

*Bach*

SOCIETY of DAYTON

JOHN NEELY, MUSIC DIRECTOR  
R. ALAN KIMBROUGH, ACCOMPANIST

CHORAL MASTERWORKS  
FROM EARLY MUSIC TO NOW!  
2013-2014 SEASON

MASS IN B MINOR  
BY J.S. BACH

MARCH 23, 2014, 4:00 P.M.

KETTERING ADVENTIST CHURCH / 3939 STONEBRIDGE ROAD, KETTERING, OHIO



THE DAYTON ROTARY FOUNDATION / THE CHARLES F. KETTERING MEMORIAL HOSPITAL  
THE VIRGINIA W. KETTERING FOUNDATION / THE MARIANISTS OF THE UNIVERSITY OF DAYTON





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

We're delighted you've come to the third concert in the Bach Society of Dayton's 2013-2014 season.

J.S. Bach's *Mass in B minor* weaves together some of his greatest pieces along with new, less familiar compositions. The *Mass in B minor* isn't performed very often and it's a pleasure to bring it to you today. The Bach Society of Dayton and orchestra, and our four outstanding soloists, are pleased to perform this Mass, long considered a true masterpiece.

We warmly welcome our soloists this afternoon: soprano Minnita Daniel-Cox, mezzo-soprano Audrey Walstrom, tenor Jeremy Winston and baritone Brandon Morales.

We also welcome you! Classic, exciting, challenging music such as today's performance can only happen with your generous donations. We hope you will consider a donation to keep the great musical performances of the Bach Society not only going but growing. At the end of this program is a form for your convenience to make a charitable donation, or you can use our secure PayPal account at [www.bachsocietyofdayton.org](http://www.bachsocietyofdayton.org).

The final concert of our 2013-2014 season, *Celebrating Dance and Song*, is set for 4 p.m. Sunday, May 18, and features our first-ever joint performance with the Dayton Contemporary Dance Company. DCDC debuts exciting choreography created for two very different choral compositions from the 20<sup>th</sup> century--the *a cappella* choral mass by British composer Ralph Vaughan Williams, and the homage to American country life by Randall Thompson with lyrics from poems of Robert Frost. This is a collaborative concert you will not want to miss. Come early, at 3 p.m. on May 18, for a free, insightful concert preview with Debbie Blunden-Diggs of DCDC and Sharon Gratto of The University of Dayton.

Tickets to *Celebrating Dance and Song* are for sale in the lobby. Our box office staff can help you with tickets during intermission or after this afternoon's performance.

The Bach Society of Dayton thanks you for your support. Enjoy Bach's *Mass in B minor*.

Proud member of





## Bach Society of Dayton Chorus

### Soprano

Carla Ballou  
 Loy Boncek  
 Barbara Campbell  
 Joy Carter  
 Kay Cherry  
 Barbara Colaner  
 Joan Crafton  
 Susan Cromer  
 Mary Ann Frazell  
 Lauren Gleason  
 Sharon Kohnle  
 Rachel Lammi  
 Karen Linaberry  
 Deborah Martin  
 Connie Palmus  
 Donna Reece  
 Cathy Renfrow  
 Shirley Richardson-  
   McCourt  
 Connie Rohrer  
 Judith Russell  
 Lydia Schweizer  
 Faye Seifrit  
 Elizabeth Weibel

### Alto

Cynthia Bertleff  
 Kim Bostic  
 Madelyn Callender  
 Willow Cliffswallow  
 Pamela Cooper-  
   Servaites  
 Helen Cripe  
 Carla Drye  
 Peg Holland  
 Greta Holt  
 Ann Holzer  
 Barbara Piatt  
 Pam Rauch  
 Suzanne Richardt  
 Mary Beth Rodes  
 Barbara Schramm  
 Mary Tymeson  
 Sara Vice

### Tenor

Todd Berry  
 Marc Georin  
 Robert Knechel  
 Michael Linaberry  
 Gregory Martin

Thom Meyer  
 Kevin Samblanet  
 Jerome Servaites  
 William Spohn

### Bass

Fred Bartenstein  
 Erick Beaven  
 Cullen Bower  
 Marc Fleischauer  
 David Grupe  
 John Gummel  
 Lew Hann  
 Dick Hattershire  
 Larry Hollar  
 Alan Kimbrough  
 Steve Makovec  
 William Miller  
 Dave Roderick  
 Paul Schweizer  
 Wayne Shaw  
 Mark Spencer  
 John Stengel

**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** 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 32 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



**Minnita Daniel-Cox, soprano**, is Assistant Professor of Voice and Coordinator of the Voice Area at the University of Dayton, where she teaches applied lessons and music courses, and coordinates the Vocal Performance Institute. A native of Columbus, Ohio, Dr. Daniel-Cox majored in music performance at Bowling Green State University and received her Master of Music and Doctorate of Musical Arts at the University of Michigan.

At BGSU Dr. Daniel-Cox first experienced the lyric stage, performing the role of 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, and has twice received the Sigurd I. Rislov & 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. In the past year, Dr. Daniel-Cox has represented the Dayton Opera in a performance for the Dayton Foundation Celebration, performed with the Dayton Philharmonic for their "Stained Glass Series," and performed with the Miami Valley and Yellow Springs Symphony Orchestras. Her collaboration with Herbert Martin, "*I Know Why the Caged Bird Sings*": *A Celebration of Paul Laurence Dunbar*, has been performed across the U.S. and is currently booking further engagements.

