

# Bach

SOCIETY of DAYTON

JOHN NEELY, MUSIC DIRECTOR  
R. ALAN KIMBROUGH, ACCOMPANIST

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

CELEBRATING  
DANCE AND SONG

FEATURING THE DAYTON CONTEMPORARY DANCE COMPANY

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

KETTERING ADVENTIST CHURCH / 3939 STONEBRIDGE ROAD, KETTERING, OHIO



DCDC appears through the generous support of the Harry A. Toulmin, Jr., and Virginia B. Toulmin Fund of The Dayton Foundation, The Ohio Arts Council, and the Rotary Club Fund of the Dayton Foundation.

Additional support provided by the Hampden W. and Erma R. Catterton Fund of the Dayton Foundation, and the Virginia W. Kettering Foundation





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

We are so happy you are here this afternoon for the Bach Society of Dayton's final performance of the 2013-2014 season.

This particular concert is not only cutting-edge and creative but it's a true collaboration of two of the area's quality performing arts groups. The Bach Society of Dayton and Dayton Contemporary Dance Company (DCDC) are thrilled to have you here for this very special performance of dance and song.

John Neely, Music Director for the Bach Society, and Debbie Blunden-Diggs, Artistic Director for DCDC, have been meeting all season to develop this unique, spectacular presentation for this afternoon. Not only is dance being blended with vocal performance but DCDC, known for their leading-edge, modern choreography, and the Bach Society, known for their classical music performances, are fusing their styles and genres to present something quite wonderful.

We hope you feel the energy of this concert as DCDC beautifully brings Ralph Vaughan Williams' *Mass in G Minor* and Randall Thompson's *Frostitiana* to life through magnificent choreography. The Bach Society thanks the Dayton Contemporary Dance Company for 'thinking outside the box' and agreeing to make this stunning collaboration happen.

You won't want to miss the 2014-2015 season *Music: The Universal Language. Choral Works from Europe to the Americas*. We encourage you to order your tickets early. The ticket order form is on the back page of your program. We know you are going to be thrilled with next season's repertory ranging from Bach's *Mass in A* to Schubert's *Mass in C* to the *Misa Criolla* by Ariel Ramirez accompanied by guitar, keyboard and percussion.

Thank you again for your support of the Bach Society of Dayton. Please enjoy this unique and beautiful alliance with the Dayton Contemporary Dance Company.

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  
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  
Judith Russell  
Barbara Schramm  
Mary Tymeson  
Sara Vice

### Tenor

Todd Berry  
Marc Georgan  
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.

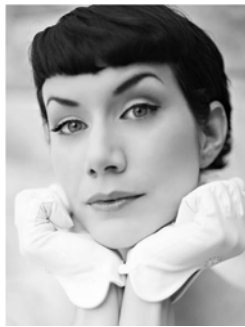


**R. Alan Kimbrough**, a professor of English at the University of Dayton, is well known within the Dayton arts community as an outstanding organist-accompanist. Dr. Kimbrough was the accompanist for the former Dayton Bach Society from 1974 to 2002. He is a long-time member of the American Guild of Organists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

## Guest Artists



**Sarah Hart, soprano**, has a BA in music from Brigham Young University, where she studied organ performance. She continues to pursue musical education, and is currently studying vocal technique under Trio Jeng, at University of Cincinnati's College-Conservatory of Music. She also enjoys rock drumming, a recent pursuit. As a fitness enthusiast, she practices and coaches CrossFit, a form of strength training and functional movement. Sarah is from Salt Lake City, Utah, and has lived in Dayton for eight years, with her partner, Dr. Derek Kingston, and their three children, Noah, Soren and Kira Jane.



**Liza Forrester, mezzo-soprano**, made her international debut as Dido in *Dido and Aeneas* with Teatro Nacional Sucre in Quito, Ecuador, and has since sung the Sorceress and Second Witch in the aforementioned with the Cincinnati Chamber Orchestra and Glimmerglass Opera, respectively. Concert credits include engagements with the Cincinnati Symphony Orchestra, in their presentation of *St. Stanislaus* and Howard Shore's *Lord of the Rings Symphony*, Dayton Philharmonic Orchestra, Bach Society of Dayton and Bowling Green Western Symphony Orchestra.

