

BACH SOCIETY CHORUS, ORCHESTRA, and SOLOISTS / JOHN NEELY, MUSIC DIRECTOR / R. ALAN KIMBROUGH, ACCOMPANIST

and THE HUMAN RACE THEATRE COMPANY / KEVIN MOORE, PRESIDENT AND ARTISTIC DIRECTOR

Bach
SOCIETY of DAYTON

JOHN NEELY, MUSIC DIRECTOR
R. ALAN KIMBROUGH, ACCOMPANIST

THE MUSIC OF DOWNTON ABBEY



MAY 15, 2016
4:00 and 7:30

WE ARE SPONSORED BY:



The Allegro Fund of the Dayton Foundation / The Miriam Rosenthal Foundation for the Arts
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BACH SOCIETY OF DAYTON 2016-2017 SEASON

from Russia to Love

CHORAL MASTERWORKS
CELEBRATING THE MUSIC
OF RUSSIA, THE SPIRIT
OF THE HOLIDAYS, BACH'S
ST. JOHN PASSION, AND
SONGS OF LOVE AND SPRING

RUSSIAN ECHOES OCTOBER 23, 2016 at 7:30

SWEET SOUNDS OF THE HOLIDAYS DECEMBER 4, 2016 at 7:30

BACH'S ST. JOHN PASSION MARCH 5, 2017 at 4:00

LOVE IN BLOOM MAY 14, 2017 AT 4:00

SUBSCRIPTIONS - ADULTS: \$55 | STUDENTS: \$40



John Neely, Music Director
R. Alan Kimbrough, Accompanist

We're so glad you've joined us for the finale of the Bach Society of Dayton's "Mastery, Mystery and Majesty" season. Each concert has offered special delights—from the tonal and melodic contrasts of Bach and Fauré in March to the lilting and reflective sounds of American composers last fall. As always our traditional holiday concert in December charmed people of all ages.

Today we venture back a century to the musical sounds that we might associate with the period portrayed in the popular series, *Downton Abbey*. We hope you'll enjoy these diverse works that point to a different time than our own, but with the timeless beauty of great classical music for all eras. We may not live in Abbey-like homes anymore, but it is quite fun acting British for a time, isn't it? Would you care for more tea?

While we're sad to end this Bach Society season today, we know you'll be as excited as we are about our upcoming 2016-2017 series featuring the magnificence of J.S. Bach's *St. John Passion* and much more. Sign up today for the entire new season and experience the Bach Society's choral excellence coming your way starting this fall.

Thank you for the many ways you support the Bach Society—purchasing tickets, inviting friends, and contributing the vital donations and sponsorships needed to keep this great music as a part of the area's cultural scene. Please use the secure links on our web site, www.bachsocietyofdayton.org, to order tickets or donate to the Bach Society. We are grateful indeed!

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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 Georgin
 Thom Meyer
 William Miller
 Christopher Oldstone-
 Moore

Kevin Samblanet
 Jerome Servaites
 William Spohn

Basses

Mike Bates
 Erik 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
 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



Matthew Mehaffey is Associate Professor of Music at the University of Minnesota, where he conducts the University Singers and Men's Chorus, and teaches graduate and undergraduate courses in conducting and literature. He is the proud recipient of the 2015 Arthur "Red" Motley Exemplary Teaching Award sponsored by the College of Liberal Arts. A native of Pittsburgh, Pennsylvania, Dr. Mehaffey holds degrees from Bucknell University, Westminster Choir College, and the University of Arizona.

Outside of the university, he is the Artistic Director of the Oratorio Society of Minnesota, a role he assumed in 2008, and where he originated the concept for "The Music of

Downton Abbey." Recent engagements include work with Washington National Opera, Saint Paul Chamber Orchestra, Minnesota Orchestra, Carnegie Hall, Czech National Symphony Orchestra, Prague Proms, Lyra Baroque Orchestra, VocalEssence, Minnesota Chorale, Singers in Accord, and Turner Network Television.

He has lectured nationally and internationally on the topic of rehearsal technique and is a frequent guest conductor of festival choruses. He is the author of *Choral Ensemble Intonation* and the editor of *Teaching Music Through Performance in Choir*, both for GIA Publications. He recently co-authored (with colleague Kathy Romey) a chapter on American choral music for the internationally released, *The Cambridge Companion to Choral Music*.