Dr. Daniel-Cox has taught music courses or applied voice for programs at Western Michigan University, University of Michigan, Bowling Green State University, and within the award-winning music program at Grosse Pointe South High School. Before being appointed assistant professor, she served four years as Artist-in-Residence at the University of Dayton.



**Audrey Walstrom, mezzo-soprano**, praised for her "fresh, clear mezzo," enjoys a diverse career as an operatic and concert soloist and dedicated teacher. She has appeared with Cincinnati Opera as Maria Maddalena in *Galileo Galilei* (2013), Annina in *La traviata* (2012), Second Lady in *Die Zauberflöte* (2011), and Kate Pinkerton in *Madama Butterfly* (2008), and has been frequently engaged between mainstage seasons as a member of their Resident Artist Program. Besides performing previously with the Bach Society of Dayton, she has collaborated with the Louisville Choral Arts Society, Cincinnati

Bach Ensemble, Bourbon Baroque, Vocal Arts Ensemble, concert:nova,

and Dayton Opera, where she performed Siébel in *Faust* (2010).

A champion of new music, Audrey appeared in Steve Reich's *Tehillim* with concert:nova, premiered the role of Lauletta in a concert reading of Evan Mack's *The Secret of Luca* (2012), and participated in the American premiere of Christian Jost's *Death Knocks* with the Cincinnati Chamber Orchestra (2011). She was an Apprentice Singer at the Santa Fe Opera in 2009 and 2010, where she performed Second Lady in *Die Zauberflöte*. Audrey has also participated in summer festivals at Aspen and the Music Academy of the West, where she studied with Marilyn Horne. She was a national semi-finalist in the 2011 Metropolitan Opera National Council Auditions and was a 2011 prizewinner in the Opera Columbus Irma Cooper Vocal Competition.

Audrey studied at Rice University (B.Mus, B.A.) and the University of Cincinnati's College-Conservatory of Music (CCM), where she completed Master's and Doctoral degrees. She currently serves on the faculties of Wittenberg University and Northern Kentucky University (Department of Theatre and Dance).



**Jeremy Scott Winston, tenor**, a native of Philadelphia, Pennsylvania, graduated from Oakwood University in 2001 with a bachelor of arts degree in music and Morgan State University in 2003 with a master of arts degree. Winston is currently Assistant Professor of Music and Chorus Director of the widely acclaimed Central State University Chorus at Central State University in Wilberforce, Ohio. Accepting this position in August 2013, Jeremy has begun to continue the great tradition of this chorus as an ambassador of the great black choral tradition. The Chorus recently received three invitations to perform abroad, including a performance with the Czech National Symphony Orchestra in Prague, Czech Republic.

Winston's recent career highlights include a performance for President Barack and Michelle Obama with The Jeremy Winston Chorale at The White House in December 2012, and a gold medal championship with the same ensemble at The World Choir Games in Cincinnati, Ohio in July 2012. Previously he was conductor and director of the award-winning Wilberforce University Choir. Highlights include performances with Wynton Marsalis and The Lincoln Jazz Orchestra, the New Orleans Jazz and Heritage Festival, the Dayton Opera as cast and chorus in *Porgy and Bess*, and being featured on the title track of the major motion picture *Amazing Grace*.

Sought after as an educator and conductor, in 2011 Winston served as choral director for the University of California Berkeley's Young Musicians Program. In 2010 he received the John F. Kennedy Medal for his leadership as a National Conductor for the 105 Voices of History Concert Choir at the John F. Kennedy Center for the Performing Arts in Washington, DC. In April 2012, Oakwood University recognized Jeremy as an outstanding alumnus.



**Christopher Brandon Morales, baritone**, is a recent graduate of The University of Cincinnati College-Conservatory of Music's MM Voice program, and a graduate of Texas State University-San Marcos. Morales recently performed with Opera Saratoga and with many companies in Ohio including Cincinnati Opera, NANO Works, Queen City Chamber Opera, and Cincinnati Chamber Opera. Morales was featured baritone soloist in Cincinnati Symphony Youth Orchestra's performance of Vaughan William's *Dona Nobis Pacem*. Besides his performances in the Ohio

area, Morales has appeared throughout the country with San Antonio Opera Piccola and Utah Festival Opera.

Morales' most notable roles include Dr. Malatesta in *Don Pasquale*, Figaro in *Le Nozze di Figaro*, Polyphemus in *Acis and Galatea*, Escamillo in *Carmen*, and the title character in *Don Giovanni*. Morales' future engagements include appearances as baritone soloist in Voices of the Commonwealth's performance of the Schubert *Mass in G*, and with Cincinnati Opera this summer in *Carmen* and *Silent Night*. Originally from San Antonio, Texas, Morales now resides in Cincinnati.



## Orchestra

### First Violins

Aurelian Oprea, Concertmaster  
Dona Noune-Wiedmann  
William Manley

### Second Violins

Kirstin Greenlaw  
Kara Manteufel  
William Slusser

### Violas

Colleen Braid  
Lori LaMattina

### Cellos

Andra Padrichelli  
Tom Guth

### Bass

Don Compton

### Flutes

Janet van Graas  
Arpi Anderson

### Oboes

Eileen Whalen  
Ashley Noble

### Bassoon

Kristen Smith

### Trumpets

Eric Knorr  
Stephen Campbell  
Daniel Lewis

### Timpani

Jane Varella

### Organ

R. Alan Kimbrough





## Concert Preview

### 3:00 p.m.



**William Henry Caldwell**, an active lyric baritone and choral clinician, served as full Professor of Music at Central State University in Wilberforce, Ohio. He was chairman of the Department of Fine and Performing Arts and for 34 years conductor of the Grammy-nominated Central State University Chorus.