Other notable engagements include her New York City Opera debut as Aloës in *L'Étoile*, Flora in *La Traviata* with Glimmerglass Opera, the New York Festival of Song's "Great American Song Writing Teams," presented at the Kennedy Center's Terrace Theater in Washington D.C., and *Who are You New York?* with Rufus Wainwright at Jazz at Lincoln Center's Rose Theater.

As a Young American Artist with Glimmerglass Opera she sang the roles of Nireno in *Giulio Cesare*, Hattie in *Kiss Me Kate* and the Sorceress in *Dido and Aeneas*. She was also presented her cabaret, "Tell Me the Truth About Love!" during their summer Recital Series. Other young resident artist engagements include Chairman Mao's Secretary in Cincinnati Opera's acclaimed production of *Nixon in China*. Ms. Forrester is heard on Cincinnati Symphony Orchestra's world premiere recording of Liszt's *St. Stanislaus* on TelArcRecords and Hal Leonard/G. Schirmer's recording of *An Anthology of Arias for Mezzo Soprano by Gian Carlo Menotti*.

An avid recitalist of art song and chamber works, Ms. Forrester has been presented in recital by the prestigious New York Festival of Song (NYFOS), the Caramoor Festival, Glimmerglass Opera, New York University, Mercer University, Peru State University, Murray State University, University of Louisville, Ohio State University, and Western Kentucky University. She has collaborated with such notable pianists as Steven Blier, Michael Barrett, and Martin Katz. She has been a resident artist with the prestigious Steans Institute at the Ravinia Festival under Mr. Brian Zeger, a member of the *Vocal Rising Star* program with the Caramoor Center for Music and the Arts, and a Participant in the Weill Institute and Marilyn Horne Foundation at Carnegie Hall's *The Song Continues*.

Ms. Forrester currently teaches at Western Kentucky University in Bowling Green, Kentucky, as an assistant professor of music.



**Tony Burdette, tenor**, has performed as a concert soloist in such works as J.S. Bach's *Christmas Oratorio*, Handel's *Messiah*, Handel's *Israel in Egypt*, Mendelssohn's *St. Paul*, Orff's *Carmina Burana*, and C.P.E. Bach's *Magnificat* with the Asheville Choral Society (NC), Jefferson Choral Society (VA), The Chorus of the Blue Ridge (VA), Bach Society of Dayton, Hamilton-Fairfield Symphony Orchestra, Lebanon Symphony Orchestra, Bach Association of Cincinnati, CCM Philharmonia Orchestra, Northern Kentucky Community Chorus and Orchestra, Marietta College, and Alderson-Broaddus College.

Tony earned a Master's Degree in Vocal Performance from the University of Cincinnati College-Conservatory of Music (CCM). He also has Bachelor of Arts degrees in Vocal Performance, Church Music, and Music Education from Alderson-Broaddus College (Philippi, WV).

At CCM, Tony was a tenor soloist in J.S. Bach's *Christmas Oratorio* and performed the following roles in the opera program: Journalist in Poulenc's *Les Mamelles de Tirésias*, Gelsomino in Rossini's *Il Viaggio à Reims*, and Tamino in scenes from Mozart's *Die Zauberflöte*. As an undergraduate, Tony participated in a masterclass with opera legend Marilyn Horne. He is a member of the professional chorus of Cincinnati Opera and the American Guild of Musical Artists, and a past member of the Vocal Arts Ensemble of Cincinnati. Tony is the past Associate Conductor and Chorus Director for the Lebanon Symphony Orchestra, and is founding Artistic Director/Conductor of Voices of the Commonwealth, a 70-member community chorus in Northern Kentucky with a reputation for high quality choral programs.



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

**The Dayton Contemporary Dance Company** is one of five premiere African-American contemporary dance companies in the U.S. Rooted in the African-American experience, the Dayton Contemporary Dance Company (DCDC) is a culturally diverse contemporary dance company committed to reaching the broadest audience through exceptional performance and arts-integrated education.

