

Bach
SOCIETY of DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

PRESENTING OUR 2015-2016 SEASON

MASTERY, MYSTERY,
& MAJESTY

*Songs of Mystery
and Praise*

MARCH 13, 2016 / 7:30 PM

Kettering Adventist Church / 3939 Stonebridge Road / Kettering, Ohio

We are sponsored by:



The Virginia W. Kettering Foundation / Mary H. Kittredge Fund of the Dayton Foundation /
The Charles F. Kettering Memorial Hospital / Charles D. Berry



John Neely, Music Director
R. Alan Kimbrough, Accompanist

We're delighted you've joined us for this third concert in our 2015-2016 Bach Society season. Today we offer works based on two of the texts most frequently set to classical sacred music: Mary's Magnificat from Luke 1:46-55, and the Requiem Mass. The composers span two centuries and distinctly different styles—but both Bach's and Fauré's masterpieces inspire us with tonal and rhythmic beauty and spiritual meaning.

This is the Bach Society of Dayton's first performance of the Fauré *Requiem* in our 13 year history, while the Bach *Magnificat* is a true favorite. You may remember our double performance of this *Magnificat* in 2009—one concert featuring original choreography in collaboration with the Gem City Ballet and the other providing enhanced visual images from the University of Dayton's Marian Library. Today's performance, as the chorus joins with four renowned soloists and orchestra, invites you to simply experience the beauty and power of text and music.

Make plans now to join us for a proper finale to our season with the Sunday, May 15 concert featuring music from the time of television's *Downton Abbey* series. Works by Edward Elgar, Hubert Parry, Gustav Holst, Ralph Vaughan Williams and others remind us of the elegance, charm and increasing complexity of the post-Edwardian era the series depicts. Actors from Dayton's Human Race Theatre Company will guide us through the concert. And a spot of tea served after the concert provides a sense of refined dignity captured so well on the PBS series. Even the Dowager Countess would, we hope, find the whole affair quite delightful—and so will you. Remember that we'll have two performances that day to suit your schedule—at 4 p.m. and 7:30 p.m. Order tickets now and make sure to invite your friends.

Thank you so much for your presence and support throughout the Bach Society's 2015-2016 season.





Bach Society of Dayton Chorus

Sopranos

Carla Ballou
 Jodi Blacklidge
 Joy Carter
 Kay Cherry
 Barbara Colaner
 Joan Crafton
 Susan Cromer
 Sharon Kohnle
 Rachel Spry Lammi
 Karen Linaberry
 Elaine Morris Roberts
 Connie Palmus
 Amy Potter
 Donna Reece
 Cathy Renfrow
 Shirley Richardson-
 McCourt
 Lydia Schweizer
 Faye Seifrit
 Elizabeth Weibel
 Mary Ann Woods

Altos

Cynthia Bertleff
 Kim Bostic
 Madelyn Callender

Willow Cliffswallow
 Pamela Cooper-
 Servaites
 Helen Cripe
 Carla J. H. Drye
 Peg Holland
 Greta Holt
 Ann Holzer
 Sharon Norton
 Barbara Piatt
 Pam Rauch
 Mary Beth Rodes
 Barbara Schramm
 Loraine Simard
 Mary Tymeson
 Sara Vice

Tenors

Todd Berry
 Fred Bartenstein
 Craig Boman
 Joe Codispoti
 Marc Georgan
 Thom Meyer
 William Miller
 Christopher Oldstone-
 Moore

Kevin Samblanet
 Jerome Servaites
 William Spohn

Basses

Mike Bates
 Erick Beaven
 Gary Blacklidge
 Cullen Bower
 Marc Fleischauer
 David Grupe
 John Gummel
 Lew Hann
 Dick Hattershire
 Larry Hollar
 R. Alan Kimbrough
 Steve Makovec
 Dan Minneman
 David Jon Priebe
 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



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 34 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.

Concert Preview



Nolan W. Long is professor of music at Sinclair Community College, where he has taught since August 2004. At Sinclair he conducts the Chorale, Chamber Choir, and Women's Ensemble. In addition to teaching "Introduction to Aural Skills and Sight Singing for Singers," he teaches voice primarily to voice majors. He has taught countless students, many of them going to significant schools and careers in music throughout the United States and beyond. He formerly taught and directed choral groups at the University of North Dakota where he also conducted the Grand Forks Master Chorale, Alderson-Broadus College (WV), Mt. Senario College (WI), and Highland High School (Medina, OH) where his choir received straight superior ratings at the OMEA Choir Contest in his first year of teaching. He holds the Bachelor of Science degree in Music Education/Piano from Manchester College (IN), a Master of Music degree in Choral Music from the University of Illinois, and completed all coursework and recitals for the DMA in Choral Conducting (minor in Orchestral Conducting) at the College-Conservatory of Music at the University of Cincinnati.

His choirs have performed across the country and internationally. He is a frequent adjudicator and has served as adjudicator, guest conductor, and clinician in several states. He was the first in-state conductor of the West Virginia All-State Chamber Choir and served as assistant coordinator for the Two-Year College Honor Choir at the American Choral Directors Association national convention.