Mr Caldwell holds degrees from Stillman College (B.A. *magna cum laude*) and The University of Texas in Austin (M.M. in Vocal Performance), and did further study at The Ohio State University and The University of Cincinnati College-Conservatory of

Music and advanced studies in Lucca, Italy and Vevey, Switzerland.

Mr. Caldwell toured extensively in the United States, Europe, and Asia as conductor of the Central State University Chorus. The World Choir Games Committee in conjunction with the Cincinnati Convention and Visitors Bureau selected the CSU Chorus to travel to Passau, Germany and Salzburg, Austria under Mr. Caldwell's leadership. The Chorus appeared on *Musikantenstadt*, a television program sponsored by the German government with more than eight million viewers. While he was chairman, the Ohio Board of Regents declared the Central State University Department of Fine and Performing Arts a "Center of Excellence." The CSU Chorus under Mr. Caldwell appeared on five Telarc recordings with the Cincinnati Pops and the late Erich Kunzel.

Mr. Caldwell recently adjudicated the Sing'n'Joy International Choral Festival and Competition in Louisville, Kentucky. He has prepared choruses for performances with the Cleveland Orchestra, Cincinnati May Festival, Cincinnati Pops, Indianapolis Pops, and Dayton Philharmonic Orchestras. He also appeared as soloist with the Dayton Philharmonic Orchestra, Cincinnati Symphony Orchestra, Blue Ash-Montgomery Symphony Orchestra, and Cleveland Orchestra. Mr. Caldwell appears on the Telarc label in the opera *Blue Monday* with the Cincinnati Pops Orchestra. He has performed with the Dayton Opera Association and the Bach Society of Dayton, and in Italy, Egypt, Germany, and the United Kingdom. Mr. Caldwell is choir director at Westminster Presbyterian Church in Xenia, Ohio.

In addition to the many donors and sponsors noted elsewhere in this program, the Bach Society is particularly grateful for the generous gift of Dr. and Mrs. Hans Zwart and the supporting gift of Penny and John Haddick in underwriting today's soloists.

## **Johann Sebastian Bach (1685-1750)** ***Mass in B minor, BWV 232***

*Minnita Daniel-Cox, soprano*  
*Audrey Walstrom, mezzo-soprano*  
*Jeremy Winston, tenor*  
*Christopher Brandon Morales, baritone*

### **Kyrie**

Chorus:  
*Kyrie eleison.* Lord, have mercy.

Duet (soprano and mezzo-soprano):  
*Christe eleison.* Christ, have mercy.

Chorus:  
*Kyrie eleison.* Lord, have mercy.

### **Gloria**

Chorus:  
*Gloria in excelsis Deo.* Glory be to God in the highest.

Chorus:  
*Et in terra pax  
hominibus bonae  
voluntatis.* And on earth peace  
to men of good will.

Aria (mezzo-soprano):  
*Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te.* We praise thee;  
we bless thee;  
we worship thee;  
we glorify thee.

Chorus:  
*Gratias agimus tibi  
propter magnam  
gloriam tuam.* We give thanks to thee  
for thy great glory.

Duet (soprano and tenor):

*Domine Deus,  
Rex coelestis, Deus  
Pater omnipotens,  
Domine Fili unigenite,  
Jesu Christe altissime,  
Domine Deus, Agnus  
Dei, Filius Patris.*

Lord God, heavenly  
King, God the Father  
almighty. O Lord, the  
only-begotten Son,  
Jesus Christ most high,  
Lord God, Lamb of God,  
Son of the Father.

Chorus:

*Qui tollis peccata  
mundi, miserere nobis;  
qui tollis peccata  
mundi, suscipe depre-  
cationem nostram.*

Thou that takest away  
the sins of the world,  
have mercy upon us;  
receive our prayer.

Aria (mezzo-soprano):

*Qui sedes ad dextram  
Patris, miserere nobis.*

Thou that sittest at the  
right hand of the Father,  
have mercy upon us.

Aria (baritone):

*Quoniam tu solus  
sanctus, tu solus  
Dominus, tu solus  
altissimus, Jesu Christe.*

For thou only art holy.  
thou only art the Lord,  
thou only art the most high,  
Jesus Christ.

Chorus:

*Cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.*

With the Holy Ghost  
in the glory of God the  
Father. Amen.

### \*\*\* INTERMISSION \*\*\*

#### **Symbolum Nicenum (Nicene Creed)**

Chorus:

*Credo in unum Deum.*

I believe in one God.

Chorus:

*Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium  
et invisibilium.*

The Father almighty,  
Creator of heaven and earth,  
and of all things visible  
and invisible.

