

Bach
SOCIETY of DAYTON



**BACH
TO THE
FUTURE**

SUNDAY, MAY 5, 2013 / 3:00 P.M.
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2012-2013 SEASON

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BACH TO THE FUTURE

John Neely, Music Director
R. Alan Kimbrough, Accompanist

Welcome to the final concert of the Bach Society's 10th Anniversary season. We're delighted that you're joining us not only for this concert but for the celebratory anniversary reception here at the church after the last note is sung.

This has been an amazing season—with two commissioned works, the *St. Matthew Passion*, Eric Whitacre settings of Ogden Nash poems and the Seal Lullaby, the beauty of Mozart and Morten Lauridsen today...and our first rendition of the National Anthem at Fifth Third Field. A special year indeed!

Once again, the center of this concert program features another in our series of profiles of people who are part of the Bach Society family. We hope you find that enjoyable reading.

The Bach Society is deeply grateful to all the donors and sponsors who have made this concert and this entire celebratory season possible. Their names are in the program—join us in thanking them, and consider a gift yourself to support our future.

As a symbol of our esteem for the legacy of the predecessor Dayton Bach Society and our own 10 year history, we welcome former Bach Society singers in performing the Bach Motet. We dedicate today's concert to all those on whose shoulders we stand in the great tradition of Bach Society singing in Dayton.

Today we present information on the exciting 2013-2014 Bach Society of Dayton season. We hope you'll subscribe today and enjoy every note next year, as well as every dance move that our unique May 2014 collaboration with Dayton Contemporary Dance Company will offer. It's a season you won't want to miss.

Again, thank you for joining us—and let's celebrate Bach to the Future!



The Arts Fund

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Bach Society of Dayton Chorus

Soprano

Carla Ballou
 Loy Boncek
 Sarah Cavender
 Kay Cherry
 Abbey Collins
 Joan Crafton
 Susan Cromer
 Mary Ann Frazell
 Lauren Gleason
 Laura Grimes
 Jennifer Grubb
 Sharon Kohnle
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 Lydia Schweizer
 Faye Seifrit

Alto

Cynthia Bertleff
 Sarah Brockmeier

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Todd Berry
 Marc Georgin
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 Michael Shannon
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Bass

Fred Bartenstein
 Erick Beaven
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 Alan Kimbrough
 Steve Makovec
 Bill Miller
 Dave Roderick
 Paul Schweizer
 Mark Spencer
 John Stengel

Guest Singers

Former members of the
Dayton Bach Society
or Bach Society of Dayton

Elizabeth Burnett
Barbara Campbell
Ilona Dever
Michael Gregory
Melody Kelley
Judith Mathes



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 10th anniversary. See more about us at www.bachsocietyofdayton.org.

Today we welcome former singers from the predecessor Dayton Bach Society and the Bach Society of Dayton for this special concert.



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 Artist



Andrea Chenoweth, soprano, is a two-time regional finalist in the Metropolitan Opera National Council auditions. She has appeared with the Cleveland Orchestra, the Dayton Philharmonic Orchestra, Cleveland Opera, Commonwealth Opera, Lyric Opera Cleveland, Dayton Opera, the Springfield Symphony, the Bach Society of Dayton, Mansfield Symphony Orchestra, Arcadia Players, and Red (an orchestra).

Ms. Chenoweth's recent operatic engagements include *Atalanta* in Handel's *Xerxes* with Arcadia Players; *Lucia* in Donizetti's *Lucia di Lammermoor* and *Fiordiligi* in Mozart's *Così fan tutte* with Commonwealth Opera in Massachusetts. She has also performed the roles of *Blondchen* in Mozart's *Abduction from the Seraglio* with Lyric Opera Cleveland, *Liu* for Cleveland Opera on Tour, and *Madeline* in the Ohio professional premiere of Philip Glass's opera *The Fall of the House of Usher*. She has understudied numerous roles, including *Rosalinda* from *Die Fledermaus* and *Alma March* in Mark Adamo's *Little Women*. She has also performed in scenes from Mozart's *Don Giovanni* (*Donna Elvira*), Massenet's *Manon* (*Manon*), Britten's *The Rape of Lucretia* (*Female Chorus* and *Lucia*), Douglas Moore's *The Ballad of Baby Doe* (*Baby Doe*), and Puccini's *La Bohème* (*Mimi*).