He is a member of the American Choral Directors Association, International Federation of Choral Musicians, and National Association of Teachers of Singing. Throughout his career, he has held church choral, organ, and paid singing positions. He presently serves as Chancel Choir Director at Sugar Creek Presbyterian Church in Kettering. A native of northwestern Ohio, he enjoys gardening, travel, the ocean, and bringing beauty into the lives of others through musical expression.

Guest Artists



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, and Arcadia Players. Career highlights include her recent Carnegie Hall debut

singing Verdi's *Requiem* and touring Japan with Maestro Neal Gittleman and the Telemann Chamber Orchestra. She has sung numerous operatic roles, including Lucia in Donizetti's *Lucia di Lammermoor*, Fiordiligi in Mozart's *Così fan tutte*, Atlanta in Handel's *Xerxes*, the First Lady in Mozart's *Magic Flute* and Kitty Hart in Heggie's *Dead Man Walking*. Ms. Chenoweth concertizes frequently, is a frequent soloist at Boston's The Shakespeare Concerts, and is featured on several recordings of works with text by Shakespeare on the Parma label. A proponent of new music, Ms. Chenoweth has worked with many living composers including Libby Larsen, Joseph Summer, Jack Perla, Jonathon Sheffer, and Monica Houghton. Ms. Chenoweth earned her Masters of Music degree in voice from The Cleveland Institute of Music and her Bachelor of Arts degree from the University of Dayton. She is currently pursuing her Doctorate in Music at the University of Cincinnati's College-Conservatory of Music. Her teachers include Kenneth Shaw, Ruth Golden, George Vassos, Ellen Shade, and Linda Snyder. Ms. Chenoweth is an Artist-in-Residence at the University of Dayton, where she teaches voice and opera, and coordinates admissions for the Department of Music.



Dr. Ryu-Kyung Kim, Mezzo Soprano, highlighted her recent seasons with roles of Suzuki, Third Lady and Jade Boucher in Dayton Opera's *Madama Butterfly*, *The Magic Flute* and *Dead Man Walking*, as soloist in Mozart *C Minor Mass*, Bach *Lutheran Mass* and Schubert *Mass in C* with Bach Society of Dayton, and her debut performances with Miami Valley Symphony Orchestra and Greater Newburgh Symphony in Beethoven's *Symphony No. 9*. She has performed major roles in operas and concert works throughout the world including *La Cenerentola*, *Orlando*, *Der Rosenkavalier*, *Madama Butterfly*, *Carmen*, *Die Fledermaus*, *Il Barbiere di Siviglia*, *Idomeneo*, *Otello*, *The Magic Flute*, *Don Giovanni*, *Don Chischiotte*, *Ermione*,

Rigoletto, *Lakmé*, Verdi's *Messa da Requiem*, Handel's *Messiah*, and Mahler's *Das Lied von der Erde* with many prestigious opera companies and orchestras including Santa Fe Opera, Dayton Opera, Baltimore Opera, Cleveland Opera, El Paso Opera, Virginia Opera, Ash Lawn Opera Festival, Opera Orchestra of New York, Caramoor Music Festival, Dayton Philharmonic Orchestra, National Chorale, Korean Symphony Orchestra, Seoul

Philharmonic Orchestra, Great Mountains Music Festival, Sapporo Symphony Orchestra, and Staatskapelle Halle in Germany. She received her DMA from SUNY in Stony Brook, Artist Diploma from Academy of Vocal Arts, MM and BM from Manhattan School of Music. She has joined the faculty of the Department of Music at UD in 2013, and will be performing Prokofiev's *Alexander Nevsky* with Dayton Philharmonic Orchestra and Handel's *Messiah* with Helena Symphony Orchestra in the upcoming 2016-2017 season.



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. Jeremy currently serves as Assistant Professor of Music and Chorus Director of the acclaimed Central State University Chorus at Central State University. Accepting this position in August of 2013, Jeremy has begun to continue the great tradition of this Chorus as ambassadors of the great black choral tradition. The inaugural choral concert featured six-time Grammy Award nominee, Karen Clark Sheard. The Chorus has already received three invitations to perform abroad including a performance with the Czech National Symphony Orchestra in Prague, Czech Republic.

Recent career highlights include a performance for President Barack and Michelle Obama with The Jeremy Winston Chorale at The White House in December of 2012. This same ensemble won the gold medal championship at The World Choir Games in Cincinnati, Oh, in July of 2012. As the conductor and director of The Award-Winning Wilberforce University Choir, Winston has recently led this ensemble in a performance at The White House for President Barack Obama and the First Lady Michelle Obama. Other 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 of the great American opera *Porgy and Bess*, and featured on title track of the major motion picture *Amazing Grace*. Sought after as an educator and conductor, in 2011 Winston served as choral director for 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 April of 2012, Oakwood University recognized Jeremy as an outstanding alumnus.



Errik M. Hood, Baritone, a Dayton, Ohio, native, has appeared professionally with Madison Opera, Dayton Opera, Cincinnati Opera, Opera Columbus, Opera Project Columbus, Chautauqua Opera, and Opera New Jersey, as well as with the Dayton Philharmonic Orchestra, Dayton Philharmonic Concert Band, Lebanon Symphony Orchestra, Chautauqua Symphony Orchestra, Cincinnati Chamber Orchestra, Miami Valley Symphony Orchestra, Gallion Community Orchestra, Capriccio Vocal Ensemble, Bach Society of Dayton, and with resident orchestras of Northwestern University, The Ohio State University, Wright State University, and Northern Kentucky University.