Duet (soprano and mezzo-soprano):

*Et in unum Dominum  
Jesum Christum,*

And in one Lord  
Jesus Christ, the only-

*Filium Dei unigenitum  
et ex Patre natum  
ante omnia secula.  
Deum de Deo, lumen  
de lumine, Deum  
verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri,  
per quem omnia facta  
sunt. Qui propter nos  
homines et propter  
nostram salutem  
descendit de coelis.*

Chorus:  
*Et incarnatus est  
de Spiritu Sancto  
ex Maria Virgine,  
et homo factus est.*

Chorus:  
*Crucifixus etiam pro  
nobis sub Pontio Pilato,  
passus et sepultus est.*

Chorus:  
*Et resurrexit tertia die  
secundum scripturas;  
et ascendit in coelum,  
sedet ad dexteram  
Dei Patris.  
Et iterum venturus est  
cum gloria judicare  
vivos et mortuos,  
cujus regni  
non erit finis.*

Aria (baritone):  
*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.*

begotten Son of God,  
begotten of the 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.

He was crucified also for  
us under Pontius Pilate;  
he suffered and was buried.

And the third day he rose again  
according to the scriptures;  
and ascended into heaven.  
He sitteth at the right hand  
of God the Father.  
And he shall come again  
with glory to judge both  
the quick and the dead,  
whose kingdom shall  
have no end.

And in the Holy Ghost,  
the Lord and giver of life,  
who proceedeth from the  
Father and the Son, who  
with the Father and the Son  
together is worshipped and  
glorified, who spake by the  
prophets. And in one holy  
catholic and apostolic  
church.

Chorus:  
*Confiteor unum  
baptisma in remis-  
sionem peccatorum.*

I acknowledge one baptism  
for the remission of sins.

Chorus:  
*Et expecto resur-  
rectionem mortuorum  
et vitam venturi  
seculi. Amen.*

And I look for the  
resurrection of the dead  
and the life of the world  
to come. Amen.

### **Sanctus**

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

Holy, holy, holy  
is the Lord God of Hosts.  
Heaven and earth  
are full of his glory.

Chorus:  
*Osanna in excelsis.*

Hosanna in the highest.

Aria (tenor):  
*Benedictus qui venit  
in nomine Domini.*

Blessed is he that cometh  
in the name of the Lord.

Chorus:  
*Osanna in excelsis.*

Hosanna in the highest.

### **Agnus Dei**

Aria (mezzo-soprano):  
*Agnus Dei, qui tollis  
peccata mundi,  
miserere nobis.*

Lamb of God, that takest  
away the sins of the world,  
have mercy upon us.

Chorus:  
*Dona nobis pacem.*

Grant us peace.

## Program Notes—J. S. Bach, *Mass in B minor*

### *Historical and Musical Background*

The *Mass in B minor* is an established part of the choral repertoire but is also an enigmatic work. At what point did Bach, a Lutheran Protestant, plan to write a full Roman Catholic Mass? Did Bach really intend the full work to be performed on a single occasion?

By 1733 Bach had been in the Saxon town of Leipzig for ten years, during which he composed five complete cycles of church cantatas, the *St. John* and *St. Matthew Passions*, and many instrumental works and orchestral pieces. Yet Bach clearly felt unappreciated and often disputed with his employers over his fees.

Early in 1733 Augustus II, King of Poland and Elector of Saxony, died. Five months of mourning followed, and with all public music-making temporarily suspended, Bach used the opportunity to work on a *Missa*, a portion of the liturgy sung in Latin and common to both the Lutheran and Roman Catholic rites. He planned to dedicate the work to the new sovereign Augustus III, a Catholic, hoping to improve his own standing.

On completing the *Missa*, Bach visited Augustus and presented him with a copy, together with a petition that he be given a court title. Eventually Bach was named court composer to Augustus, in 1736.

The *Missa*, first performed in 1733 during the festival of the Oath of Allegiance to Augustus III, consisted of settings of the *Kyrie* and *Gloria* that now form the first part of the *Mass in B minor*.

We do not know when Bach decided to expand the *Missa* into a full-blown setting of the Catholic Mass. Some researchers believe that the *Symbolum Nicenum* (or the *Credo*) was composed between 1742 and 1745, but others think it predates the *Missa* and was first heard in 1732. The remaining parts (*Sanctus*, *Osanna*, *Benedictus*, *Agnus Dei*, and *Dona nobis pacem*) were added in the late 1740s.

The *Mass in B minor* did not assume its final form until Bach's last years, perhaps by 1748. Bach may have hoped the *Mass* would be a monument to his skill, since he largely based the work on some of his finest earlier music, adapted and refined to meet a sacred purpose.

Bach never heard the *Mass in B minor* performed in its entirety. Bach may have intended that only parts of the *Mass* be used when appropriate, such as when his son C.P.E. Bach first performed the *Credo* in 1786. Other sections of the *Mass* were performed over the next 60 years, but it was not until 1859, more than a century after Bach died, that the entire work was performed at a single sitting.

In the *Mass in B minor*, Bach shaped a coherent sequence of movements from diverse material, whether he intended it or not. When he presented the *Missa* in 1733 he clearly viewed it as a complete and independent work. The original manuscript shows that Bach divided the *Mass* in four

major sections, similar to the sections in the Ordinary of the Roman Catholic Mass. The first section is the *Missa*, which includes the *Kyrie* and *Gloria*. The second is the *Symbolum Nicenum* (or the *Credo*). The third is a single movement, the *Sanctus*, and the fourth is entitled *Osanna, Benedictus, Agnus Dei et Dona nobis pacem*.