The company currently has 14 dancers. DCDC holds the world's largest archive of classic African-American dance works and one of the largest of any kind among contemporary dance companies. Noteworthy choreographers who have worked with the company over four decades include Alvin Ailey, Talley Beatty, Ronald K. Brown, Bill T. Jones, José Limón, Donald McKayle, Bebe Miller, Donald Byrd, Ronen Koresh, Ray Mercer, Keisha Lalama, and Doug Varone.

DCDC was founded in 1968 by the late Dayton-born dancer, teacher and visionary pioneer of dance, Jeraldyn Blunden. The company tours locally, nationally and internationally, including Bermuda, Canada, Chile, France, Germany, Poland, Russia, and South Korea. In August 2012 the company performed at the grand opening of the University of Dayton's China Institute at the Suzhou Industrial Park in Jiangsu Province, China.

The dance company also provides education and community outreach to people in the Dayton area, Ohio, and nationally while on tour. Teaching, learning and caring, often referred to as TLC, is the dance company's portfolio of arts-integrated education services. Arts-integrated education uses an art form, such as dance, to reinforce curriculum content through a kinesthetic learning method based on a body/mind connection and interaction. In the schools, pre-K through 12, the TLC program abides by the Common Core State Standards in its

support of state-required curriculum content. The three main TLC program offerings are Dancing to the Curriculum, Steps on the Stairs and Building Blocks to Dance.



**Debbie Blunden-Diggs, Artistic Director**, like her mother, DCDC founder Jeraldyne Blunden, began her dance training at age five at the Schwarz School of the Dance. She joined DCDC when she was 12 and won national recognition for her choreographic talents by age 17. Her first piece, "Variations in Blue," was submitted as an entry in the Young Choreographers Showcase, selected for inclusion in the National Choreographic Plan, and made available to dance companies across the country.

During her more than 30 years with DCDC, Ms. Blunden-Diggs has appeared in most of the company's repertoire and has been resident choreographer for more than 20 years. She has contributed an impressive body of work, including "No Room, No Place, No Where," for which she received the Monticello Award in 1982.

In addition to her choreographic and performance contributions to the dance company, Ms. Blunden-Diggs is the Executive Director of Jeraldyne's School of the Dance, the cornerstone of the Dayton Contemporary Dance Company, and works closely with the pre-professional company, DCDC2. In 1990, Ms. Blunden-Diggs was made Associate Artistic Director and in 2003 became Deputy Director for Arts and Operations. When Kevin Ward retired in 2007, Ms. Blunden-Diggs became the company's Artistic Director.

### **Additional choreographers for this concert**

**Shonna Hickman-Matlock** studied at the University of Louisville Dance Academy and the Louisville Ballet, and continued her studies at the Katherine Dunham Dance Company, Emerging Choreographers Workshop, Point Park College, and the University of Louisville, where she performed with the dance ensemble Sphere I.

In 2000 Ms. Hickman-Matlock became Director of DCDC2, the pre-professional company. She has also created original work for Arts from Every Angle series, the University of Dayton Dance Ensemble, the Quagmire Dance Company, the SMAG Dance Collective, Stivers School for the Arts, Santa Fe College, the Dayton Opera's production of *Aida*, Muse Machine's production of *Only Heaven*, and for both the first company and DCDC2.



**DeMarcus Akeem** began his professional training under the tutelage of Marcus Sherman with Vision Theatre Charlotte. He continued his studies at Zion Worship Center for the Arts (Charlotte, NC), Dance Central, Masterworks Festival, and the USA International Ballet Competition/School. In 2011 he received his B.F.A. in dance from Belhaven University (Jackson, MS). While at Belhaven, DeMarcus was selected for the 2009 Bezalel Award for Outstanding Artistic Achievement and was also a member of TALK Dance Company with whom he toured internationally. Mr. Akeem joined DCDC in 2011.

**Amy Renee Jones** is in her sixth season with DCDC. She trained with the Huntington Dance Theatre and the RiverCities Dance Company in Greenup, Kentucky. Ms. Jones graduated *magna cum laude* from Point Park University in Pittsburgh, Pennsylvania, with a B.A. in Dance. She is an instructor for Dance Expressions by Lori and the Miami Valley Dance Center, and choreographs and teaches dance throughout Kentucky, North Carolina, New York, Ohio and West Virginia. At DCDC, she was originally a member of DCDC2 before joining the first company in 2008.

