

*Bach*  
SOCIETY of DAYTON



**BACH TO THE FUTURE**  
CELEBRATING 10 YEARS AND MORE  
**2012-2013 SEASON**

**SING &  
CELEBRATE**

**SUNDAY, OCTOBER 21, 2012 / 4:00 P.M.**  
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## **BACH TO THE FUTURE**

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

Welcome to the first concert of the Bach Society's 10th Anniversary season! We hope you enjoy the splendid sounds of brass, organ, and voice today as we perform music, from Gabrieli to Whitacre, that you helped us select as your favorites.

As the Bach Society of Dayton celebrates a decade of diverse and exciting music, you will find a special insert in each concert program this year telling our history, profiling some of the people who make our concerts possible, and offering some fun facts. Enjoy!

Many individuals and companies whose names appear later in the program have contributed generously to making this special season possible. If you have not yet contributed to the Bach Society this season, we invite you to be part of our future. Please fill out the form at the end of this program or use our secure PayPal account on [www.bachsocietyofdayton.org](http://www.bachsocietyofdayton.org).

If you like what you have heard today, you can still subscribe to the entire Bach Society season through the end of today's concert. The price for the remaining three concerts is \$45 if you purchase your subscription today. Please see our friendly box office staff at intermission or after the program and invite your friends to experience the Bach Society this year!

The Bach Society dedicates today's performance of the Mendelssohn pieces from *Elijah* to the memory of the late Dr. Benjamin and Marian Schuster in recognition of their strong and vital support for the arts in the Dayton community, including the Bach Society.



The Arts Fund





## Bach Society of Dayton Chorus

### Soprano

Carla Ballou  
 Sarah Cavender  
 Kay Cherry  
 Joan Crafton  
 Susan Cromer  
 Mary Ann Frazell \*  
 Laura Grimes  
 Jennifer Grubb  
 Sharon Kohnle  
 Karen Linaberry \*  
 Deborah Martin \*  
 Connie Palmus \*  
 Donna Reece  
 Shirley Richardson-  
 McCourt \*  
 Lydia Schweizer  
 Faye Seifrit \*

### Alto

Sarah Brockmeier  
 Madelyn Callender \*  
 Willow Cliffswallow

Pamela Cooper-  
 Servaites \*  
 Helen Cripe  
 Peg Holland  
 Greta Holt  
 Ann Holzer  
 Barbara Piatt \*  
 Pam Rauch \*  
 Mary Beth Rodes  
 Judith Russell \*  
 Barbara Schramm  
 Mary Tymeson  
 Sara Vice \*  
 Britteny Waters

### Tenor

Todd Berry \*  
 Marc Georgin  
 Stan Gockel  
 Gary Grubb \*  
 Michael Linaberry  
 Gregory Martin \*  
 Thom Meyer

Kevin Samblanet  
 Jerome Servaites \*  
 Bill Spohn  
 Patrick Thomas \*

### Bass

Fred Bartenstein \*  
 Erick Beaven  
 Cullen Bower  
 Marc Fleischauer  
 Paul Grabel  
 David Grupe  
 John Gummel  
 Lew Hann  
 Dick Hattershire \*  
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 Bill Miller  
 Dave Roderick  
 Mark Spencer \*  
 John Stengel

\* Chamber Ensemble for "A Psalm of David"

**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. This season the Bach Society celebrates its 10<sup>th</sup> anniversary. See more about us at [www.bachsocietyofdayton.org](http://www.bachsocietyofdayton.org).



**John Neely** 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 31 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**, 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**

### **The Oakwood Brass**

Founded in 2001, the focus of the Oakwood Brass is to promote brass music in a concert format that is fun and lighthearted for both the musicians and audience. Based in the Dayton area, the Oakwood Brass has delighted audiences, concert-goers, wedding parties, and many others throughout all of southwest Ohio.