### ***The movements of the Mass in B minor***

The *Mass* begins with a mighty *adagio* five-part setting of the words *Kyrie Eleison* succeeded by a fugal section of architectural grandeur and complexity. The *Christe eleison* is a gentle duet for sopranos with a charming ritornello for strings. The second *Kyrie*, for four-part choir, has an intense, chromatic fugal subject.

The first part of the *Gloria*, a joyous outpouring, was probably reworked from a now-lost instrumental movement. The setting of *Et in terra pax* was grafted onto it without a break. The *Laudamus te*, with its beautiful solo balanced by an equally beautiful violin obligato, has all the hallmarks of having originally been a violin duet. The *Gratias* is a fairly straight copy of the opening chorus of Bach's *Cantata No. 29* (1731), the words of which 'Wir danken dir, Gott' ('We thank Thee, O God') represent a literal German translation of the Latin text set here. The *Domine Deus* is a duet for tenor and soprano with accompaniment for flute and muted strings. It leads directly into the *Qui tollis*, a revision of part of the opening chorus of *Cantata No. 46* (1723), 'Schauet doch und sehet' ('Behold and see if there be any sorrow like unto His sorrow'). In *Qui sedes*, the mezzo-soprano solo is matched by the instrument of corresponding pitch, the oboe. The *Quoniam*, with its dark tones of the obligato instrument and well-rounded bassoon duet figurations, provides an impressive vehicle for the bass soloist, and leads straight into the gloriously jubilant *Cum Sancto Spiritu*, complete with agile choral fugue, marking the end of Bach's original *Missa*.

Like the *Missa*, the *Symbolum Nicenum* has its own cohesive structure. It is a superlative example of Bach's concern with symmetry: *Crucifixus* is the central pivot and the center of the trinity of movements concerning Christ's incarnation, crucifixion and resurrection.

The *Credo* bursts forth with two vibrant fugal choruses. The first, in antique style, is based upon the plainchant associated with the words '*Credo in unum deum*' and symbolises strength of faith; the second is adapted from a chorus of praise from *Cantata No. 171* (1729) 'Gott, wie dein Name, so ist auch dein Ruhm' ('God, Your fame is as Your name'). The duet *Et in unum Dominum* is set for soprano and mezzo-soprano with oboe and strings. The chorus *Et incarnatus est* depicts an intense awe, an emotion deepened into despair in the *Crucifixus*, reworked from a chorus in a youthful *Weimar Cantata, No. 12* (1714) 'Weinen, Klagen, Sorgen, Zagen' ('Weeping, lamenting, worrying, fearing'). The *Mass* springs from the depths of hopelessness with the jubilant *Et resurrexit*, again apparently reworked from an instrumental movement. The symmetry is apparent as the bass aria, *Et in Spiritum*, recalls in tone *Et in unum Dominum*, and the fugal *Confiteor*, like the first movement of the *Credo*, harks back to the older church style and uses plainsong to

underpin the firmness of the belief it represents. It is linked to the final joyous *Et expecto* by a passage of the strangest, most haunting quality - quite a contrast with the exuberant chorus that ends the *Credo*.

Bach's magnificent *Sanctus*, with its exultant fugue, was written originally for Christmas Day, 1724. The choir for this piece is divided into six parts, and a double (eight-part) chorus is required for the sprightly *Osanna*, based on the opening chorus of the secular *Cantata No. 215* (1734) 'Preise dein Glucke, Gesegnetes Sachsen' ('Praised be your fortunes, ye most blessed Saxons'), a piece performed in honor of the coronation of Augustus III as King of Poland. As one critic has observed, "In a society which regards Kings as divinely appointed by God, he [Bach] would have seen no incongruity in using the same music to praise the King of Poland and the King of Heaven."

The *Benedictus*, apparently the vestige of a lost tenor aria, with its slow, long, graceful vocal and instrumental lines, is an evocation of serene love and longing. The *Agnus Dei*, which follows a straight reprise of the *Osanna*, is scored for mezzo-soprano solo matched to a low-lying ritornello for strings. It uses almost the same music as 'Ach bleibe doch, mein liebstes Leben' ('Oh, stay with me, my dearest life'), from *Cantata No. 11 (The Ascension Oratorio)*. The *Dona nobis pacem* reprises the *Gratias*, bringing the *Mass in B minor* to a triumphant close and linking majestically the concepts of peace, praise, and gratitude to God.

Notes adapted from and used by permission of the Aylesbury Choral Society, March 2004  
(<http://www.choirs.org.uk/prognotes/Bach%20B%20minor%20mass.htm>)

[Program texts and notes compiled by R. Alan Kimbrough]



Please join us for a special 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 next Bach Society broadcast on "Live and Local" on WDPR/WDPG (FM 88.1 and 89.9 or on the web at [www.discoverclassical.org](http://www.discoverclassical.org)) at 10:00 a.m. on Saturday, May 17, when today's performance of Bach's *Mass in B minor* 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 Discover Classical 88.1 and 89.9 FM.



DISCOVER  
*Classical*

WDPR 88.1 FM • WDPG 89.9 FM  
DISCOVERCLASSICAL.ORG

## Bach Society of Dayton Donors

The Bach Society of Dayton gratefully acknowledges the financial support of all its generous donors for the 2013-2014 season. Without their help, the season would not be possible. The list below includes donations received and processed as of February 25, 2014.