DeMarcus Akeem  
Qarriane Blayr  
Alexis Britford  
Dorse Brown  
July Bryant  
Alexis Evans-Krueger  
Kayla Gantt  
Michael Green  
LaMoi Hedrington

H.D. Horner III  
Amy Renee Jones  
Kimberly Jones  
Abby Leithart  
Marlayna Locklear  
Nabachwa Ssensalo  
Demetrius Tabron  
Sheri "Sparkle" Williams

## Concert Preview 3 p.m.



**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 the Music Education Coordinator and conductor of three choirs at Gettysburg College in Pennsylvania, where she founded and directed the Gettysburg Children's Choir. Dr. Gratto is a graduate of the Oberlin Conservatory of Music, 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 of Dayton's 10<sup>th</sup> anniversary committee, and is a member of the board of the Dayton Contemporary Dance Company and a trustee for the Dayton Performing Arts Alliance. She has performed professionally as a flutist, choral conductor, and mezzo-soprano, having sung with the Washington Opera, the Washington Concert Opera, the Wolf Trap Opera, Summer Opera Theatre, and the Washington Bach Consort. Dr. Gratto has served the American Choral Directors Association as the National Repertoire and Standards Chair for Ethnic and Multicultural Perspectives, and currently holds that position on the board of the Ohio Choral Directors Association. In 2008 she was honored with Oberlin Conservatory's Distinguished Music Education Alumni Award. Dr. Gratto has taught instrumental and vocal music, Pre-K through grade 12, in the Washington, D.C. area and in international and Department of Defense schools in Germany, Spain, and Nigeria.

The biography and photo of today's other concert preview presenter, **Debbie Blunden-Diggs**, is listed earlier in this program under the Dayton Contemporary Dance Company.

## A Celebration of Spring

### Mass in G minor

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

*Gloria in excelsis Deo.  
Et in terra pax hominibus  
bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter  
magnam gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domini Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis . . ., suscipe  
deprecationem nostrum.  
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.*

*Credo in unum Deum.  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum.  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,*

### Ralph Vaughan Williams (1872-1958)

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

Glory to God in the highest.  
And on earth peace to people  
of good will.  
We praise You. We bless You.  
We worship You. We glorify You.  
We give thanks to You for  
Your great glory.  
Lord God, heavenly King,  
God the Father almighty.  
Lord Jesus Christ, the Only-begotten Son.  
Lord God, Lamb of God,  
Son of the Father.  
You who take away the sins of the world,  
have mercy on us . . .  
receive our prayer.  
You who sit at the right hand  
of the Father,  
have mercy on us.  
For You alone are holy.  
You alone are Lord.  
You alone are the Most High,  
Jesus Christ,  
with the Holy Spirit,  
in the glory of God the Father.  
Amen.

I believe in one God.  
The Father Almighty,  
maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord, Jesus Christ,  
the only-begotten Son of God.  
Born of the Father before all ages.  
God of God, Light of Light,  
True God of true God.  
Begotten, not made,

*consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salute  
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.  
Et ascendit in caelum;  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria  
iudicare vivos et mortuos,  
cujus regni non erit finis.  
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 exspecto resurrectionem mortuorum.  
Et vitam venturi saeculi. Amen.*

of one substance with the Father.  
Through him all things were made.  
Who for us men,  
and for our salvation  
came down from heaven.  
And became incarnate by the Holy Spirit  
of the Virgin Mary: and was made man.  
He was also crucified for us  
under Pontius Pilate,  
suffered, and was buried.  
And on the third day He rose again,  
according to the Scriptures.  
He ascended into heaven and  
sits at the right hand of the Father.  
He will come again in glory  
to judge the living and the dead,  
and His kingdom will have no end.  
And [I believe in] the Holy Spirit,  
the Lord and Giver of life.  
Who proceeds from the Father and the Son.  
Who together with the Father and the Son  
is adored and glorified:  
Who spoke through the Prophets.  
And one holy, catholic,  
and apostolic Church.  
I confess one baptism  
for the forgiveness of sins.  
And I await the resurrection of the dead  
and the life of the world to come. Amen.