Her recent orchestral engagements include Bach's *Magnificat* with the Cleveland Orchestra, concert performances of *Candide* with the Mansfield Symphony, Vaughan William's *Dona Nobis Pacem*, Mozart's *Mass in C Minor* and *Coronation Mass* with the Dayton Philharmonic, and the world premiere of *A Red Couch Floats in Lake Erie: A Symphony of Songs* by Jonathon Sheffer with Red (an orchestra). She toured Japan with Maestro Neal Gittleman, singing Handel's *Messiah* and Bach's *Christmas Oratorio* with the Telemann Chamber Orchestra.

A proponent of new music, Ms. Chenoweth has worked with many living composers including Libby Larsen, Joseph Summer, Jonathon Sheffer, and Monica Houghton. She performed all the major soprano roles in a concert reading of Houghton's opera, *The Big Bonanza*, conducted by Stephen Byess, and has also premiered several songs by Houghton, including the cycle *In Singing Weather*.

An active recitalist, Chenoweth has performed at several institutions of higher education throughout Ohio, presenting full recitals, lecture/demonstrations, and master classes. She has performed outreach concerts under the auspices of Opera Cleveland. She has twice participated in the Cleveland Art Song Festival where she has worked with such noted professionals as Stephanie Blythe, Warren Jones, Francois le Roux, Mikhail Hallak, Vladimir Chernov, and Anthony Dean Griffey. She recently made her Boston debut singing music by Joseph Summer and Schubert on the long-running Shakespeare Concert Festival.

Ms. Chenoweth received her Master of Music in voice from The Cleveland Institute of Music and her Bachelor of Arts degree from the University of Dayton. Her teachers include Ruth Golden, George Vassos, Ellen Shade, and Linda Snyder. She competed in the Dutch International Vocal Competition in the Netherlands.

Ms. Chenoweth was Lecturer in Voice at Baldwin-Wallace Conservatory of Music for two years and is now Artist in Residence at the University of Dayton. Contact information: www.andreachenoweth.com.

Orchestra

Violin I

Aurelian Oprea, Concertmaster
Dona Noune-Wiedmann

Cellos

Christina Coletta
Mark Hofeldt

Violin II

William Manley
Kara Manteufel

Bass

Don Compton

Violas

Colleen Braid
Lori LaMattina

Organ

R. Alan Kimbrough



Concert Preview 2:00 p.m.

Today's preview is led by soprano Andrea Chenoweth and Dr. Sharon Davis Gratto. Ms. Chenoweth's biography and photo are earlier in the program.



Dr. Sharon Davis Gratto is Professor and Chair in the Department of Music at the University of Dayton, where she directs the World Music Choir and teaches in the Music Education degree program. Before coming to UD in 2008, she was a choral conductor and Music Education Coordinator at Gettysburg College in Pennsylvania, where she founded and directed the Gettysburg Children's Choir.

Dr. Gratto is a graduate of the Oberlin Conservatory, American University, the State University of New York at Potsdam, and Catholic University. She earned the Certificate in Dalcroze

Eurhythmics at Carnegie Mellon University.

Dr. Gratto has served on the Board of the Dayton Opera and on the Bach Society's 10th Anniversary Committee, and is a Board member of the Dayton Contemporary Dance Company and the Dayton Performing Arts Alliance. She has performed professionally as a flutist, choral conductor, and mezzo-soprano, having sung professionally with the Washington Opera, the Washington Concert Opera, the Wolf Trap Opera, Summer Opera Theatre, and the Washington Bach Consort.