### Patrons

Charles D. Berry  
The Charles F. Kettering Memorial Hospital  
The Virginia W. Kettering Foundation  
The Ohio Arts Council  
The Harry A. Toulmin, Jr. and Virginia B. Toulmin Fund of The Dayton Foundation

### Benefactors

The Hampton W. and Erma R. Catterton Fund of The Dayton Foundation	The Mary H. Kittredge Fund of The Dayton Foundation
Culture Works	The Marianists of the University of Dayton
The Dayton Foundation	Mr. and Mrs. Shaun Nicholson
The Dayton Rotary Foundation	Bill Spohn and Margaret Dunn
Penny and John Haddick	John and Carla Stengel
Richard and Jane Hattershire	Betsy and Lee Whitney
R. Alan Kimbrough	Dr. and Mrs. Hans Zwart

### Sustainers

Macy Janney	Mr. and Mrs. John W. Longstreth
Margaret P. Kams and Ralph C. Johnston	John and Ruth Neely
John and Doris Lindower	Marcia and Walter Wood

### Supporters

Gwen Brubaker	Steve and Lou Mason <i>in honor of Margaret Kams</i>
William Henry Caldwell	Judy McCormick
Jane Collins	Pam McGinnis
Jennifer Cruz	Thom Meyer
Laura and Michael Dailey	David J. Monroe
David Grupe <i>in memory of Dr. Ralph Smith</i>	Everett Telljohann
Larry Hollar and Karen Cassedy	Mary Tymeson
Joseph Hookey	Frank Williams
Kristen and Derek Maddox	

## Friends

Fred and Joy Bartenstein  
Dorothy Bickley  
Donna Boyer  
*in memory of Donald R. Boyer*  
Mr. and Mrs. Harry Bradbury  
James and Esther Coffey  
Marc and Kathleen Fleischauer  
Harold and Rose Fox  
Marc and Elizabeth Georgin  
Mr. and Mrs. Alexander Gounaris  
Dr. Sharon Gratto  
Ann Greiner  
Dr. Michael Jaffe  
*in honor of Richard Hattershire*  
Lynn Jefferies  
Linda Lee  
Michael and Karen Linaberry  
Barbara Piatt

Dr. and Mrs. David Ponitz  
Mr. and Mrs. Odell Richardson  
Sandy and Dave Roderick  
Connie and John Rohrer  
Harry and Rosalyn Russell  
Ted and Judy Scheidt  
Thomas and Althea Schumann  
Jerome Servaites and Pamela  
Cooper-Servaites  
Donna Shaw  
James and Kay Stahler  
Peri Switzer  
Peter Torvik  
Elizabeth Vandevander  
Judi and Max Weaver  
Mr. and Mrs. Phil Wetzell  
Arthur and Barbara Wilson

## Contributors

Anonymous  
Carla Ballou  
Erick Beaven  
Todd Berry  
Al and Cynthia Bertleff  
Loy Boncek  
Kim Bostic  
Rebekah Bower  
Maddie Callender  
Barbara Campbell  
Willow Cliffswallow  
Barbara Colaner  
Carol J. Corrado  
Joan and James Crafton  
Helen Cripe  
Susan Cromer  
Bryan and Susan Daly  
Mr. and Mrs. Horace Davis

Edward and Carla Drye  
Lois Fenwick  
Alberta Fine  
Mary Ann Frazell  
Stanley Gockel  
Laura Grimes  
Lew Hann  
Edward and Elke Hatch  
James Hoffman  
Ann Holzer  
John E. Kauflin  
Robert Knechel, Jr.  
Sharon Kohnle  
Rachel Lammi  
Steve Makovec  
Greg and Debbie Martin  
Wilma and Robert Meckstroth  
William Miller

Connie and Rolf Palmus  
Roger Penn  
Mary Pierce  
Kemp and Frances Prugh  
Elizabeth Rath  
Peter and Pamela Rauch  
Donna Reece  
Cathy Renfrow  
Suzanne Richardt  
Mary Beth Rodes  
Enrique Romaguera

Kevin Samblanet  
Barbara Schramm  
Faye Seifrit  
Michael Shannon  
Mark Spencer  
Eric and Elizabeth Weibel  
Tom Wilson

The Bach Society of Dayton is a 501(c)(3) non-profit organization; all contributions are deductible to the full extent of the law.



## **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 season. Their specific gifts will also be recognized at the concerts they have chosen to underwrite.

Charles D. Berry

Penny and John Haddick

The Charles F. Kettering Memorial Hospital

The Mary H. Kittredge Fund of The Dayton Foundation

The Marianists of the University of Dayton

Discover Classical 88.1 and 89.9 FM, Media Sponsor

Dr. and Mrs. Hans Zwart

## **Business Sponsors**

### **Platinum**

UBS Financial Services Inc., The Cornell/Nicholson Team

### **Gold**

Butt Construction Company, Inc.

### **Silver**

The Children's Medical Center of Dayton

Mousaian Oriental Rugs

Houser Asphalt and Concrete

## Special Acknowledgements

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 use of the Bennett & Giuttari portative organ (2000), which was given to the church by the Dayton Bach Society; the excellent and wide-ranging administrative support provided by David Grupe; the design skills of Todd Berry, who has prepared our marketing resources this season; the skills of photographers Adam Alonzo, Lew Hann and James H. DeYoung for taking chorus and performance photos; and the Dayton Performing Arts Alliance for receiving our mail.