#### **Trumpet**

Eric Knorr  
Daniel Zehringer  
David Diamond  
Mike Richter

#### **Horn**

Sean Vore  
Renee Parcell  
Scott Wise  
Josh Michal

#### **Tenor Trombone**

Andrew Duncan  
Gretchen McNamara

#### **Bass Trombone**

Kaz Kruszewski

#### **Tuba**

Kyle Huron

#### **Percussion**

Gerald Noble  
John Sayre

#### **Timpani**

Thomas Shriver

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#### **Piano**

R. Alan Kimbrough

## Concert Preview

3:00 p.m.



**Dr. Richard Chenoweth**, appointed as the 2012 Graul Endowed Chair in the Arts and Languages at the University of Dayton, is Professor of Horn at UD and the former principal horn of the Dayton Philharmonic Orchestra, a chair that he held for 33 years.

His UD teaching duties have included lessons in horn performance, conducting horn ensembles and other chamber ensembles, classes in brass pedagogy, and music appreciation. He has also served on numerous committees for both the Department of Music and the University, and was the Coordinator of Music Admissions and Recruitment.

He was a member of the nationally known brass quintet, the Carillon Brass, and performed as second horn with the orchestra of the prestigious summer music festival, the Santa Fe Opera for 35 years. A Yamaha Performing Artist, he has performed and recorded as soloist both in this country and internationally, and has performed in the horn sections of the Florida Orchestra (Tampa), the Milwaukee Symphony, and the Atlanta Symphony Orchestra. He has also performed as soloist in Prague with the Czech Radio Orchestra, as principal horn with the Sarajevo Philharmonic Orchestra in Bosnia, and in recital at the Sichuan Conservatory, Chengdu, China. Currently, he plays principal horn with the Middletown (OH) Symphony, and also plays principal horn with the Cincinnati Ballet. He can also be heard in local performances of the New York touring productions of shows such as “Wicked,” “Mary Poppins,” and “The Lion King.”

Richard is the first horn player to receive the degree Doctor of Musical Arts in Horn Performance from the College-Conservatory of Music of the University of Cincinnati (CCM) and completed his undergraduate work at the Manhattan School of Music. He has received both the College of Arts and Sciences Award for Outstanding Scholarship and the University of Dayton Alumni Award in Scholarship. He has been a three-time recipient of the prestigious Montgomery County Artists Fellowship in recognition of his achievements in the arts.

He has released three solo and ensemble recordings on the Equilibrium label to national critical acclaim, as well as two recordings on the Integra label with the Carillon Brass. In addition, his solo recording with the Czech Radio Orchestra of the Winteregg Concerto “Visions and Revelations” was released nationally on the MMC label. His latest recording is “The Horn in Opera,” which contains important operatic audition excerpts for horn.

The Bach Society gratefully thanks our season sponsor, the Miriam Rosenthal Memorial Trust Fund; our media sponsor, WDPR Classical 88.1; the Charles F. Kettering Memorial Hospital for underwriting the annual compensation of Music Director John Neely; and Culture Works for providing general operating support.

For this concert we also thank an anonymous donor for sponsoring the Bach Society's commissioning of Steven Winteregg's arrangement of the Elgar "Imperial March."



## SING AND CELEBRATE!

**"Plaudite" (Sacrae Symphoniae 1597)**

**Giovanni Gabrieli (c. 1554–1612)**

*Plaudite, psallite,  
jubilate Deo  
omnis terra—alleluja.  
Benedicant Dominum  
omnes gentes,  
collaudantes eum—alleluja.  
Quia fecit nobiscum  
Dominus misericordiam  
suam—alleluja—  
et captivam duxit captivitatem,  
admirabilis et gloriosus  
in saecula—alleluja.*

Clap your hands, sing praises,  
sing joyfully to God,  
all the earth. Alleluia.  
Let all nations bless the Lord,  
joining in His praises. Alleluia.  
For the Lord has had mercy  
on us. Alleluia.  
And he has led captivity captive.  
Admirable and glorious  
is He forever. Alleluia.