Guest Artists



Dr. Minnita Daniel-Cox, Soprano, a native of Columbus, Ohio, attended Bowling Green State University (BGSU) where she majored in Music Performance. Upon completion of her baccalaureate studies, she attended the University of Michigan where she received her Master of Music and her Doctor of Musical Arts degrees.

It was at BGSU that Ms. Daniel-Cox, for the first time, experienced the thrill of the lyric stage. Two of her notable roles include "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".

This year, Dr. Daniel-Cox performed with the Dayton Philharmonic Orchestra, the Springfield Symphony Orchestra, the Miami Valley Symphony Orchestra, the Bach Society of Dayton, and debuted with the Dayton Opera in the role of Sister Rose in Jake Heggie's *Dead Man Walking*. She has appeared with the University of Dayton, Yellow Springs, Flint, Ann Arbor, and South Bend Symphony orchestras as well as the Defiance and Packard symphonic bands. 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 has led to the establishment of the Dunbar Multicultural Series and the Dunbar Music Archive.

Dr. Daniel-Cox has a passion for teaching and 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. Dr. Daniel-Cox 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 summer program for high school-aged singers.



Audrey L. Dawson, Mezzo-soprano, received her Master of Music degree in vocal performance with distinction from DePaul University in Chicago, where she studied with mezzo-soprano Jane Bunnell. Audrey also holds a Bachelor of Music degree in vocal performance, *summa cum laude*, from Baldwin Wallace University in Berea, Ohio, where she studied with heldentenor Timothy Mussard.

She has performed the roles of Lucy (Kurt Weill's *The Threepenny Opera*), Mrs. Herring (Britten's *Albert Herring*), Fox Goldenstripe (Janáček's *The Cunning Little Vixen*), Prince Orlofsky (*Die Fleder*

maus), Dame Doleful (Penhorwood's *Too Many Sopranos*), and Cherubino (*Le nozze di Figaro*, condensed), and covered the title role of *The Little Prince* (Rachel Portman). Dawson has been soprano and alto soloist for Handel's *Messiah*; Zelenka's *Messa Dei Filii*; J.S. Bach's *Markus-Passion*, Cantata 187, and Cantata 140; Vivaldi's *Gloria*; and Mozart's *Coronation Mass* with the Springfield Symphony Orchestra. This season she is excited to sing with the Bach Society of Dayton and Queen City Chamber Opera.

Dawson has enjoyed serving as both soprano and alto section leader for various churches and cathedrals throughout Ohio and in Chicago. She was the recipient of the Bel Canto Foundation "Bella Voce Award" and winner of the North Shore Musician's Club Competition in Chicago in 2013, and was a finalist for the 2015 Handel Aria Competition in Madison, Wisconsin.



Mark Spencer, Baritone, is an Associate Professor of Vocal Studies 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 also taught at colleges in California and Texas. He has sung roles with the Bach Society of Dayton, Dayton Opera, Dayton Philharmonic, Human Race Theatre, Ohio Lyric Theatre, Opera Funatics, Riverside CA Master Chorus, the Inland Opera Association of Southern California, Musica Viva!, Springfield Symphony, Springfield Summer Arts Festival, and the Singapore Symphony.



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, Ohio, 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.



The Human Race Theatre Company



Kevin Moore is the President and Artistic Director, Founding Executive Director and Resident Artist of The Human Race Theatre Company. He has directed numerous Human Race productions, including premieres of *Wild Blue*, *Green Gables*, *Harold & Maude*, *Ordinary Days*, *Tenderly: The Rosemary Clooney Musical*, *Play It by Heart* and the recent world premiere of *Family Shots* with Corbin Bleu. Through Kevin's leadership, The Human Race has become a nationally recognized center for the development of new musicals and plays, working with such notable writers as Stephen Schwartz, Tom Jones, Joe Thalken, Gregg

Coffin, Adam Gwon, Brian Yorkey, and Michael Slade. In 2003, Kevin was inducted into the Dayton Theatre Hall of Fame and in April 2010, he received the Governor's Award for Arts Administration. Kevin is a fan of musical theatre and together with Neal Gittleman and the Dayton Philharmonic Orchestra, just presented *The Best of Broadway II*.