Recent operatic engagements include: Montano in *Otello* (Verdi), Germont in *La Traviata* (Verdi, abridged), Motorcycle Cop/1st Guard in Jake Heggie's *Dead Man Walking*, Melchior in *Amahl and the Night Visitors* (Menotti), Simone in Puccini's *Gianni Schicchi*, Escamillo in *Carmen* (Bizet, abridged), Cardinal/Priest in *Galileo Galilei* (Phillip Glass), Ford in *Falstaff* (Verdi), and Figaro in both John Corigliano's *The Ghosts of Versailles*, and Mozart's *Le Nozze di Figaro*. Recent concert engagements include *Messiah* (Handel), *Mass in C* (Schubert), *Missa Brevis in A* (J.S. Bach), *Judas Maccabaeus* (Handel), *A German Requiem* (Brahms), *Petite Messe Solennelle* (Rossini), *Messe di Gloria* (Puccini), *Te Deum* (Bruckner), and *Kindertotenlieder* (Mahler).

Dr. Hood holds a Bachelor of Music from Wright State University, a Master of Music from The Bienen School of Music of Northwestern University, and the Doctor of Musical Arts from The Ohio State University. Dr. Hood has taught voice at Northern Kentucky University, Wright State University, The Ohio State University, Northwestern University, and is currently on the faculty of the University of Dayton.

Orchestra

1st Violins

Aurelian Oprea
Dona Nouné-Wiedmann
Rachel Charbel

2nd Violins

Kirstin Greenlaw
Kara Monteufel

Violas

Colleen Braid
Lori LaMattina
Stephen Goist
Leslie Dragan
James Braid

Cellos

Mark Hofeldt
Jonathan Lee
Erin Patterson

Bass

Don Compton

Flutes

Rebecca Andres
Jennifer Northcut

Oboes

Eileen Whalen
Ashley Noble

Horns

Aaron Brant
Sean Vore

Trumpets

Eric Knorr
David Zeng
Daniel Lewis

Harp

Leslie Stratton

Timpani

Jane Varella



Magnificat BWV 243

Johann Sebastian Bach (1685-1750)

Requiem Op. 48

Gabriel Fauré (1845-1924)

Introit and Kyrie

Requiem aeternam dona eis Domine: et lux perpetua luceat eis. Te decet hymnus, Deus in Sion: et tibi redetur votum In Jerusalem. Exaudi orationem meam, ad te omnis caro veniet. Kyrie eleison. Christe eleison. Kyrie eleison.

Rest eternal grant them, O Lord; and let light perpetual shine upon them. Thou, O God, art praised in Sion and unto Thee shall the vow be performed in Jerusalem. Hear my prayer; unto Thee shall all flesh come. Lord, have mercy. Christ, have mercy. Lord, have mercy.

Offertory

Errik Hood, baritone

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu. . . . libera animas defunctorum de ore leonis, ne absorbeat Tartarus: ne cadant in obscurum. Hostias et preces tibi Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti et semini eius.

O Lord Jesus Christ, King of glory, deliver the souls of the departed from the pains of hell and from the bottomless pit. . . . deliver the souls of the departed from the lion's mouth, Nor let them fall into Tartarus, nor let them be swallowed up in darkness. We offer unto Thee this sacrifice of prayer and praise; receive it for those souls whom today we commemorate. Allow them, O Lord, to cross from death into the life which once Thou didst promise to Abraham and his seed.

Sanctus

Aurelian Oprea, violin

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of Thy glory. Hosanna in the highest.

Pie Jesu

Andrea Chenoweth, soprano

Pie Jesu Domine, dona eis requiem, sempiternam requiem.

Merciful Lord Jesus, grant them rest, eternal rest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam. Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

O Lamb of God, that takest away the sins of the world, grant them rest; grant them everlasting rest. And may eternal light shine on them, O Lord, with Thy saints for ever, because Thou art merciful.

Libera Me

Errik Hood, baritone

Libera me, Domine, de morte aeterna, in die illa tremenda: Quando caeli movendi sunt et terra: dum veneris judicare saeculum per ignem. Tremens factus sum ego et timeo, dum discussio venerit, atque ventura ira. Dies illa, dies irae, calamitatis et miseriae, dies illa, dies magna et amara, amara valde. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Deliver me, O Lord, from ever-lasting death on that dreadful day when the heavens and the earth shall be moved, when Thou shalt come to judge the world by fire. I quake with fear and I tremble, awaiting the day of judgment and the wrath to come. That day, the day of anger, of calamity and misery, that day, that great day and most bitter. Grant them eternal rest, O Lord, and may light perpetual shine upon them.

In Paradisum

In paradisum deducant angeli: in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

May the angels lead thee into Paradise, and at thy coming may the martyrs receive thee and bring Thee into the holy city Jerusalem. May the chorus of angels receive thee, and with Lazarus, once poor, may you have eternal rest.

* * * * *

INTERMISSION

* * * * *

Magnificat BWV 243

Johann Sebastian Bach (1685-1750)

1. Magnificat

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

2. Et exultavit spiritus meus

Ryu-Kyung Kim, mezzo soprano

Et exultavit spiritus meus in Deo salutari meo.

And my spirit hath rejoiced in God my Savior.