--Psalm 47; Psalm 68:18



Giovanni Gabrieli, a native of Venice, was the most important Venetian composer of the late Renaissance. He studied with his uncle Andrea Gabrieli and was an organist at St. Mark's from 1585 until his death. His compositions include organ and instrumental ensemble works and polychoral motets: motets for two to five choirs, often including groups of instruments, that brilliantly exploit contrasts of register, sonority, and tone color. "Plaudite" is written for a large vocal and instrumental ensemble of twelve voice parts divided into three choruses that contrast in register: one low choir (ATBB), one choir in a middle register (SATB), and one high choir (SAAT). With its homophonic texture and its flamboyant use of contrasting sonorities, "Plaudite" is at the border between the Renaissance and early Baroque styles.

**"Sicut cervus" Giovanni Pierluigi da Palestrina (1525-1594)**

*Sicut cervus desiderat ad fontes aquarum, ita desiderat anima mea ad te, Deus.*

Like as the hart desireth the water-brooks, so longeth my soul after thee, O God.  
--Psalm 42:1

Giovanni Pierluigi da Palestrina was born in the small town in Italy from which he took his name. From choirboy to choirmaster at the Basilica of St. Peter in Rome, he lived his entire life in that city and, from his post as Composer of the Papal Chapel, became the greatest champion of polyphony of the Counter-Reformation. Palestrina was tasked with revising liturgical books to enact changes made by the Council of Trent, changes intended to purge Roman Catholic church music of "barbarisms, obscurities, contrarities, and superfluities." He is, in fact, credited with saving Western music as we know it, as the Council of Trent nearly banned polyphony in worship for fear that it obscured the text.

Palestrina's approach gives the listener a strong sense of chordal harmony, which became the basis of Western classical music from the Baroque to the Twentieth Century, and his music exemplifies the *stile antico*, a conservative style for its time, embracing the clarity of individual melodic lines and allowing dissonance only when associated with smaller note values, on certain portions of the beat (usually unaccented), and with strict rules regarding its placement within the melody. The result is the smoothly flowing, almost homophonic, texture heard in the motet "Sicut Cervus," a setting of Psalm 42:1 written after the deaths of his son, two brothers, and his wife. (<http://www.jamesdavey.org/page2.htm#Palestrina1>)

**"Galliard Battaglia" Samuel Scheidt (1587-1654)  
arr. Christian Blumel**

**“Canzon primi toni”  
(Sacrae Symphoniae – Venice, 1597)**

**Giovanni Gabrieli  
ed. Robert King**

**“In ecclesiis” (Symphoniae Sacrae II, 1615)**

**Giovanni Gabrieli**

<i>In ecclesiis benedicite Domino.</i>	In churches bless ye the Lord.
<i>Alleluia.</i>	Hallelujah.
<i>In omni loco Dominationis benedic anima mea, Dominum.</i>	In every place of (his) dominion, bless the Lord, O my soul.
<i>Alleluia.</i>	Hallelujah.
<i>In Deo salutari meo et Gloria mea.</i>	In God is my salvation and my glory.
<i>Dominus auxilium meum et spes mea in Deo est.</i>	God is my help, and my hope is in God.
<i>Alleluia.</i>	Hallelujah.
<i>Deus noster, te invocamus, te laudamus, te adoramus.</i>	Our God, we call upon you; we praise you; we worship you.
<i>Libera nos, salva nos, vivifica nos.</i>	Free us; save us; give us life.
<i>Alleluia.</i>	Hallelujah.
<i>Deus, adiutor noster in aeternum.</i>	God is our helper forever.
<i>Alleluia.</i>	Hallelujah.

--Psalms 68:27; 103:22; 62:8, 9

“In ecclesiis” is perhaps Gabrieli’s most famous single work. Written while Gabrieli was the organist at St. Mark’s Basilica, Venice, the music was designed to be performed in this unique building. The individual groups of musicians and singers would have been spatially separated around the grand architecture creating a polychoral, antiphonal texture of two choruses and two groups of instruments.