Scott Stoney (Adaptor/Director) has been adapting literary works for the stage since his early days with Dayton's Illumination Theatre. A few of those titles include *Dandelion Wine*, *To Kill a Mockingbird*, *A Christmas Carol* and *Animal Farm*. Scott willingly admits that any craft as a director has come from his mentor, Marsha Hanna. His more recent directing credits include *Torch Song Trilogy*, *Caroline, or Change*; *Next to Normal* at the Victoria Theatre; *August: Osage County* in collaboration with Wright State University, *Mame* as Associate Director with Kevin Moore and most recently *Crowns*, the last show of Human Race Theatre Company's 2014-15 season. Scott has also received a Lifetime Achievement Award from the Montgomery County Arts & Cultural District and is in the Dayton Theatre Hall of Fame.



Caitlin Larsen (Lady Alice, Duchess of Kirkwood) recently returned to The Human Race stage as Ouiser in *Steel Magnolias*, where she has also appeared in *Fiddler on the Roof* (Yente), *Moonlight and Magnolias* (Miss Pop-penguhl), *Lend Me a Tenor* (Maria), and *Picasso at the Lapin Agile* (Germaine). She recently represented The Human Race in *American Mosaic* at the Schuster Center. In a former life, she performed in the Broadway revival of *Cabaret* (with Joel Grey), national tours of *La Cage aux Folles* and *The American Dance Machine*.



Christine Brunner (Millicent Danforth) appeared as Truvy in *Steel Magnolias* last Fall for The Human Race. She has previously appeared in *Play It by Heart* (Debbie Dean), *Permanent Collection* (Gillian), *A Christmas Carol* (Mrs. Cratchitt, various), the workshops of *My von Trapp Life* (Maria von Trapp, Mary Martin, Various) with Elisabeth von Trapp, and the *Adventures In Time* live Radio Drama series, produced by Human Race Theatre Company at Dayton Art Institute, and *Romeo and Juliet* (tour). Other roles: Narrator in *Joseph... Dreamcoat*, Honey in *Who's Afraid of Virginia Woolf?* (Cinci Entertainment Award Nominee.) She teaches in the Theatre Arts Department at Wright State and is a MAPP acting coach/director. Christine earned a Master's in Theatre

from Miami University, where she taught for over 10 years. When not working on camera as a hand model or recording voice-overs for national/international clients, she works in the recording studio she runs with her husband, local recording artist/composer/sound engineer Jay Brunner, and is mom to elementary school superstar Zoe.

Special Thanks...Susanne Kern – Costume Coordinator

Orchestra

1st Violins

Aurelian Oprea, Concertmaster
John Lardinois
Jim Braid

2nd Violins

Rachel Charbel
Tom Sobieski
Yein Jin

Violas

Belinda Burge
Leslie Dragan

Cellos

Mark Hofeldt
Linda Katz

Bass

Steve Ullery

Flute

Morrigan Kane

Oboe and English Horn

Ashley Noble

Trumpet

Eric Knorr

Horn

Jonas Thoms

Percussion

Felicia Dellis

Organ and Piano

R. Alan Kimbrough



The Music of Downton Abbey

About this concert

In early 2014, Matthew Mehaffey, artistic director and conductor of the Oratorio Society of Minnesota, and his wife were binge-watching episodes of the popular PBS TV series, *Downton Abbey*. She loved the characters, the story, and the music; he loved the music but also was struck by the wealth of excellent choral music in that era the characters would have known and loved. As a choral director, his mission is to make wonderful music available to the widest possible audience, so he proposed the idea of a Downton Abbey-themed concert to his board. They enthusiastically approved, and “The Music of Downton Abbey” resulted in two sold-out concerts for his Minneapolis audience.

Early in 2015, a Bach Society of Dayton board member heard of the performance and contacted Mehaffey, who readily agreed to consult with us as we prepared our own version of his program. Oratorio created a storyline of significant events of Downton Abbey with an actor playing a fictitious member of the Grantham family to speak between musical selections and tie historical facts to the music being performed. We in the Bach Society saw that as an ideal opportunity to collaborate with Dayton’s own Human Race Theatre Company to update the dialogue and add a little more spice to the educational benefits in our performance.

The repertory you will hear today is virtually identical to the Minneapolis Oratorio performance, beginning with the *Downton Abbey* orchestral theme song through to a rousing rendition of “Rule Britannia!” a full audience-participation ending to a one-of-a-kind performance.

