettering Adventist Church for providing this opportunity for refreshment and conversation.

Mark your calendar now to listen to the broadcast of this concert on "Live and Local" on WDPR/WDPG (FM 88.1 and 89.9 or on the web at [www.dpr.org](http://www.dpr.org)) on Saturday, September 1, 2012, at 10:00 a.m.

The Bach Society of Dayton  
wishes to acknowledge  
**National Music Week**  
which is May 6-13  
as designated by  
The National Federation of Music Clubs

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The Bach Society of Dayton is a non-profit organization; all contributions are deductible to the full extent of the law.

The Bach Society also gratefully acknowledges the services of Lloyd Bryant, who serves as the Bach Society announcer on WDPR/WDPG; the hospitality of the University of Dayton Department of Music, which provides the group rehearsal space; the generosity of the Kettering Adventist Church and Jerry Taylor, Minister of Music, in providing performance facilities and the use of the Bennett and Guitari portative organ (2000), which was given to the church by the Dayton Bach Society; the skills of photographers Adam Alonzo and James H. DeYoung for taking chorus and performance photos and Lew Hann for his photo of Alan Kimbrough.

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## Volunteers

The Bach Society of Dayton is grateful for the valuable assistance of our many volunteers, who proofread programs, greet people attending our concerts, sell and collect tickets, pass out programs, help deliver posters, and do countless other tasks behind the scenes. We deeply thank Kurt Olt for coordinating our volunteers. Many Bach Society choristers also contribute time and support for our efforts throughout the year.

Volunteers for the 2011-2012 season have included the following people:

Karen Cassedy	Martha Malin	Brian Shaw
Jim Crafton	Mollee McCourt	Donna Shaw
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