**“Lift Thine Eyes” and**

**“He Watching Over Israel” (from *Elijah*, Op. 70)**

**Felix Mendelssohn (1809-1847)**

Trio: Lift thine eyes to the mountains, whence cometh help.  
Thy help cometh from the Lord, the Maker of heaven and earth.  
He hath said, thy foot shall not be moved, thy Keeper will never slumber.

Chorus: He, watching over Israel, slumbers not, nor sleeps.  
Shouldst thou, walking in grief, languish, He will quicken thee.

Felix Mendelssohn wrote his famous oratorio in 1846 for the Birmingham Festival. Mendelssohn had the oratorio, originally written with a German

text, translated for its commissioned premiere in Birmingham. He admired greatly the large-scale works of J. S. Bach and G. F. Handel; and *Elijah*, although written in a very different musical language, is a tribute to both Bach and Handel.

“Lift Thine Eyes” and “He Watching Over Israel” come from Part II of the oratorio. Elijah, fleeing for his life from Jezebel, Ahab’s wife, finds himself in the wilderness outside Beersheba, where he begs God to take away his life. While he sleeps, angels appear to console him (the SSA trio), and the chorus immediately continues the angels’ assurance of God’s continued presence and help. The text is adapted from Psalm 121.

Our performance of this piece is dedicated to the memory of Dr. Benjamin and Marian Schuster.

### “The Seal Lullaby”

Eric Whitacre (b. 1970)

Oh! hush thee, my baby, the night is behind us,  
And black are the waters that sparkled so green.  
The moon, o’er the combers, looks downward to find us  
At rest in the hollows that rustle between.

Where billow meets billow, then soft by thy pillow;  
Ah, weary wee flipperling, curl at thy ease!  
The storm shall not wake thee, nor shark overtake thee,  
Asleep in the arms of the slow-swinging seas.  
--Rudyard Kipling, *The Jungle Book*

Eric Whitacre, currently Composer in Residence at Sidney Sussex College, Cambridge University, is, as his website (<http://ericwhitacre.com/about>) reports, “one of the most popular and performed composers of our time, a distinguished conductor, broadcaster and public speaker.” His first album, “Light & Gold” (2010), and his second, “Water Night” (2012), have been hugely popular and widely honored. His Virtual Choirs have been seen by millions on YouTube.

Of “The Seal Lullaby,” Whitacre has written, “I’m really happy with the piece, because I think it retained its original ‘cinematic intention’ while at the same time functioning as a stand-alone choral work. My great friend Amy Arms . . . asked me after she heard ‘The Seal Lullaby’ if I had been listening to Danny Elfman lately. (The ending of ‘The Seal Lullaby’ has a pretty obvious tip of the hat to one of my favorite film scores of all time, *Edward Scissorhands*.) I laughed, and told her yes, of course I had. The truth is, though, that it’s almost impossible to write a I-iii chord progression anymore without it immediately making you think of that movie, or at the very least, Christmas. Personally, I like it because it sounds shy, and melancholy, and filled with longing — just like Johnny Depp as Edward Scissorhands, and just like the little baby seal in Kipling’s story.”

**Selections from “Animal Crackers”**

**Eric Whitacre**

(Settings of poems by Ogden Nash)

“The Canary”

“The Eel”

“The Cow”

“The Panther”

Whitacre wrote about “Animal Crackers” in this way: “I have always dreamed of writing a substantial collection of choral works that might enter the standard repertoire, something with the depth and passion of Monteverdi’s Fourth Book of Madrigals and the charm and timelessness of Brahms’ *Liebeslieder Waltzes*. I wrote this instead.” He has encouraged programmers to feel free to mix and match pieces from the two volumes he has published so far.