Interpolation: "Vom Himmel hoch"

Vom Himmel hoch da komm ich her, ich bring euch gute neue Mär, der guten Mär bring ich so viel, davon ich singn und sagen will.

From heaven high to earth I come to bear you good new tidings, of good tidings I bring so many of which I now will sing and say.

3. Quia respexit humilitatem

Andrea Chenoweth, soprano

Quia respexit humilitatem ancillae suae. Ecce, enim ex hoc beatam me dicent

For he hath regarded the lowliness of his handmaiden. For behold, from henceforth, those who will call me blessed are

4. Omnes generationes

Omnes generationes.

All generations.

5. Quia fecit mihi magna

Errik Hood, baritone

Quia fecit mihi magna qui potens est et sanctum nomen eius.

For he that is mighty hath magnified me, and holy is his Name.

6. Et misericordia

*Ryu-Kyung Kim, mezzo soprano,
and Jeremy Winston, tenor*

Et misericordia a progenie in progenies timentibus eum.

And his mercy is on them that fear him throughout all generations.

7. Fecit potentiam

Fecit potentiam in brachio suo; dispersit superbos mente cordis sui.

He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.

Interpolation: "Gloria in excelsis Deo"

Gloria in excelsis Deo! Et in terra pax hominibus bona voluntas.

Glory be to God on high! And on earth peace to men of good will.

8. Deposuit potentes

Jeremy Winston, tenor

Deposuit potentes de sede et exaltavit humiles.

He hath put down the mighty from their seat and hath exalted the humble and meek.

9. Esurientes implevit bonis

Ryu-Kyung Kim, mezzo soprano

Esurientes implevit bonis et divites dimisit inanes.

He hath filled the hungry with good things and the rich he hath sent empty away.

10. Suscepit Israel

Suscepit Israel puerum suum recordatus misericordiae suae.

He remembering his mercy hath holpen his servant Israel.

11. Sicut locutus est

Sicut locutus est ad Patres nostros, Abraham et semini eius in saecula.

As he promised to our forefathers, Abraham and his seed forever.

12. Gloria Patri

Gloria Patri, gloria Filio, gloria et Spiritui sancto! Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Spirit! Glory be to the Father, and to the Son, and to the Holy Spirit! and will be forever. Amen.

NOTES

This evening's concert, "Songs of Mystery and Praise," spotlights two of the most familiar texts for lovers of religious music: the Requiem Mass or Mass for the Dead with its reflections on the mysteries of the afterlife and the Magnificat, Mary's song of praise, recorded in St. Luke's Gospel. The settings this concert comprises are among the most familiar for both texts: the *Requiem* Op. 48 of Gabriel Fauré and Johann Sebastian Bach's *Magnificat in D Major* BWV 243. In addition to their intrinsic musical interest, both compositions feature some noteworthy textual features.

Gabriel Fauré (b Pamiers, Ariège, 12 May 1845; d Paris, 4 Nov 1924) was the most advanced and most influential French composer of his generation. His *Requiem* Op 48 is perhaps his most often performed composition, since it has an established place in both concert halls and liturgical settings. Fauré wrote the first version of the *Requiem* in 1887-88, and it was first performed in January of 1888, at a funeral in the Madeleine, the fashionable Paris church where Fauré was choirmaster. (The funeral was not the occasion for the work's composition. Franck later wrote that the work "was composed *for nothing* . . . for fun, if I may be permitted to say so!") That version has only five movements: Introit and Kyrie, Sanctus, Pie Jesu, Agnus Dei, and In Paradisum. The Pie Jesu was written for soprano solo; the other four movements were for SATB choir. The original instrumentation was for divided violas, divided cellos, basses, harp, timpani (for only one movement—the first), and organ. The Sanctus featured a solo violin; the In Paradisum a solo viola. Subsequently wind parts were added at places—two or four horns, two trumpets, and two bassoons, as well as violins for the In Paradisum.

Already in this first version, Fauré is textually unconventional. One might look at all of the traditional elements of the Requiem Mass that he omits completely, including the sequence Dies Irae. And the In Paradisum with which he concludes his *Requiem*, is not part of the traditional Requiem text; instead it comes from the Burial Office, a liturgical service often attached to, but not part of, the Requiem.

Fauré's *Requiem* offers a deliberate contrast to the more operatic familiar Requiem settings by Mozart, Verdi, and Berlioz, marked particularly by the absence of the Dies Irae and consequently a vastly diminished emphasis on judgment. In 1921, Fauré said that "everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest."

Fauré prepared an expanded version, first performed in January 1893, that added two movements, both featuring a baritone soloist. The Offertory was written in 1899. The Libera me had been written as an independent composition for baritone and organ in 1877. It may have been for the 1893 performance that the wind parts were added to the original orchestration; the new Offertory uses only strings and organ, but the Libera me included four horns, three trombones, timpani, and organ.

A third *Requiem* version had its premiere in July 1900, during the Paris World Exhibition. This was scored for full orchestra, and vocal and orches-

tral scores were published shortly thereafter, with many misprints and other inaccuracies. How this third version emerged is shrouded in mystery, and there is no conclusive evidence that Fauré himself was responsible for the reorchestration. John Rutter, who prepared a 1983 performing edition, has observed that the published version makes changes “affecting dynamics, articulation, string bowings and indeed actual notes, frequently for the worse.” Rutter notes that Fauré’s choir at the Madeleine would have been only 20-30 men and boys, and he insists that the instruments should “never be so numerous as to overbalance the organ and choir.”