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli 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 filled with your glory.  
Hosanna in the highest.  
Blessed is He who comes  
in the Name of the Lord.  
Hosanna in the highest.

*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,  
grant us peace.

**“O, Clap Your Hands”**

**Ralph Vaughan Williams**

O, clap your hands, all ye people; shout unto God with the voice of triumph.  
For the Lord most high is terrible; He is a great King over all the earth.  
God is gone up with a shout, the Lord with the sound of a trumpet.  
Sing praises to God, sing praises; sing praises unto our King, sing praises.  
For God is the King of all the earth; sing ye praises,  
everyone that hath understanding.  
God reigneth over the heathen; God sitteth upon the throne of His holiness.  
Sing praises unto our King. Sing praises.  
(Psalm 47, 1-2 and 5-8)

\* \* \* \* \*

**INTERMISSION**

\* \* \* \* \*

**Frostiana: Seven Country Songs**

**Randall Thompson (1899-1984)**

**“The Road Not Taken”**

Two roads diverged in a yellow wood  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same.

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I –  
I took the one less traveled by,  
And that has made all the difference.

(Robert Frost, *You Come Too*, 1916)

**“The Pasture”**

I'm going out to clean the pasture spring;  
I'll only stop to rake the leaves away  
(And wait to watch the water clear, I may):  
I sha'n't be gone long. –You come too.

I'm going out to fetch the little calf  
That's standing by the mother. It's so young  
It totters when she licks it with her tongue.  
I sha'n't be gone long. –You come too.

(Robert Frost, *You Come Too*, 1916)

**“Come In”**

As I came to the edge of the woods,  
Thrush music – hark!  
Now if it was dusk outside,  
Inside it was dark.

Too dark in the woods for a bird  
By sleight of wing  
To better its perch for the night,  
Though it still could sing.

The last of the light of the sun  
That had died in the west  
Still lived for one song more  
In a thrush's breast.

Far in the pillared dark  
Thrush music went –  
Almost like a call to come in  
To the dark and lament.

But no, I was out for stars  
I would not come in.  
I meant not even if asked,  
And I hadn't been.

(Robert Frost, *You Come Too*, 1916)

**“The Telephone”**

“When I was just as far as I could walk  
From here today,  
There was an hour  
All still

When leaning with my head against a flower  
I heard you talk.  
Don't say I didn't, for I heard you say –  
You spoke from that flower on the window sill –  
Do you remember what it was you said?"

"First tell me what it was you thought you heard."

"Having found the flower and driven a bee away,  
I leaned my head,  
And holding by the stalk,  
I listened and I thought I caught the word –  
What was it? Did you call me by my name?  
Or did you say –  
*Someone* said 'Come' – I heard it as I bowed."

"I may have thought as much, but not aloud."

"Well, so I came."

(Robert Frost, *You Come Too*, 1916)

#### **"A Girl's Garden"**

A neighbor of mine in the village  
Likes to tell how one spring  
When she was a girl on the farm, she did  
A childlike thing.

One day she asked her father  
To give her a garden plot  
To plant and tend and reap herself,  
And he said, "Why not?"

In casting about for a corner  
He thought of an idle bit  
Of walled-off ground where a shop had stood,  
And he said, "Just it."

And he said, "That ought to make you  
An ideal one-girl farm,  
And give you a chance to put some strength  
On your slim-jim arm."

It was not enough of a garden,  
Her father said, to plow;  
So she had to work it all by hand,  
But she don't mind now.

She wheeled the dung in the wheelbarrow  
Along a stretch of road;

But she always ran away and left  
Her not-nice load,

And hid from anyone passing.  
And then she begged the seed.  
She says she thinks she planted one  
Of all things but weed.

A hill each of potatoes,  
Radishes, lettuce, peas,  
Tomatoes, beets, beans, pumpkins, corn  
And even fruit trees.

And yes, she has long mistrusted  
That a cider apple tree  
In bearing there today is hers,  
Or at least may be.

Her crop was a miscellany  
When all was said and done,  
A little bit of everything,  
A great deal of none.

Now when she sees in the village  
How village things go,  
Just when it seems to come in right,  
She says, "I know!

"It's as when I was a farmer –"  
Oh, never by way of advice!  
And she never sins by telling the tale  
To the same person twice.