About today’s music

Today’s program of instrumental and choral works takes us back to the post-Edwardian era portrayed in *Downton Abbey*, which in the television series spanned the period 1912 to the dawning of 1926. Each piece in this concert has a strong connection to England, with some of it composed in the decades just before or following the death of King Edward VII in 1910. But we also reach back to G.F. Handel and T.A. Arne—writing nearly two centuries before—for music widely used in ceremonies to honor and remember monarchs and to hail Britannia’s majesty.

People of Downton Abbey could well have been part of the coronations and funerals of royalty in their time, and so been familiar with today’s works by Handel and Parry. They might have heard performed in concert the music of Elgar, Holst, Vaughan Williams, and other composers whose works we offer today. The television series also drew attention to new contraptions periodically making their way into the Abbey—a gramophone and later a radio, for example. These allowed the family to experience a wide array of music and information right at home.

The Great War of 1914-18 had a profound impact on the entire European continent (and on our own country), including its poetry, art, and music. We see that conflict movingly portrayed through the lives of the characters in the early seasons of *Downton Abbey*. Is it any wonder that several of the pieces we sing today reflect not just on gallantry in battle but also on the world's deep yearning for peace, for the Kingdom in which the convulsive horrors of war will be no more?

There are no printed program notes today because the oral narration between pieces will provide a similar context. We hope you enjoy this special performance.

DOWNTON ABBEY SUITE

John Lunn

Audrey Dawson, Mezzo-soprano

I WAS GLAD (1902)

I was glad when they said unto me,
we will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is builded as a city that is in unity in itself.
O pray for the peace of Jerusalem,
they shall prosper that love thee.
Peace be within thy walls, and plenteousness within thy palaces.

CORONATION ANTHEM

Coronation of Edward VII, Westminster Abbey, August 9, 1902

Coronation of George V, Westminster Abbey, June 23, 1911

Coronation of Elizabeth II, Westminster Abbey, June 3, 1953

MUSIC: C. Hubert H. Parry (1848-1918)

TEXT: Psalm 122, Verses 1-3, 6, and 7

NIGHTFALL (1920)

Mark Spencer, Baritone

On wood and wave the gath'ring shadows fall,
The trees are whispering in the twilight gray,
As if one last 'good night' they fain would say
Ere darkness shrouds them in her dusky pall.
Now one by one broad oak and poplar tall
Melt into shade; the golden mantled day
Past the hushed lakelet softly steals away,
And solemn night sits silently on all.

But hark! the nightwind slowly creeping by
With low, dull moan the spreading darkness fills,
And slumbering nature wakes to sympathy.
For one and all the oaks and poplars sigh.
And floating faintly o'er the far off hills,
A deep sad voice comes sobbing from the sea.

MUSIC: Patrick A.S. Hadley (1899-1973)

TEXT: Edward Harding (1849-?)

"Nightfall" (1894)

JERUSALEM (1916) - Audience and Bach Society

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
In England's pleasant pastures seen?
And did that countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark Satanic mills?

Bring me my bow of burning gold,
Bring me my arrows of desire!
Bring me my spear, Oh! clouds unfold!
Bring me my chariot of fire.
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

"And Did Those Feet in Ancient Times"

MUSIC: C. Hubert H. Parry

TEXT: William Blake (1757-1827)

"Prophetic Books: Milton" (1810)

CROSSING THE BAR

Sunset and ev'ning star,
And one clear call for me!
And may there be no moaning of the bar
When I put out to sea.
But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and ev'ning bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark,
For, though from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crossed the bar.

MUSIC: C. Hubert H. Parry
TEXT: Alfred Lord Tennyson (1809-1892)
"Freshwater"

MY SOUL, THERE IS A COUNTRY (1916)
MOTET NO. 1 "Songs of Farewell"

My soul, there is a country
Far beyond the stars,
where stands a winged sentry,
All skillful in the wars:
There, above noise and danger,
Sweet Peace sits crowned with smiles
And One, born in a manger
Commands the beauteous files.
He is thy gracious Friend,
And—O my soul awake!—
Did in pure love descend
To die here for thy sake.
If thou canst get but thither,
There grows the flow'r of Peace,
The Rose that cannot wither,
Thy fortress, and thy ease.
Leave then thy foolish ranges,
For none can thee secure
But One who never changes,
Thy God, thy life, thy cure.

MUSIC: C. Hubert H. Parry
TEXT: Henry Vaughan (1621-1695)
"Peace" (1650)

I VOW TO THEE, MY COUNTRY (1914/1921) - Audience and Bach Society
JUPITER THEME "The Planets"

I vow to thee, my country, all earthly things above,
Entire and whole and perfect, the service of my love;

The love that asks no question, the love that stands the test,
That lays upon the altar the dearest and the best,
The love that never falters, the love that pays the price,
The love that makes undaunted the final sacrifice.