## Bach Society of Dayton Board of Directors

William Spohn, president	Marc Fleischauer
Dick Hattershire, treasurer	John Gummel
Alan Kimbrough, secretary	Larry Hollar, past president
William Caldwell	Margaret Karns
Susan Cromer	Kristen Maddox
Jennifer Cruz	Pam McGinnis

\* \* \* \* \*

David Grupe, Chorus/Operations Manager



**Talent. It's our good fortune to witness it.**

*Proud sponsor of The Bach Society*

**Shaun P. Nicholson, CFP®**  
Managing Director

**The Cornell/Nicholson Team**  
110 N Main St, Suite 1600  
Dayton, OH 45402-1769  
937-223-3141 800-949-2723

**Advice you can trust  
starts with a conversation.**

[ubs.com/team/cnteam](http://ubs.com/team/cnteam)



Certified Financial Planner Board of Standards Inc. owns the certification marks CFP®, Certified Financial Planner™ and federally registered CFP (with flame design) in the U.S., which it awards to individuals who successfully complete CFP Board's initial and ongoing certification requirements. ©UBS 2013. All rights reserved. UBS Financial Services Inc. is a subsidiary of UBS AG. Member SIPC. D-UBS-6EA63B1C



UNIVERSITY of  
**DAYTON**

DEPARTMENT OF MUSIC  
[GO.UDAYTON.EDU/MUSIC](http://GO.UDAYTON.EDU/MUSIC)  
937-229-3936



**NASM-ACCREDITED  
DEGREE PROGRAMS**

**BACHELOR OF MUSIC**

- Music Composition
- Music Education
- Music Performance
- Music Therapy

**BACHELOR OF ARTS IN MUSIC**

- Music Studies Concentration
- Jazz Studies Concentration
- Ethnomusicology Concentration

**MASTER OF SCIENCE  
IN EDUCATION**

- Music Education





**Christ Episcopal Church**

20 W. First Street  
Downtown Dayton  
223-2239  
[www.christepiscopal.com](http://www.christepiscopal.com)

**Christ Episcopal Church**

63 East Church Street  
Xenia  
372-1594  
<http://christepiscopalxenia.weebly.com/>

**St. Andrew's  
Episcopal Church**

1060 Salem Avenue  
Dayton  
278-7345  
[www.standrewsdayton.org](http://www.standrewsdayton.org)

**St. Christopher's  
Episcopal Church**

1501 North Broad Street  
Fairborn  
878-5614  
<http://stchristophersfairborn.diosohio.org/>



**St. George's  
Episcopal Church**

5520 Far Hills Avenue  
Centerville  
434-1781  
<http://stgeorgesdayton.org/>

**St. Margaret's  
Episcopal Church**

5301 Free Pike  
Trotwood  
837-7741  
[www.stmargaretsdayton.org](http://www.stmargaretsdayton.org)

**St. Mark's  
Episcopal Church**

456 Woodman Drive  
Riverside  
256-1082  
[www.stmarksdayton.org](http://www.stmarksdayton.org)

**St. Paul's  
Episcopal Church**

33 West Dixon Avenue  
Oakwood  
293-1154  
[www.stpauls-dayton.org](http://www.stpauls-dayton.org)

**St. Paul's  
Episcopal Church**

201 South Broadway  
Greenville  
548-5575  
[www.stpaulsgreenville.diosohio.org](http://www.stpaulsgreenville.diosohio.org)



***The Bach Society of Dayton***

***thanks***

***The Kettering Adventist Church***

***and Minister of Music***

***Jerry Taylor***

***for their generous***

***and continuing support***

***of our***

***concerts***

## LEARNING IS A LIFETIME EVENT.

Looking to expand your horizons? The University of Dayton offers several programs for senior adults. To learn more or register, visit [udayton.edu/continuing\\_education](http://udayton.edu/continuing_education).

### Senior Fellows Program

Audit up to two classes each semester for a \$35 registration fee (ages 60+).

### Osher Lifelong Learning Institute

Participate in a variety of seminars, which are moderated by peers (ages 50+).

### New Horizons Music

Learn to play a musical instrument – or become active in making music again after years of not playing (ages 50+).



Special Programs and  
Continuing Education  
300 College Park  
Dayton, OH 45469-7011  
937-229-2347



YOU HAVE THE POWER TO MAKE A DIFFERENCE



BRINGING PASSION AND CREATIVITY TOGETHER.

FIND

projects you are  
passionate about

GIVE

a gift to make  
a difference.

SHARE

your experience  
with others

### WHAT IS POWER2GIVE?

Power2give.org/DaytonRegion empowers you to give directly to cultural projects in the Dayton Region that you are passionate about. Nonprofit organizations post projects that are in need of funding. You help bring them to life with a gift.

Visit [power2give.org/DaytonRegion](http://power2give.org/DaytonRegion) today!