\* \* \* \* \*

**INTERMISSION**

\* \* \* \* \*

**“Imperial March” (Op. 32)**

**Sir Edward Elgar (1857-1934)**  
**arr. Steven Winteregg**

Elgar responded to a request from his publisher, Novello, to compose an “Imperial March” for the Diamond Jubilee of Queen Victoria in 1897. The first performance of the march was at a Crystal Palace concert on 19 April 1897; it was played by massed bands at the Crystal Palace a week later, at a Royal Garden Party on 28 June (the actual anniversary of the Queen’s coronation), at a State Concert on 18 June, and at the Albert Hall on 24 October. Originally composed for full orchestra, the march was arranged for organ solo by Sir George Clement Martin, organist at St. Paul’s Cathedral from 1888 to 1916. As part of its tenth anniversary celebration this season, the Bach Society of Dayton commissioned acclaimed composer Steven Winteregg, Professor of Music and Associate Academic Vice-President, College of Arts and Sciences, at Cedarville University, to arrange the work for a premiere performance by organ and the fourteen brass instruments taking part in this concert.

**“Sonata pian’ e forte”**

**Giovanni Gabrieli**  
**transcribed Arthur Frackenpohl**

**“Canzon duodecimi toni”  
(Sacrae Symphoniae – Venice, 1597)**

**Giovanni Gabrieli  
ed. Robert King**

**“A Psalm of David” (Psalm 51) Norman Dello Joio (1913-2008)**

*Mark Spencer, Baritone*

**Introduction**

*Miserere mei Deus.*

Have mercy upon me, O God.

**Part I**

*Secundum magnam misericordiam tuam, Deus, et secundum multitudinem  
miserationum tuarum dele iniquitatem meam. Deus, miserere mei, Deus.  
Amplius lava me ab iniquitate mea et a peccato meo munda me. Miserere mei,  
Deus.*

*Quoniam iniquitatem meam ego cognosco et peccatum meum contra me est  
semper. Miserere mei, Deus.*

*Tibi soli peccavi et malum coram te feci ut justificeris in sermonibus tuis et vin-  
cas cum judicaris. Miserere mei, Deus.*

*Ecce enim in iniquitatibus conceptus sum, et in peccatis concepit me mater  
mea. Miserere mei, Deus.*

*Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealbabor.  
Miserere mei, Deus.*

According to the multitude of Thy mercies do away mine offences.

Wash me thoroughly from my wickedness: and cleanse me from my sin.

For I acknowledge my faults: and my sin is ever before me.

Against Thee only have I sinned, and done this evil in thy sight: that Thou might-  
est be justified in Thy saying, and clear when Thou art judged.

Behold, I was shapen in wickedness: and in sin hath my mother conceived me.

Thou shalt purge me with hyssop, and I shall be clean: Thou shalt wash me, and  
I shall be whiter than snow.

**Part II**

*Auditui meo dabis gaudium et laetitiam et exultabunt ossa humiliata.*

*Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele.*

*Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis.*

*Ne projicias me a facie tua, Deus, [omitted: et spiritum sanctum tuum ne auf-  
eras a me]*

*Redde mihi laetitiam salutaris tui, et spiritu principali confirma me. Miserere mei,  
Deus.*

*Docebo iniquos vias tuas, et impii ad te convertentur.  
Libera me de sanguinibus, Deus salutis meae, et exsultabit lingua mea justitiam tuam.  
Miserere mei, Deus.*

Thou shalt make me hear of joy and gladness: that the bones which Thou hast broken may rejoice.  
Turn Thy face from my sins: and put out all my misdeeds.  
Make me a clean heart, O God: and renew a right spirit within me.  
Cast me not away from Thy presence: [and take not Thy Holy Spirit from me].  
O give me the comfort of Thy help again: and stablish me with Thy free Spirit.  
Then shall I teach Thy ways unto the wicked: and sinners shall be converted unto Thee.  
Deliver me from blood-guiltiness, O God, Thou that art the God of my health:  
and my tongue shall sing of Thy righteousness.