Dr. Gratto is the National Repertoire and Standards Chair for Ethnic and Multicultural Perspectives for the American Choral Directors Association and a member of the Executive Board of the Oberlin College Alumni Association. In 2008 she was honored with Oberlin Conservatory's Music Education Alumni Award. She has taught pre-K through grade 12 instrumental and vocal music in the Washington, D.C. area and in international and Department of Defense schools in Germany, Spain, and Nigeria.

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 the Mary H. Kittredge Fund of The Dayton Foundation for underwriting the orchestra for today's performance.



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Today's concert is dedicated to all those who have performed over the years with the Bach Society of Dayton and its predecessor, the Dayton Bach Society, including the latter's music director, Dr. Richard Benedum, as well as to those who have passed on. We strive to honor them by continuing the strong tradition of high quality performances and the joy of singing.

Bach to the Future

May 5, 2013

Psalm 117

Georg Philipp Telemann (1681-1767)

Nearly a contemporary of Bach and Handel, Telemann was a prolific composer of both sacred and secular music, both choral and instrumental, in nearly all of the available forms. He gained a reputation throughout Europe as the leading German musician and composer of his age, exceeding the more regional fame that Bach and Handel achieved. Telemann composed this psalm setting in 1758, in a style whose simplicity anticipates the classical period.

<i>Laudate Jehovah, omnes gentes!</i>	O praise the Lord, all ye nations:
<i>Laudibus efferte, omnes populi!</i>	praise him, all ye people.
<i>Quia valida facta est super nos</i>	For his merciful kindness is great
<i>miser cordia ejus, et veritas Domini</i>	toward us: and the truth of the Lord
<i>in aeternum. Alleluia!</i>	endureth for ever. Alleluia!

Missa Brevis K.192

Wolfgang Amadeus Mozart (1756-1791)

Mark Spencer, *Intonations*

This F Major setting of the Mass comes from Mozart's time in Salzburg; he completed it there on 24 June 1774. Although he later added parts for two trumpets and three trombones, we are using the accompaniment for strings and organ alone. The setting of the Credo is particularly memorable for its repeated theme (Do-Re-Fa-Mi)—and its repetition of the word “Credo”—derived from plainchant, a theme Mozart was to use again as the main theme of the last movement in his Jupiter Symphony. The setting is thus classified as a “Credo Mass” and is often known as the Kleine (small) Credo Mass to distinguish it from the Great Credo Mass, K. 257.

Kyrie

<i>Kyrie eleison.</i>	Lord, have mercy.
<i>Christe eleison.</i>	Christ, have mercy.
<i>Kyrie eleison.</i>	Lord, have mercy.

Gloria

<i>Gloria in excelsis Deo.</i>	Glory to God in the highest
<i>Et in terra pax hominibus bonae</i>	and peace to his people on earth.
<i>voluntatis. Laudamus te.</i>	Lord God, heavenly King,
<i>Benedicimus te. Adoramus te.</i>	almighty God and Father,

Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, 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.

we worship you, we give you thanks,
we praise you for your glory.
Lord Jesus Christ,
only Son of the Father,
Lord God, Lamb of God,
you take away the sin of the world:
have mercy on us;
you are seated at the right hand
of the Father:
receive our prayer.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.

Credo

*Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.*

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.

*Et in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natus ante omnia
saecula. Deum de Deo, lumen
de lumine, Deum verum de Deo
vero. Genitum, non factum,
consubstantiali Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.
Crucifixus etiam pro nobis sub
Pontio Pilato: passus,
et sepultus est.
Et resurrexit tertia die,
secundum scripturas.*

And in one Lord, Jesus Christ,
Only begotten Son of God,
Begotten of his Father before
all worlds. God of God,
light of light, Very God of
very God. Begotten, not made,
being of one substance with
the Father: by whom all things
were made. Who for us men
and for our salvation
came down from heaven.
And was incarnate by the Holy
Ghost of the Virgin Mary:
And was made man.
And was crucified also for us
under Pontius Pilate:
suffered, and was buried.
And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand

*Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria judicare vivos et
mortuos: Cujus regni non erit finis.*

of the Father. And He shall come
again with glory to judge
the living and the dead:
His kingdom shall have no end.

*Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul
adoratur, et conglorificatur:
Qui locutus est per Prophetas.
Et unam, sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem
mortuorum et vitam venturi
saeculi. Amen.*

And (I believe in) the Holy Ghost,
Lord and giver of life:
Who proceedeth from the Father
and Son. Who with the Father and
Son together is worshipped and
glorified: Who spake by the
Prophets. And in one holy catholic
and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection
of the dead and the life of the
world to come. Amen.

Sanctus/Benedictus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your
glory. Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

Lamb of God, who takes away the
sins of the world, have mercy on us.
Lamb of God, who takes away the
sins of the world, have mercy on us.
Lamb of God, who takes away the
sins of the world, grant us peace.

“Exsultate, jubilate” K. 165

Wolfgang Amadeus Mozart

Andrea Chenoweth, soprano

Mozart wrote this solo motet just before he turned seventeen, and it had its premiere in Milan’s Church of San Antonio on 17 January 1773. On an earlier Italian tour (1769-70) he had visited Milan for a production of his first

opera seria—*Mitridate, re di Ponto*. On that same tour, he had received the Order of the Golden Spur from Pope Clement XIV and memorized the famous *Miserere* of Gregorio Allegri after hearing it in the Sistine Chapel. In 1772, Mozart and his father returned to Milan because Mozart had received a contract for another opera there—*Lucio Silla*. The castrato Venanzio Rauzzini sang the principal role of Cecilo in the opera—“like an angel,” according to Mozart’s father. Mozart then wrote this solo motet for Rauzzini. The text—characterized by some as “substandard” Latin—is of unknown authorship. Two subsequent Salzburg versions were discovered in 1978. (For a fuller account, see “The Three Versions of Mozart’s *Exsultate, jubilate*” by Richard Hamilton Armstrong and Paul F. Zweifel.) The closing “Alleluia” has become one of Mozart’s most familiar and best loved compositions—a showpiece for sopranos.

*Exsultate, jubilate,
O vos animae beatae
exsultate, jubilate,
dulcia cantica canendo;
cantui vestro respondendo
psallant aethera cum me.*

Rejoice, be glad,
O you blessed souls,
rejoice, be glad,
singing sweet songs;
in response to your singing
let the heavens sing forth with me.

*Fulget amica dies,
jam fugere et nubila et procellae;
exortus est justis inexpectata quies.
Undique obscura regnabat nox,
surgite tandem laeti qui ,
timuistis adhuc
et jucundi aurorae fortunata
frondes dextera plena et lilia date.*

The friendly day shines forth;
both clouds and storms have fled now;
for the righteous there has arisen
an unexpected calm. Dark night
reigned everywhere [before];
you who feared till now, and joyful
for this lucky dawn, arise and give
garlands and lilies with full right hand.

*Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.
Alleluia.*

You, o crown of virgins,
grant us peace,
console our feelings,
from which our hearts sigh.
Alleluia.

“O nata lux”

Morten Lauridsen (b. 1943)

Morten Lauridsen is a contemporary composer whose works have attracted choirs and choruses from all over the world. In 2006, Lauridsen was named an “American Choral Master” by the National Endowment for the Arts. In 2007, he received the National Medal of Arts from the President “for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide.” He is

also the subject of the 2012 documentary film *Shining Night: A Portrait of Composer Morten Lauridsen*.

“O nata lux” is the central (and only unaccompanied) movement of his 1997 five-movement vocal cycle *Lux Aeterna*, with texts all drawn from Latin sources. “O nata lux” is an anonymous office hymn for Lauds on the Feast of the Transfiguration.

*O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.*

O born light of light, Jesus, redeemer
of the world, mercifully deem
worthy and accept the praises and
prayers of your supplicants.

*Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.*

Thou who once deigned to be
clothed in flesh for the sake of
the lost ones, grant us to be made
members of your holy body.