It is Rutter’s edition that we are using for this evening’s performance. It has been recorded by the Cambridge Singers and members of the City of London Sinfonia under Rutter’s direction. A recent (2014) recording by the choir of King’s College, Cambridge, with the Orchestra of the Age of Enlightenment, directed by Stephen Cleobury, includes both another performance of Rutter’s edition and the premier recording of Marc Rigaudière’s new reconstruction of the earliest complete liturgical performance of the *Requiem*. For this the recording faithfully recreates the 1889 premiere, even using the organ stops available to the organist at the L’église de la Madeleine in Paris. The instruments and techniques used by the orchestra are typical of those used in a French orchestra of the late 19th century.

Johann Sebastian Bach (b Eisenach, 21 March 1685, d Leipzig; 28 July 1750) set the Latin text of the Magnificat, in E-flat, his first year in Leipzig, for the 1723 Christmas Vespers. He revised the work some eight years later, perhaps early in 1732, changing the key to D Major (a more satisfactory key for trumpets in particular), expanding the orchestra, polishing the harmony, and tightening the rhythms. For the earlier version, Bach allowed the insertion of four additional Christmas texts. Omitting the interpolated texts made it usable throughout the church year. Its first performance was for The Feast of the Visitation of the Blessed Virgin Mary, July 2, 1733. In this evening’s performance, we are restoring two of the interpolated texts, now set in D Major by the Bärenreiter editors—the German Christmas hymn “Vom Himmel hoch” (the only German text used this evening) and an abbreviated Latin “Gloria in excelsis.”

As John Bawden, Musical Director (1994-2006) of the Fareham Philharmonic Choir, has noted, “In its splendor and jubilation [Bach’s *Magnificat*] anticipates the great choruses of the later *Mass in B Minor*.” The work uses no recitatives and no extracts from other Biblical or poetical sources; rather it is, unlike Bach’s oratorios or passions, what Bawden calls “a continuous and homogenous whole,” deftly divided among the chorus and soloists. The solo arias avoid the da capo form often associated with opera and suspected of secular influence.

Others have placed greater emphasis on the variety of styles Bach employs in the work and his control over maximum contrast and architectural symmetry within a relatively brief, even terse, setting of the canticle. Notice the variety of instrumentation, with the fullest orchestral forces reserved appropriately for the beginning, the ending, and the central movements of the work. Note how the texts of those movements make the full orchestration almost inevitable.

“Sicut locutus est,” among the other choral movements, is a five-voice fugue, deliberately old-fashioned in its associations and thus particularly apt

for the text that talks about God's promises "to our forefathers, Abraham, and his seed." The fugal style would have been very familiar for Bach's Leipzig listeners, evocative of the composer Bach had succeeded there, Johann Kuhnau.

Bach sets "Suscepit Israel" as a terzetto for upper voices, accompanied by oboe, organ, and cello. The continuo instruments are given a "walking bass" that has been identified as imaging God's eternal time. Simultaneously, the oboe plays a Gregorian psalm tone—the "Tonus Peregrinus" or "wandering tone"—to which the Magnificat was traditionally chanted. That tone also provided the basis for the chorale melody to which the German version of the Magnificat, "Meine Seele erhebt den Herren," was traditionally sung.

Bach concludes *Magnificat* with a Gloria Patri doxology, as would have been typical from the text's function as a Vespers canticle. When he gets to the words "as it was in the beginning" ("sicut erat in principio"), he uses music from the opening movement of the piece: a suitably clever and joyous touch with which the end!

People wanting to add a CD (or even a DVD) of Bach's *Magnificat* to their collection may want to do considerable research among the many competing versions available for purchase. Both the E-flat early version (with or without interpolations) and the later D Major version are available. Tastes vary widely, and among the variables worth considering would be the size of the choral forces (from one on a part to huge massed choirs); the size of the orchestra; the use of period or modern instruments; the use of mature women sopranos or boy sopranos; the choice between female alto and male counter-tenor, especially for the fifth soloist; the choice between organ and harpsichord for the continuo keyboard; the use of five or only four soloists; the tempos, pacing, and overall length of the recording; the acoustics of the building used for the recording, particularly with different degrees of reverberation; and, finally, the choice of English, German, or Italian Latin.

Mark your calendar now to listen to the next Bach Society broadcast on "Live and Local" on WDPB/WDPG (FM 88.1 and 89.9 or on the web at www.discoverclassical.org) at 10 a.m. May 14 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 season for later broadcast on Discover Classical 88.1 and 89.9 FM.



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

The Charles F. Kettering Memorial Hospital

The Allegro Fund of The Dayton Foundation

The Mary H. Kittredge Fund of The Dayton Foundation

Discover Classical 88.1 and 89.9 FM, Media Sponsor

The Marianists of the University of Dayton

Bach Society of Dayton Business and Community Sponsors

Platinum

UBS Financial Services, Inc., the Cornell/Nicholson Team

Silver

Houser Asphalt and Concrete

Salinas Industries

Bach Society of Dayton Donors

The Bach Society of Dayton gratefully acknowledges the financial support of all its generous donors for the 2015-2016 season. Without their help, the season would not be possible. The list below includes donations received and processed as of February 8, 2016.