(Robert Frost, *You Come Too*, 1916)

**"Stopping by Woods on a Snowy Evening"**

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.



The only other sound's the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

(Robert Frost, *You Come Too*, 1916)

**“Choose Something Like a Star”**

O Star (the fairest one in sight),  
We grant your loftiness the right  
To some obscurity of cloud –  
It will not do to say of night,  
Since dark is what brings out your light.  
Some mystery becomes the proud.  
But to be wholly taciturn  
In your reserve is not allowed.  
Say something to us we can learn  
By heart and when alone repeat.  
Say something! And it says, “I burn.”  
But say with what degree of heat.

Talk Fahrenheit, talk Centigrade.  
Use language we can comprehend.  
Tell us what elements you blend.  
It gives us strangely little aid,  
But it does tell something in the end.  
And steadfast as Keats' Eremite,  
Not even stooping from its sphere,  
It asks a little of us here.  
It asks of us a certain height,  
So when at times the mob is swayed  
To carry praise or blame too far,  
We may choose something like a star  
To stay our minds on and be staid.

(Robert Frost, *Steeple Bush*, 1947)

\*\*\*\*\*

**“Die Nacht”**

**Richard Strauss (1864-1949)**

*Liza Forrester, Mezzo-soprano*

*Aus dem Walde tritt die Nacht,  
Aus den Bäumen schleicht sie leise,  
Schaut sich um im weitem Kreise,  
Nun gib acht.*

Night steps out of the woods,  
And sneaks softly out of the trees,  
Looks about in a wide circle,  
Now beware.

<i>Alle Lichter dieser Welt,</i>	All the lights of this earth,
<i>Alle Blumen, alle Farben</i>	All flowers, all colors
<i>Löscht sie aus und stiehlt die Garben</i>	It extinguishes, and steals the sheaves
<i>Weg vom Feld.</i>	From the field.
<i>Alles nimmt sie, was nur hold,</i>	It takes everything that is dear,
<i>Nimmt das Silber weg des Stromes,</i>	Takes the silver from the stream,
<i>Nimmt vom Kupferdach</i>	Takes away, from the cathedral's
<i>des Domes</i>	copper roof,
<i>Weg das Gold.</i>	The gold.
<i>Ausgeplündert steht der Strauch,</i>	The shrubs stand plundered,
<i>Rücke näher, Seel an Seele;</i>	Draw nearer, soul to soul;
<i>O die Nacht, mir bangt, sie stehle</i>	Oh, I fear the night will also steal
<i>Dich mir auch.</i>	You from me.

(Hermann von Giln zu Rosenegg—1812-1864)  
(tr. © Lawrence Snyder, reprinted with permission)

### “Zueignung”

**Richard Strauss**

*Liza Forrester, Mezzo-soprano*

<i>Ja, du weißt es, teure Seele,</i>	Yes, you know it, dearest soul,
<i>Daß ich fern von dir mich quäle,</i>	How I suffer far from you,
<i>Liebe macht die Herzen krank,</i>	Love makes the heart sick,
<i>Habe Dank.</i>	Have thanks.
<i>Hielt ich nicht, der Freiheit Zecher,</i>	Once I, drinker of freedom,
<i>Hoch den Amethysten-Becher,</i>	Held high the amethyst beaker,
<i>Und du segnetest den Trank,</i>	And you blessed the drink,
<i>Habe Dank.</i>	Have thanks.
<i>Und beschworst darin die Bösen,</i>	And you exorcised the evils in it,
<i>Bis ich, was ich nie gewesen,</i>	Until I, as I had never been before,
<i>Heilig an das Herz dir sank,</i>	Blessed, blessed sank upon your heart,
<i>Habe Dank.</i>	Have thanks.