“Sure on this shining night”

Morten Lauridsen

“Sure on this shining night” is the third movement of Lauridsen’s 2005 cycle, *Nocturnes*. The preceding movements set texts by Rilke and Neruda. The text for this movement is by the famed American poet James Agee (1909-1955), who published it in his first book, *Permit Me Voyage* (Yale University Press, 1939). Lauridsen has written, “I set poet James Agee’s marvelous verse very much like a song from the American musical theater and it should be sung in that manner.”

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wand’ring far alone
Of shadows on the stars.

“Laudate Dominum”

Wolfgang Amadeus Mozart

Andrea Chenoweth, soprano

This exquisite solo for soprano, with a choral doxology at the end, is the fifth movement in Mozart's 1780 *Vesperae solennes de confessore* K. 339, one of the last works he wrote in Salzburg. The use of Psalm 117 (the same Psalm featured in the Telemann piece that opened today's program) was standard for the Office of Vespers, and that office was the only one that used orchestrally accompanied settings, at least in the Salzburg of Mozart's era. After Mozart had moved to Vienna, he asked his father to send him two Vesper settings he had done in Salzburg so that he could have them performed for his influential friend Baron van Swieten, who had introduced Mozart to the works of Bach and Handel.

<i>Laudate Dominum, omnes gentes;</i>	O praise the Lord, all ye nations:
<i>Laudate eum, omnes populi.</i>	praise him, all ye people.
<i>Quoniam confirmata est</i>	For his merciful kindness is great
<i>Super nos misericordia ejus,</i>	toward us: and the truth of the Lord
<i>Et veritas Domini manet in aeternum.</i>	endureth for ever.
<i>Gloria Patri et Filio et Spiritui Sancto.</i>	Glory be to the Father and to the Son
<i>Sicut erat in principio,</i>	and to the Holy Spirit, as it was in
<i>et nunc, et semper.</i>	the beginning, is now,
<i>Et in saecula saeculorum. Amen.</i>	and ever shall be. Amen.

“Singet dem Herrn ein neues Lied” BWV 225

Johann Sebastian Bach (1685-1750)

The exact date and occasion for Bach's motet BWV 225 (usually labeled “Motet I”) remain matters of contention. But the likely date is 1727, during Bach's time in Leipzig. One of at least four written for double chorus, the motet can be sung unaccompanied, although instrumental parts doubling the voices survive from Bach's time. The text derives from Psalms 149:1-3 and 150:2,6, an existing hymn text (itself based on Psalm 103:13-16) taken from Johann Gramann's “*Nun lob, mein Seel, den Herren,*” and an anonymous aria poem.

The motet has four distinct sections. The first (measures 1-150) focuses robustly on the imperative “Singet” (“sing!”), repeated more than fifty times. The two independent choirs suggest echoing songs throughout the world. Bach includes a fugue on “The children of Zion”—first in one choir, then in the other, in reverse order of voices. The second section (measures 151-220) is more reflective, with the independence of the two choirs most

noticeable, as Choir 2 sings a chorale, alternating with Choir 1 offering a completely different aria text. Sometimes the entire section is repeated, with the two choirs reversing the divisions. The third section (measures 221-255) continues the antiphonal use of the two choirs, the second imitating the first. The final section (measures 255-367), begun without pause, is a four-voice fugue, uniting the two choirs into one. Mozart was reportedly sufficiently moved when he heard a performance of the motet in 1789 that he requested permission to see the music and proceeded to copy out the parts. The repeated Alleluias surely make this a fitting finale for the Bach Society of Dayton's celebration of its tenth anniversary season.

*Singet dem Herrn ein neues Lied,
die Gemeinde der Heiligen sollen
ihn loben. Israel freue sich des,
der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich
über ihrem Könige,
Sie sollen loben seinen Namen
im Reigen;
mit Pauken und Harfen
sollen sie ihm spielen.*

Sing to the Lord a new song. Let the congregations of saints praise him. Let Israel rejoice in him who made him. Let the children of Zion rejoice in their King. Let them praise his name in the dance. Let them play to him on the drums and harps.