Patrons

Charles D. Berry
The Charles F. Kettering Memorial Hospital
The Allegro Fund
of The Dayton Foundation

The Virginia W. Kettering Foundation
The Ohio Arts Council

Benefactors

Culture Works
Richard and Jane Hattershire
R. Alan Kimbrough
The Marianists of the University of Dayton
The Mary H. Kittredge Fund
of The Dayton Foundation

Mr. and Mrs. Shaun Nicholson
Thomas and Althea Schumann
Bill Spohn and Margaret Dunn
John and Carla Stengel
Dr. and Mrs. Hans Zwart

Sustainers

Nancy Farkas
Andrea and Mel Gillespie
Penny and John Haddick
Joseph Hookey
Macy Janney
Margaret P. Karns and Ralph C. Johnston

John and Doris Lindower
Mr. and Mrs. John W. Longstreth
John and Ruth Neely
Betsy and Lee Whitney
Marcia and Walter Wood

Supporters

Gwen Brubaker
William Henry Caldwell
Jane Collins
Laura and Mike Dailey
The Reverend and Mrs. Earl Fritz
Mr. Thomas P. and Dr. Sharon Davis Gratto
David Grupe
John Gummel
Larry Hollar and Karen Cassedy

Steve and Lou Mason
Judy McCormick
Thom Meyer
Sharon Norton
Donna Shaw
Mary Tymeson
UTC Aerospace Systems
In appreciation of Marc Georgin
Frank Williams

Friends

Anonymous
Fred and Joy Bartenstein
James Bowman, Jr.
Donna Boyer
Susan Cromer
Mr. and Mrs. Horace Davis
Carla J. H. Drye
Drs. John and Janet Fleischauer
Marc and Kathleen Fleischauer
Harold and Rose Fox
Marc and Elizabeth Georgin
Mr. and Mrs. Alexander Gounaris
Ann Greiner
David Heinz
Dr. Michael Jaffe
Sharon Kohnle
David and Jean Lehman
In honor of Greta Holt

Michael and Karen Linaberry
Daniel and Ginger Minneman
Barbara Piatt
Dr. and Mrs. David Ponitz
Peter and Pamela Rauch
Sandy and Dave Roderick
Jerome Servaites and Pamela Cooper-Servaites
Paul and Lydia Schweizer
James and Katherine Stahler
Joanna B. Taylor
Everett Telljohann
Peter Torvik
Elizabeth Vandevander
Sara and Roy Vice
Max and Judi Weaver
Judith Woll

Contributors

Carla Ballou
Paula Barrows
Mike Bates
Erik Beaven
Mr. and Mrs. Anthony Beran
Todd Berry
Jodi Blacklidge
Rebekah Bower
Madelyn Callender
Barbara Campbell
Kay Cherry
Joe Codispoti
Barbara Colaner
Blair Cornell
Carol J. Corrado
Mr. and Mrs. Walter Cox
Joan and James Crafton
Helen Cripe
Bryan and Susan Daly
Alberta Fine
Lew Hann
Edward and Elke Hatch
Ruth E. Hoecher
James Hoffman

Greta Holt
Ann Holzer
John Kauffin
Linda Keime
Rachel Lammi
Linda Lee
Steve Makovec
William Miller
Elaine Morris Roberts
Christopher Oldstone-Moore
Connie and Rolf Palmus
David Jon Priebe
Amy Potter
Donna Reece
Shirley Richardson-McCourt
Mary Beth Rodes
Enrique Romaguera
Kevin Samblanet
Faye Seifrit
Loraine Simard
Christine Spivey
Elizabeth and Eric Weibel
Thomas 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.

Special Acknowledgements

The Bach Society also gratefully acknowledges the services of Lloyd Bryant, who serves as the Bach Society announcer on WDPR/WDPG and records and edits our performances for broadcast; Westminster Presbyterian Church for providing rehearsal facilities; the generosity of the Kettering Adventist Church for providing performance facilities; Kettering Health Network for sponsoring the after-concert reception; the excellent and wide-ranging administrative support provided by David Grupe; the design skills of Todd Berry, who prepares our marketing resources; the skills of photographers Adam Alonzo, Lew Hann, and James 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	Jennifer Cruz
Dick Hattershire, treasurer	Nancy Farkas
Alan Kimbrough, secretary	Marc Fleischauer
William Caldwell	John Gummel
Helen Cripe	Kevin Samblanet

* * * * *

David Grupe, Chorus/Operations Manager
Laurana Wong, Administrative Assistant

Consider BSD when shopping

We ask that you consider including the Bach Society of Dayton when you shop at Dorothy Lane Market, Kroger, and even Amazon to be part of their charitable recipients list. We thank you ahead of time for thinking of us.

CONGRATULATIONS TO THE
**MIRIAM ROSENTHAL FOUNDATION
FOR THE ARTS ON 50 YEARS**
OF EXTRAORDINARY SUPPORT
TO THE DAYTON ARTS COMMUNITY



THE **MIRIAM ROSENTHAL FOUNDATION
FOR THE ARTS** HAS MADE IT POSSIBLE
FOR THE **BACH SOCIETY OF DAYTON** TO
PERFORM THE MASTERPIECES WE ALL
KNOW AND LOVE, INCLUDING BACH'S
MONUMENTAL ST. MATTHEW PASSION. **OUR
LIVES ARE MADE BETTER** BY THEIR SUPPORT.