I heard my country calling, away across the sea,
Across the waste of waters, she calls and calls to me.
Her sword is girded at her side, her helmet on her head,
And round her feet are lying the dying and the dead.
I hear the noise of battle, the thunder of her guns,
I haste to thee my mother, a son among thy sons.

And there's another country, I've heard of long ago,
Most dear to them that love her, most great to them that know;
We may not count her armies, we may not see her King;
Her fortress is a faithful heart, her pride is suffering,
And soul by soul and silently her shining bounds increase,
And her ways are ways of gentleness, and all her paths are peace.

MUSIC: Gustav Holst (1874-1934)
TEXT: Cecil Spring-Rice (1859-1918)
1908/1918

* * * * *

INTERMISSION

* * * * *

US AND THEM

John Lunn

AS TORRENTS IN SUMMER (1896)
from the Cantata "King Olaf"

As torrents in summer
Half dried in their channels,
Suddenly rise, tho' the
Sky is still cloudless,
For rain has been falling
Far off at their fountains;

So hearts that are fainting
Grow full to o'erflowing,
And they that behold it

Marvel, and know not
That God at their fountains,
Far off has been raining!

MUSIC: Edward W. Elgar (1857-1934)
TEXT: Henry Wadsworth Longfellow (1807-1882)
“The Saga of King Olaf” (1863)

THE SNOW (1894)
PART SONG op. 26, no. 1

O snow, which sinks so light,
Brown earth is hid from sight,
O soul, be thou as white as snow,
O snow, which falls so slow,
Dear earth quite warm below;
O heart, so keep thy glow
Beneath the snow.

O snow, in thy soft grave
Sad flow'rs the winter brave;
O heart, so soothe and save, as does the snow.
The snow must melt, must go,
Fast, fast as water flow.
Not thus, my soul, O sow
Thy gifts to fade like snow.

O snow, thou'rt white no more,
Thy sparkling too, is o'er;
O soul, be as before,
Was bright the snow.
Then as the snow all pure,
O heart be, but endure
Through all the years full sure,
Not as the snow.

MUSIC: Edward W. Elgar
TEXT: C. Alice Elgar (1848-1920)
1878

FUNERAL ANTHEM FOR QUEEN CAROLINE
“The Ways of Zion Do Mourn” – HWV 264 (1737)

Their bodies are buried in peace.
But their name liveth evermore.

Performed at the Funeral of King Edward VII
St. George's Chapel, Windsor – May 28, 1910
MUSIC: George Frideric Handel (1685-1759)
TEXT: Sirach 44:13

LORD, THOU HAST BEEN OUR REFUGE
MOTET (1921)

Minnita Daniel-Cox, Soprano
Audrey Dawson, Mezzo-soprano
Jeremy Winston, Tenor
Mark Spencer, Baritone

Lord, Thou hast been our refuge from one generation to another.
Before the mountains were brought forth,
or ever the earth and the world were made,
Thou art God from everlasting and world without end.
Thou turnest man to destruction; again Thou sayest
Come again ye children of men.
For a thousand years in Thy sight are but as yesterday,
seeing that is past as a watch in the night.

O God our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home.

As soon as Thou scatterest them
they are even as a sleep
and fade away suddenly like the grass.
In the morning it is green and groweth up,
but in the evening it is cut down, dried up and withered.

For we consume away in Thy displeasure,
and are afraid at Thy wrathful indignation.
For when Thou art angry all our days are gone;
we bring our years to an end as a tale that is told.
The years of our age are three score years and ten,
and though men be so strong that they come to four-score years,
yet is their strength but labour and sorrow.
So passeth it away and we are gone.
Turn Thee again O Lord at the last.
Be gracious unto Thy servants.
O satisfy us with Thy mercy and that soon.
So shall we rejoice and be glad
all the days of our life.

Lord, Thou hast been our refuge from one generation to another.
Before the mountains were brought forth,
or ever the earth and the world were made,
Thou art God from everlasting and world without end.
And the glorious Majesty of the Lord be upon us.
Prosper Thou the work of our hands,
O prosper Thou our handywork.