(Hermann von Giln zu Rosenegg)  
(tr. © Lawrence Snyder, reprinted with permission)

### “The Bird’s Song” (from *The Pilgrim’s Progress*)

**Ralph Vaughan Williams**

*Mark Spencer, Baritone*

The Lord is my shepherd: therefore can I lack nothing.  
He maketh me to lie down in green pastures:

he leadeth me beside the still waters.  
 He restoreth my soul: he leadeth me in the paths of righteousness  
 for his name's sake.  
 Yea, though I walk through the valley of the shadow of death, I will fear no evil:  
 for thou art with me; thy rod and thy staff they comfort me.  
 Surely goodness and mercy shall follow me all the days of my life:  
 and I will dwell in the house of the Lord forever.  
 (Psalm 23)

**“Ständchen” (Serenade) Franz Schubert (1797-1828)**

*Sarah Hart, Soprano*

<i>Leise flehen meine Lieder Durch die Nacht zu dir; In den stillen Hain hernieder, Liebchen, komm zu mir!</i>	My songs beckon softly through the night to you; below in the quiet grove, Come to me, beloved!
<i>Flüsternd schlanke Wipfel rauschen In des Mondes Licht; Des Verräters feindlich Lauschen Fürchte, Holde, nicht.</i>	The rustle of slender leaf tips whispers in the moonlight; Do not fear the evil spying of the betrayer, my dear.
<i>Hörst die Nachtigallen schlagen? Ach! sie flehen dich, Mit der Töne süßen Klagen Flehen sie für mich.</i>	Do you hear the nightingales call? Ah, they beckon to you, With the sweet sound of their singing they beckon to you for me.
<i>Sie verstehn des Busens Sehnen, Kennen Liebesschmerz, Rühren mit den Silbertönen Jedes weiche Herz.</i>	They understand the heart's longing, know the pain of love, They calm each tender heart with their silver tones.
<i>Laß auch dir die Brust bewegen, Liebchen, höre mich! Bebend har' ich dir entgegen! Komm, beglücke mich!</i>	Let them also stir within your breast, beloved, hear me! Trembling I wait for you, Come, please me!

(Ludwig Rellstab, 1799-1860)  
 (tr. © Michael P. Rosewall, reprinted with permission)

**“Ecco ridente” (from *The Barber of Seville*)  
 Gioachino Rossini (1792-1868)**

*Tony Burdette, Tenor*

<i>Ecco, ridente in cielo spunta , la bella aurora</i>	Here, laughing in heaven emerges the beautiful dawn,
--	---

*e tu non sorgi ancora  
e puoi dormir così?  
Sorgi, mia dolce speme,  
vieni, bell'idol mio;  
rendi men crudo, oh Dio!  
lo stral che mi feri.  
Oh sorte! già veggo  
quel caro sembiante;  
quest'anima amante  
ottenne pietà.  
Oh istante d'amore!  
Oh dolce contento!  
Soave momento  
che eguale non ha!*

and you are not awake yet  
you can sleep like this?  
Arise, my sweet hope,  
come, my dear idol;  
Render less painful, oh God,  
The arrow that wounds me.  
Oh destiny! I see now  
that dear countenance;  
this loving soul  
has obtained mercy.  
Oh moments of love!  
Oh sweet contentedness!  
Precious moment  
It has no equal!

\*\*\*\*\*

**“A Jubilant Song”**

**Norman Dello Joio (1913-2008)**

*R. Alan Kimbrough and Gregory Martin, Pianists*

O! Listen to a jubilant song.  
The joy of our spirit is uncaged.  
My soul it darts like lightning!

Listen to a jubilant song,  
for we sing to the joys of youth,  
and the joy of a glad light-beaming day.

Listen to a jubilant song,  
for we sing to the joy of life, and youth,  
and the joy of a glad light-beaming day.

O! Our spirit sings a jubilant song  
that is to life full of music,  
a life full of concord, a life full of harmony.

We sing prophetic joys of lofty ideals.  
We sing a universal love  
awaking in the hearts of men.

O! to have life,  
a poem of new joys, to shout!  
To dance and exult, shout and leap.

O! to realize space and flying clouds,  
the sun and moon.  
O! to be rulers of life,  
O! to be rulers of destiny, and of life.

O! Listen to a song, a jubilant song.  
Listen to our song,

The joy of our spirit is uncaged.

We dance, exult;  
we shout and leap.  
O! Listen to our song. O!