THANK YOU!



The Cornell/Nicholson Team

Taking a personal approach to help
secure your financial freedom

Proud to be a Platinum Sponsor of The Bach Society of
Dayton's 2015 – 2016 Concert Season.

Shaun P. Nicholson, CFP®
Managing Director–Wealth Management
Financial Advisor

UBS Financial Services Inc.
3601 Rigby Road, Suite 500
Miami Township, OH 45342
937-226-6562

ubs.com/team/cnteam



As a firm providing wealth management services to clients, we offer both investment advisory and brokerage services. These services are separate and distinct, differ in material ways and are governed by different laws and separate contracts. For more information on the distinctions between our brokerage and investment advisory services, please speak with your Financial Advisor or visit our website at ubs.com/workingwithus. Certified Financial Planner Board of Standards, Inc. owns the certification marks CFP® and CERTIFIED FINANCIAL PLANNER™ in the U.S. ©UBS 2015. All rights reserved. UBS Financial Services Inc. is a subsidiary of UBS AG. Member FINRA/SIPC. 7.00_Ad_4.75x7.75_020824_CoT 151503290 Exp. 9/1/2016

UNIVERSITY of
DAYTON

DEPARTMENT OF MUSIC
GO.UDAYTON.EDU/MUSIC
937-229-3936



The University of Dayton is a fully accredited institutional member of the National Association of Schools of Music.

We offer a variety of programs to fit all needs and interests.

» **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

Christ Episcopal Church
20 W. First Street
Downtown Dayton
223-2239
www.daytonchristepiscopal.com

Christ Episcopal Church
63 East Church Street
Xenia
372-1594
www.christ-episcopal-xenia.org

St. Andrew's Episcopal Church
1060 Salem Avenue
Dayton
278-7345
www.standrewsdayton.org

St. Christopher's Episcopal Church
1501 North Broad Street
Fairborn
878-5614
www.stchristophersfairborn.diosohio.org

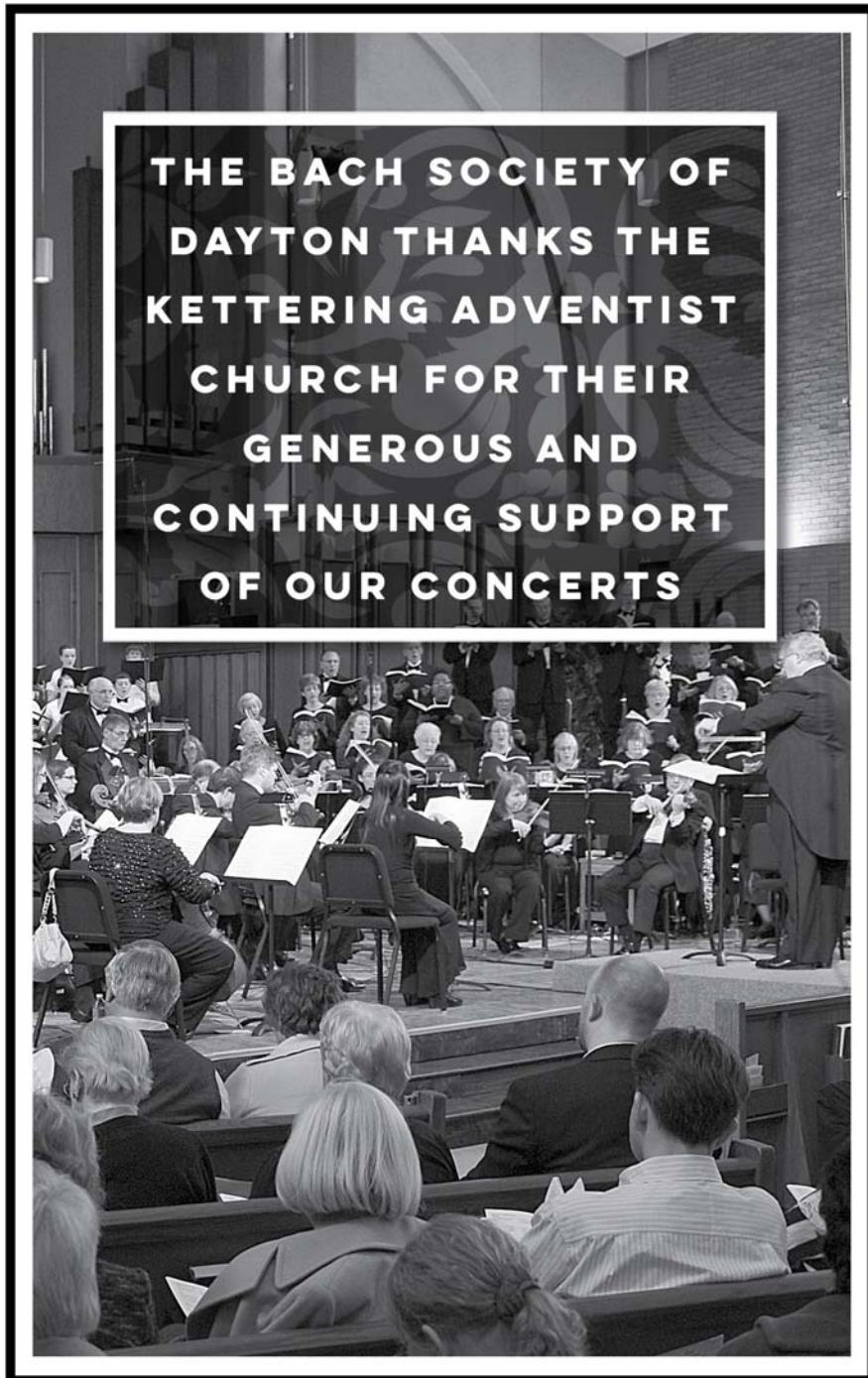


St. George's Episcopal Church
5520 Far Hills Avenue
Centerville
434-1781
www.stgeorgesdayton.org