MUSIC: Ralph Vaughan Williams (1872-1958)
TEXT: Psalm 90
Hymn Tune “St. Anne”
With text by Isaac Watts (1674-1748) and music by William Croft
(1678-1727)

RULE, BRITANNIA! - Soloists, Audience and Bach Society
from “Alfred” A Masque (1740)

Minnita Daniel-Cox, Soprano
Jeremy Winston, Tenor

When Britain first, at Heav'n's command,
Arose from out the azure main,
This was the charter of the land,
And guardian angels sung this strain:
CHORUS:
Rule, Britannia! Britannia, rule the waves;
Britons never will be slaves.

The nations not so blest as thee,
Must in their turn to tyrants fall;
While thou shalt flourish great and free,
The dread and envy of them all. CHORUS

Still more majestic shalt thou rise,
More dreadful from each foreign stroke;
As the loud blast, that tears the skies,
Serves but to root thy native oak. CHORUS

Thee, haughty tyrants ne'er shall tame;
All their attempts to bend thee down,
Will but arouse thy gen'rous flame,
To work their woe, and thy renown. CHORUS

To thee belongs the rural reign,
Thy cities shall with commerce shine;
All thine, shall be the subject main,
And ev'ry shore it circles thine. CHORUS

The muses, still with freedom found,
Shall to thy happy coast repair;
Blest Isle! with matchless beauty crown'd,
And manly hearts to guard the fair. CHORUS

MUSIC: Thomas Augustine Arne (1710-1778)
TEXT: James Thomson (1700-1748)
1740

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) at 10 a.m. on Saturday, September 17, 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.



Please join us for a reception in the Fellowship Hall following the concert. The Bach Society of Dayton extends appreciation to the Friends of the Bach Society for providing this opportunity for refreshment and conversation.

This program is funded by generous contributions from the Allegro Fund of The Dayton Foundation, the Miriam Rosenthal Foundation for the Arts, and the Dayton Rotary Foundation.

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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 and friends of the Bach Society 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.

Thank you also to the many volunteers for donating their time and efforts to our concerts. This season's volunteers include:

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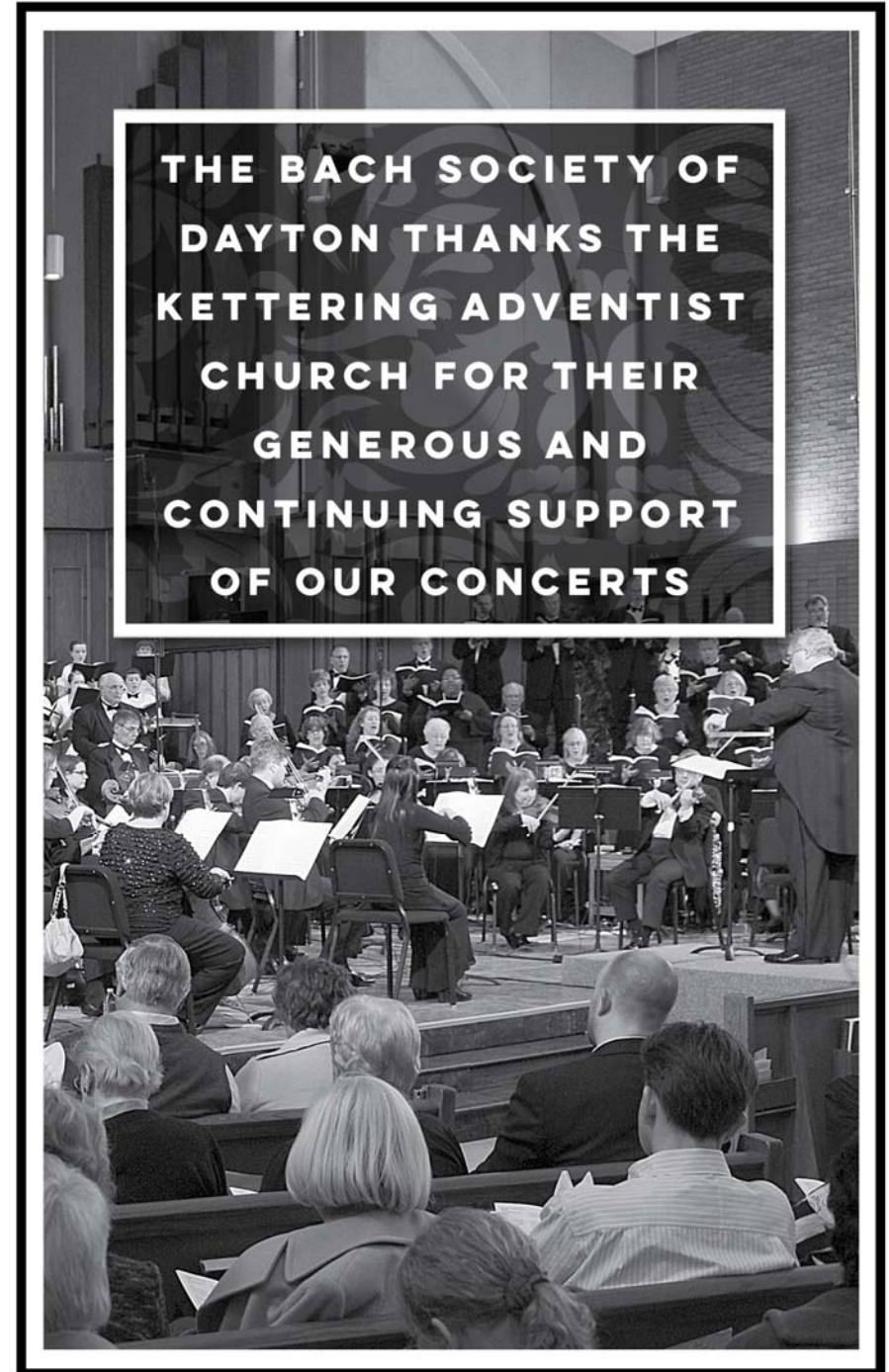
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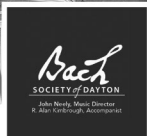
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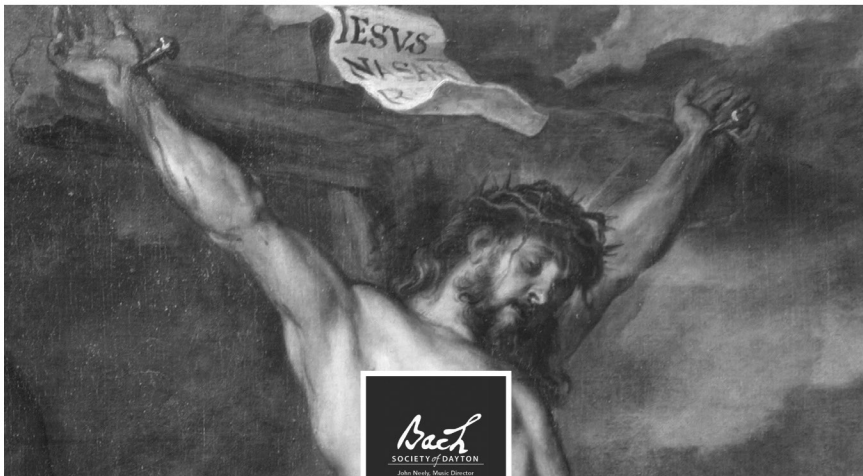
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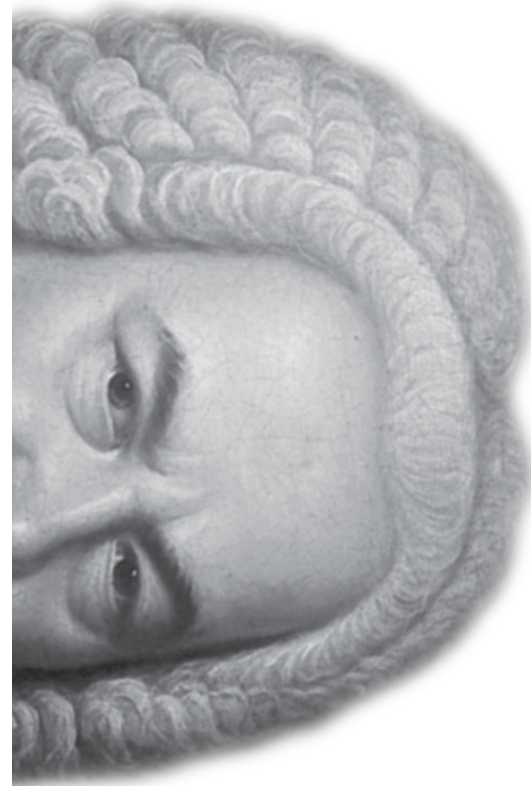
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