Chorale (Choir 2)

*Wie sich ein Vater erbarmet
Über seine junge Kinderlein,
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
Gleich wie das Gras vom Rechen,
Ein Blum und fallend Laub!
Der Wind nur drüber wehet,
So ist es nicht mehr da.
Also der Mensch vergehet,
Sein End das ist ihm nah.*

As a father is merciful to his dear children, so is the Lord to us all, as long as we fear him purely like a child. He knows our frailty. God knows that we are but dust, like raked grass, a flower, and falling leaves. Once the wind blows over them, they are gone. So we, too, fade away; our end is near.

Aria (Choir 1)

*Gott, nimm dich ferner unser an,
Denn ohne dich ist nichts getan
Mit allen unsern Sachen,
Drum sei du unser Schirm und Licht,
Und trügt uns unsre Hoffnung nicht,
So wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verläßt.*

God, continue to look after us, for without you, all our affairs come to nought. Therefore be our shield and light. And if our hope does not deceive us, You shall continue to be so. Happy are those who firmly insist on putting their trust in you and your favor.

*Lobet den Herrn in seinen Taten,
lobet ihn in seiner
großen Herrlichkeit!*

Praise the Lord for his acts.
Praise Him for his great splendor.

*Alles, was Odem hat,
lobe den Herrn, Halleluja!*

Let everything that has breath
praise the Lord. Alleluia!

Program texts and notes prepared by R. Alan Kimbrough

Please join us for a special 10th Anniversary reception in the Fellowship Hall following the concert. There just might be some special surprises! 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 next Bach Society broadcast on "Live and Local" on WDPR/WDPG (FM 88.1 and 89.9 or on the web at www.dpr.org) on Saturday, September 21, 2013, at 10:00 a.m., when today's concert will be aired. The Bach Society is deeply grateful to Charles Berry for generously sponsoring the recording of all our concerts this year for later broadcast on WDPR/WDPG.

The Bach Society of Dayton
wishes to acknowledge
National Music Week
which is May 5-12
as designated by
The National Federation of Music Clubs

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 April 5, 2013.

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During this celebratory season, the Bach Society is grateful for the work of its 10th 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	Shirley Richardson-McCourt
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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 & Giuttari portative organ (2000), which was given to the church by the Dayton Bach Society; the design skills of Todd Berry, who has prepared our marketing resources this season and the special 10th anniversary inserts in our season programs; John Stengel, Shirley Richardson-McCourt, Fred Bartenstein, Sarah Brockmeier, and Donna Shaw, who wrote and edited our anniversary inserts; and the skills of photographers Adam Alonzo, Lew Hann and James H. DeYoung for taking chorus and performance photos.

Volunteers

The Bach Society 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 Kurtis Olt for coordinating our volunteers. Many Bach Society choristers also contribute time and support for our efforts throughout the year.