St. Margaret's Episcopal Church
5301 Free Pike
Trotwood
837-7741
www.stmargaretsdayton.org

St. Mark's Episcopal Church
456 Woodman Drive
Riverside
256-1082
www.stmarksdayton.org

St. Paul's Episcopal Church
33 West Dixon Avenue
Oakwood
293-1154
www.stpauls-dayton.org





DISCOVER
Classical

WDPR 88.1 FM ♦ WDPG 89.9 FM
DISCOVERCLASSICAL.ORG

Proud Voice of the
Bach Society of Dayton



Classical Music
24 Hours a Day
On the Air or Online





COOLIDGE WALL

A Legal Professional Association

33 West First Street, Suite 200, Dayton, Ohio 45402
937.223.8177 • www.coollaw.com

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



For all your legal business needs

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.

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+).

UNIVERSITY of



DAYTON

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



WHO WE ARE

Culture Works is the nonprofit regional arts agency that provides a unified voice for all the cultural organizations and activities in the Dayton Region and promotes the good news about the cultural vibrancy of our region to a national audience.



WHAT WE DO

Culture Works is committed to leading the charge to ensure a healthy environment for arts and culture in this community for generations to come. We work to galvanize widespread support for arts and culture while also providing grants, unified marketing efforts, research, and cultural planning to help our entire cultural community thrive.

WHY WE MATTER

A contribution to Culture Works isn't just an investment in arts and culture. It's an investment in the future of our neighborhoods, cities, and region.

cultureworks.org

Your support makes it happen.



THE DAYTON MUSIC CLUB

Supporting musicians in Dayton for 126 years through

Performance Opportunities

Youth Scholarships

Community Service

Membership open to Listeners, Performers, and Teachers.

For information on events, membership and opportunities,

Log on to www.daytonmusicclub.com

Call (937) 297-0463

PRESENTING OUR



2015-2016 SEASON

MASTERY, MYSTERY, & MAJESTY

THE MUSIC OF DOWNTON ABBIEY

MAY 15, 2016
* 2 PERFORMANCES *
4:00 PM & 7:30 PM

CONCERT PREVIEWS



3:00 and 6:30 P.M.

We finish the season with a tribute to the music of *Downton Abbey*. We'll highlight music from the era in which the popular British series is set, and we'll be joined on stage by some very special guests.

I Was Glad, Jerusalem, and My Soul, There is a Country - Parry

As Torrents in Summer and The Snow - Elgar

Bach Society Chorus and Orchestra, John Neely, Music Director
with The Human Race Theatre Company,
Kevin Moore, Artistic Director



TICKETS

www.bachsocietyofdayton.org or call (937) 294-2224

Houser
Asphalt
&
Concrete
supports
the
Bach
Society
of
Dayton



Celebrating
Our 43rd Year!
Houser Asphalt
&
Concrete
Residential & Commercial
937-223-9207
800-319-1114
www.houserasphaltconcrete.com



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



HERITAGE REALTORS[®]

DAYTON
HISPANIC
CHAMBER


The Bach Society
is a proud member
of the
Dayton Hispanic Chamber

daytonhispanicchamber.com

Salinas Industries

Salutes

**The Bach Society
of Dayton**



Robert Salinas, President of the
Dayton Hispanic Chamber

BACH SOCIETY 2015–2016 SEASON

TICKETS	# Tickets	Subtotal
ADULT TICKETS		
May 15, 2016, 4 p.m.	@ \$18	_____
May 15, 2016, 7:30 p.m.	@ \$18	_____
STUDENT TICKETS		
May 15, 2016, 4 p.m.	@ \$10	_____
May 15, 2016, 7:30 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.

*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 _____



BACH SOCIETY OF DAYTON
PRESENTS



A DOWNTON ABBEY HIGH TEA

SUNDAY, APRIL 10, 2016

FROM 2:00 TO 4:00 PM

BEFORE WE SING THE
MUSIC, WE'LL BID A FOND
FAREWELL TO OUR FAVORITE
BRITISH IMPORT!

JOIN US

FOR TEA & CAKES, ELEGANT MUSIC, AND A FEW SURPRISES
AT THE DAYTON WOMAN'S CLUB

FOR DETAILS AND TO RSVP, CALL NANCY FARKAS
(937) 776-0424

\$35 PER PERSON

RSVP BY MARCH 25, 2016



Bach
SOCIETY of DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

2015-2016 SEASON

MASTERY, MYSTERY,
& MAJESTY

FOLLOW US:    BACHSOCIETYOFDAYTON.ORG
(937) 294-2224