(Text adapted from "A Song of Joys" by Walt Whitman, 1819-1892)

**In addition to the many donors and sponsors noted elsewhere in this program, the Bach Society is particularly grateful for the sponsorships of The Ohio Arts Council Artists on Tour, The Harry A. Toulmin, Jr., Virginia B. Toulmin Fund of The Dayton Foundation, and the Dayton Rotary Foundation.**



## Program Notes

### *Historical and Musical Background*

Many consider **Ralph Vaughan Williams** one of the greatest British composers of the twentieth century. He received his training from Hubert Parry and Charles Villiers Stanford, both of whom were influenced by Brahms. Other influences on Vaughan Williams range from Byrd and Bach to Stravinsky and Hindemith, but his style remained unique, perhaps because of his intense interest in English folksong. As musical editor of *The English Hymnal* (1906) he composed several hymns now firmly established in the repertory (“For All the Saints”—*Sine nomine* and “Come Down, O Love Divine”—*Down Ampney* are just two of the most familiar). He later helped edit *The Oxford Book of Carols* (1928).

“O Clap Your Hands” (1920) remains one of Vaughan Williams’ most enduring anthems—a setting of verses from Psalm 47, a text particularly associated with the Feast of the Ascension. Its original accompaniment included organ, brass and percussion, but Vaughan Williams authorized performing editions for organ alone, and he later provided a version with full orchestra accompaniment.

The *Mass in G Minor* (1920-21) comes from the same period as Vaughan Williams’ “The Lark Ascending” and his *Pastoral Symphony*. Written for unaccompanied double choir and soloists, it clearly attests to the revival of interest in English polyphonic music in the early twentieth century. Vaughan Williams dedicated the work to Gustav Holst and the Whitsuntide Singers; it was first performed in December 1922 in Birmingham Town Hall. Its first liturgical performance was at London’s (Roman Catholic) Westminster Cathedral.

**Randall Thompson** composed *Frostiana* in 1959 for mixed chorus and piano, later scoring the piece for chamber orchestra and chorus (first performance, 1965). The original commission came from the town of Amherst, Massachusetts, to mark the town’s bicentennial in 1959. Frost was present at the world premiere. Accounts vary as to his response to Thompson’s settings for his poetry. According to one source, at the end of “Choose Something Like a Star,” Frost sprang from his seat and bellowed, “Sing that again!” Another source reports that Frost was so disgusted by the abuse of his poetry that he forbade any of his verse from being set to music again. Because the male and female choruses for the Amherst bicentennial rehearsed separately, Thompson structured the work so that they sing together in only three of the seven movements.

**Norman Dello Joio** became a church organist and choir director at the Star of the Sea Church, City Island, New York, at the age of 14. His godfather, with whom he studied, was Pietro Yon, organist at Saint Patrick’s Cathedral. In his later studies at Tanglewood and Yale, the greatest influence on his subsequent work as a composer was Paul Hindemith. A prolific composer, Dello Joio quickly established a huge

reputation and received numerous awards and grants, including a Pulitzer Prize (1957) and an Emmy. His music blends influences from jazz, American popular music, and Catholic liturgical music. Late in life, he remembered composing "A Jubilant Song" in the 1940s on commission from G. Schirmer for the New York High School for Music and Art. It remains the most often performed of all his works.



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.

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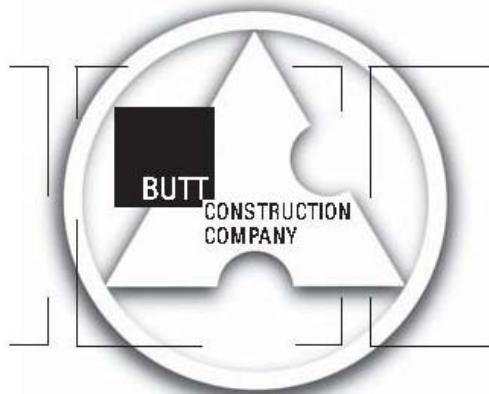
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May 10, 2015, 4 p.m.	@ \$18	_____
<b>STUDENT TICKETS</b>		
Entire 4-concert season	@ \$40	_____
October 26, 2014, 4 p.m.	@ \$10	_____
December 7, 2014, 7:30 p.m.	@ \$10	_____
March 8, 2015, 7:30 p.m.	@ \$10	_____
May 10, 2015, 4 p.m.	@ \$10	_____

(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 (2224)*

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

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

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

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

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