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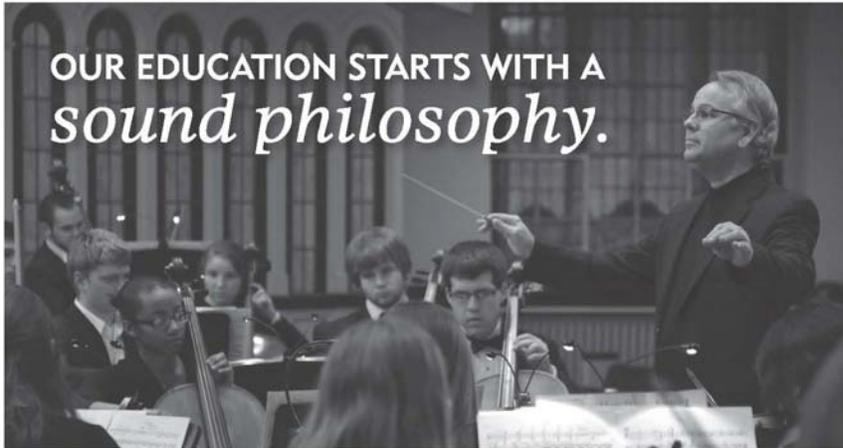
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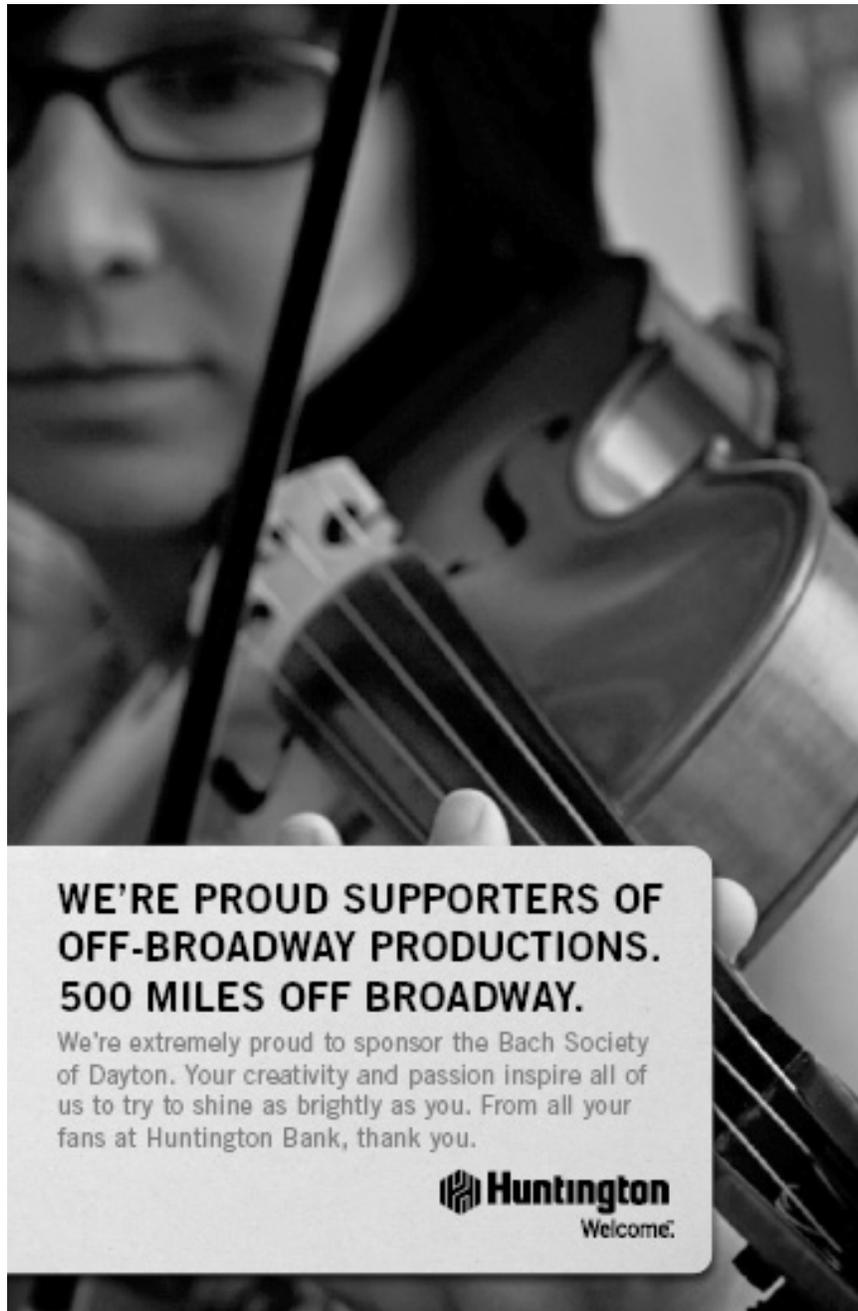