*2013-14 Season*

*Love & Dances*  
February 16th, 2014

*Flowers for Mother*  
May 10th & 11th, 2014

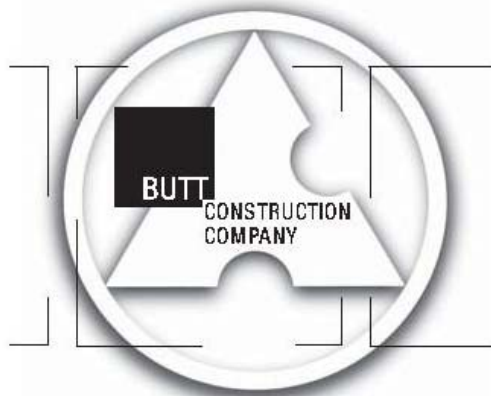
For tickets and subscriptions  
call (937) 619-9755  
or visit [www.musicadayton.org](http://www.musicadayton.org)

**Michael Fuchs**  
Artistic Director

**MUSICA**  
Dayton's Chamber Choir

Houser  
Asphalt  
&  
Concrete  
supports  
the  
Bach  
Society  
of  
Dayton

Celebrating  
Our 43<sup>rd</sup> Year!  
Houser Asphalt  
&  
Concrete  
Residential & Commercial  
937-223-9207  
800-319-1114  
[www.houserasphaltconcrete.com](http://www.houserasphaltconcrete.com)



- GENERAL CONTRACTORS
- COMMERCIAL & INDUSTRIAL CONSTRUCTION
- CONSTRUCTION MANAGERS
- DESIGN / BUILD CONTRACTORS

3858 GERMANY LANE · DAYTON, OHIO 45431  
TEL 937 426 1313 · FAX 866 304 5323 · [WWW.BUTTCONSTRUCTION.COM](http://WWW.BUTTCONSTRUCTION.COM)


Classical 88.1 is now



**DISCOVER**  
*Classical*


WDPR 88.1 FM • WDPG 89.9 FM  
DISCOVERCLASSICAL.ORG

Classical music 24 hours a day—on air and online:  
anywhere, anyway, anytime.



COOLIDGE WALL CO., L.P.A.  
celebrates the  
Bach Society of Dayton ...  
personally and professionally.

*Barbara B. Piatt, Legal Secretary, Alto*  
*Marc L. Fleischauer, Labor Attorney, Bass*



**COOLIDGE WALL**  
*A Legal Professional Association*

33 West First Street, Suite 200, Dayton, Ohio 45402  
937.223.8177 • [www.coollaw.com](http://www.coollaw.com)  
*Providing legal services since 1853*

*Mouaison Oriental Rugs*

**Celebrating great  
music with  
The Bach Society  
of Dayton**

Paul and Susanne Weaver  
2419 Far Hills Ave.  
Dayton, OH 45419  
937-223-8088

**NANCY FARKAS**   
*Expect The Very Best*



*Proudly supporting the  
Bach Society of Dayton*

For the Finest in Professional  
Residential Real Estate Services

NANCY FARKAS, Associate Partner      Mobile: 937-776-0424  
REALTOR®, ABR, ASP, CRS, GRI, PMN, SRES      E-mail: NancyFarkas@Realtor.com  
President-Elect, Dayton Area Board of Realtors      Web site: www.NancyFarkas.com

**COLDWELL  
BANKER** 

HERITAGE REALTORS®



**Dayton Music Club**

*The oldest music organization*

*in Dayton*

*Please join us*

*as we celebrate our*

*125th Anniversary in 2013-2014*

*For concert schedule and  
membership information*

*WWW.daytonmusicclub.com*

**Just Right  
for Kids**



*Conveniently located in Dayton,  
just off Route 4 on Valley Street.*

[childrensdayton.org](http://childrensdayton.org)

*Bach*  
SOCIETY of DAYTON

presents

CHORAL MASTERWORKS  
FROM EARLY MUSIC TO NOW!  
{2013-14 SEASON}

JOIN US FOR THE FINAL CONCERT OF THE SEASON



MAY 18, 2014/4:00 P.M.

CELEBRATING DANCE AND SONG

FEATURING THE DAYTON CONTEMPORARY DANCE COMPANY

VAUGHAN WILLIAMS' MASS IN G MINOR

RANDALL THOMPSON'S FROSTIANA: SEVEN COUNTRY SONGS

Concert preview 3:00 p.m. with Debbie Blunden-Diggs of DCDC and Sharon Gratto of UD

TICKETS

TICKETS AVAILABLE ONLINE AND BY PHONE

[WWW.BACHSOCIETYOFDAYTON.ORG](http://WWW.BACHSOCIETYOFDAYTON.ORG) / 937-294-2224

**BACH SOCIETY 2013–2014 SEASON**

<b>TICKETS</b>		<b># Tickets</b>	<b>Subtotal</b>
ADULT TICKETS			
May 18, 2014, 4:00 p.m.	@ \$18	_____	_____
STUDENT TICKETS			
May 18, 2014, 4:00 p.m.	@ \$10	_____	_____

(Children 12 and under free. Please call the Bach Society for group rates.)

***Please help us by making a tax-deductible contribution to the Bach Society of Dayton***

**CONTRIBUTION**

Patron (\$5,000+)	_____
Benefactor (\$1,000-\$4,999)	_____
Sustainer (\$500-\$999)	_____
Supporter (\$250-\$499)	_____
Friend (\$100-\$249)	_____
Contributor (\$25-\$99)	_____

**GRAND TOTAL (Tickets + Contribution)** \_\_\_\_\_

**Please make checks payable to Bach Society of Dayton. You can also order tickets and make contributions online using PayPal through our website, [www.bachsocietyofdayton.org](http://www.bachsocietyofdayton.org).**

*Bach Society of Dayton  
126 North Main Street, Suite 210  
Dayton, Ohio 45402  
Telephone: (937) 294-BACH*

You will receive your tickets by mail. All tax-deductible contributions will be gratefully acknowledged.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Daytime Telephone \_\_\_\_\_

E-mail \_\_\_\_\_