### **Part III**

*Miserere mei, Deus.  
Domine, labia mea aperies; et os meum annuntiabit laudem tuam. Miserere mei, Deus.  
Quoniam si voluisses sacrificium dedissem utique holocaustis non delectaberis. Miserere mei, Deus.  
Sacrificium Deo spiritus contribulatus cor contritum et humiliatum, Deus, non despicias. Miserere mei, Deus.  
Benigne fac, Domine, in bona voluntate tua Sion ut aedificentur muri Jerusalem.  
Miserere mei, Deus.  
Tunc acceptabis sacrificium justitiae oblationes et holocausta tunc imponent super altare tuum vitulos, Domine. Miserere mei, Deus.*

Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise.  
For Thou desirest no sacrifice, else would I give it Thee: but Thou delightest not in burnt-offerings.  
The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt Thou not despise.  
O be favourable and gracious unto Sion: build Thou the walls of Jerusalem.  
Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young calves upon Thine altar.

### **Coda**

*Miserere mei, Deus.*

Have mercy upon me, O God.  
--English translation from *The Book of Common Prayer*

A full compilation of works by the distinguished American composer Norman Dello Joio can be found on the website dedicated to him: <http://www.dellojoio.com/>. As that site records, "at age fourteen he became organist and choir director of the Star of the Sea Church on City Island, New York. His father was an organist, pianist, singer, and vocal coach. Dello Joio recalls that his father was working with singers from the Metropolitan Opera, who used to arrive in their Rolls Royces, and that his childhood was surrounded with musicians and music in the home. Dello Joio's father taught him the piano at age four, and in his teens he began studying organ with his godfather, Pietro Yon, organist at Saint Patrick's Cathedral. As a graduate student at Juilliard, he arrived at the conclusion that he did not want to spend his life in a church choir loft, as composition began to envelop all of his interest. In 1941, he began studies with Paul Hindemith, the man who profoundly influenced his compositional style, at Tanglewood and Yale." The Bach Society of Dayton has previously performed what is probably Dello Joio's most popular work—"A Jubilant Song" (1946). This concert marks its first performance of "A Psalm of David." Originally published in 1951 for a mixed chorus and piano OR brass, strings, and percussion, the piece will be performed at this concert in an orchestration arranged by the Bach Society's Music Director, John Neely.

*[Program texts and notes prepared by R. 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, March 9, 2013, at 10:00 a.m. The Bach Society is deeply grateful to Charles Berry for generously sponsoring the recording of all our concerts this year for broadcast on WDPR/WDPG.

## **Bach Society of Dayton Donors**

The Bach Society of Dayton gratefully acknowledges the financial support of all its generous donors for the 2012-2013 season. Without their help, the season would not be possible. The list below includes donations received and processed as of September 26, 2012.

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## **Bach Society of Dayton Sponsors**

Among the many financial donors for whom the Bach Society is grateful, the following have provided generous sponsorship support designated for particular facets of this anniversary season. Their specific gifts will be also recognized at the concerts they have chosen to underwrite.

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## Special Acknowledgements

During this celebratory season, the Bach Society is grateful for the work of its Tenth Anniversary Committee. The Committee has helped provide ideas, energy, and support for the special elements that will make this season uniquely memorable. We thank the following Committee members:

Sarah Brockmeier	Shaun Nicholson
Jennifer Cruz	Shirley Richardson-McCourt
Nancy Farkas	John Stengel
Sharon Davis Gratto	Paul Weaver
John Gummel	Shaun Yu
Margaret Karns	Larry Hollar, convenor
Linda Menz	Dick Hattershire, advisor

The Bach Society also gratefully acknowledges the work 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; the commitment of our volunteers who serve as proofreaders, ushers, and box office staff; the graphic design skills of Todd Berry, who has prepared our marketing resources this season; and the skills of photographers Adam Alonzo, Lew Hann, and James H. DeYoung for taking chorus and performance photos.

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