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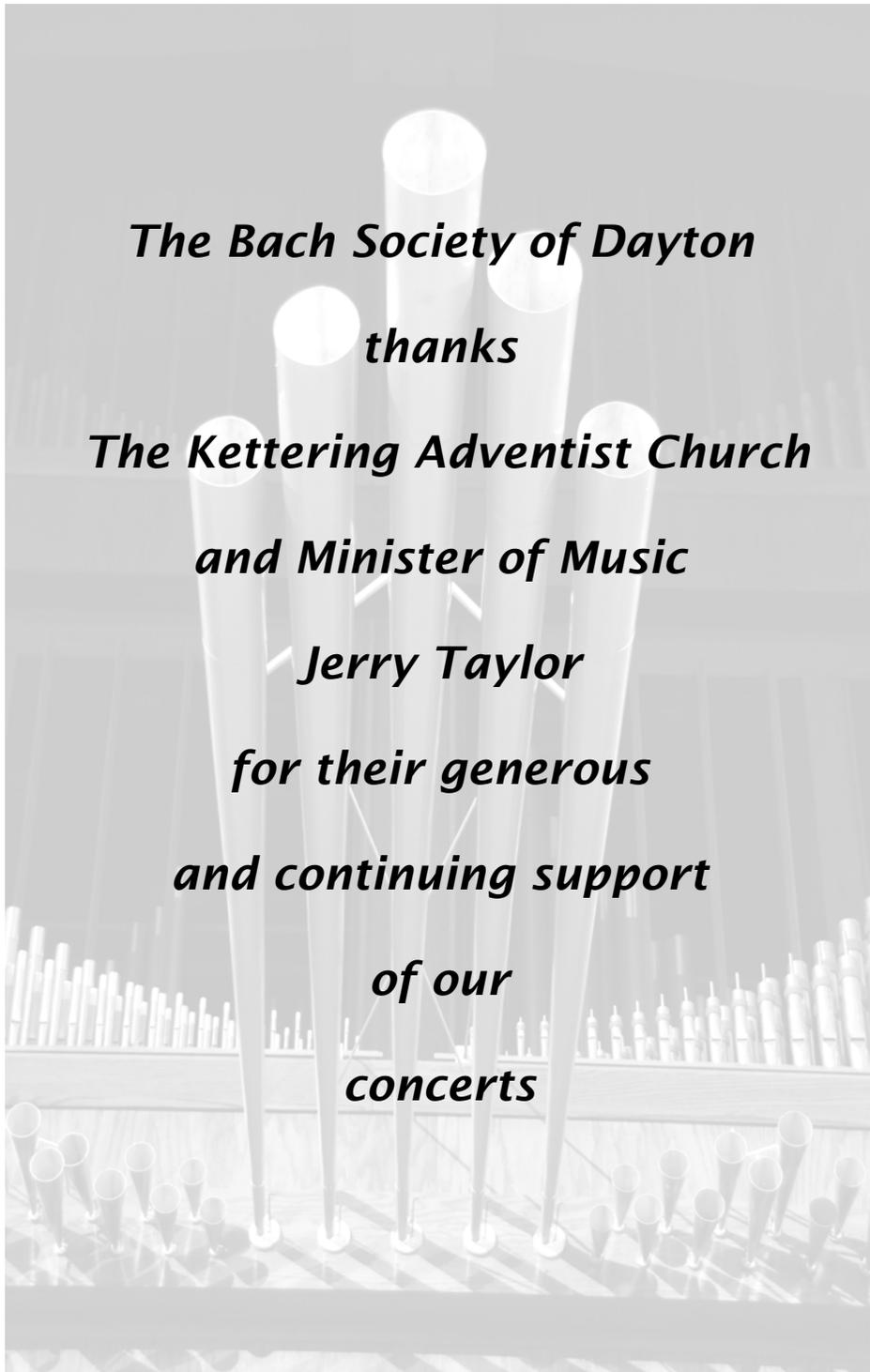
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