

Bach

SOCIETY *of* DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

Playa + More

NOVEMBER 3, 2019 | 4 PM

CONCERT PREVIEW | 3:00 PM

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Bach
SOCIETY of DAYTON
John Neely, Music Director
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2019 2020 SEASON

Contrasts

The Bach Society of Dayton 2019/2020 season shines a light on the innumerable contrasts that exist in the world of choral music. Join us for a season of contrasts and bask in the diversity that allows choral music to hold a special place in all of our hearts.



Haydn + More

Apply today's ticket toward the purchase of a full season subscription. Talk to a representative at the ticket counter during intermission or after today's concert.



Sweet Sounds of the Holidays

DECEMBER 8, 2019 | 7:30 PM

Celebrate the season with Dayton's favorite holiday tradition. We'll raise our voices to sing the carols and music we all love. We'll fill the hall with children's voices, transcendent bells, and the sweet guitar of Jim McCutcheon.

Kettering Children's Choir Chorale | Bruce Swank director | Kettering Advent Ringers | Joan Ulloth Dorgan director
Bach Society Chorus | Jim McCutcheon guitar | John Neely music director | R. Alan Kimbrough accompanist



Divine

MARCH 22, 2020 | 4 PM

Experience two masterpieces of choral literature, each approaching similar texts from unique perspectives, both shining brightly with eternal light.

Mozart *Requiem* | Lauridsen *Lux aeterna*

Bach Society Chorus | Soloists | Orchestra | John Neely music director | R. Alan Kimbrough accompanist



Magnificat

MAY 17, 2020 | 4 PM

We complete the 2019/2020 season by presenting J. S. Bach's and John Rutter's uniquely glorious approaches to the *Canticle of Mary* side by side.

J. S. Bach *Magnificat* | Rutter *Magnificat*

Bach Society Chorus | Orchestra | John Neely music director | R. Alan Kimbrough accompanist

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John Neely, Music Director
R. Alan Kimbrough, Accompanist

We're so glad you're here for the first concert of the Bach Society's 2019-2020 season!

Any time we join our voices with another choir—today the Stivers School for the Arts Chamber Choir—we sing with a special measure of delight. The Bach Society's mission includes nurturing the next generation of choral singers—and by doing that today we in turn experience these young musicians' enthusiasm and abundant skills. We also welcome another music educator—Dr. Minnita Daniel-Cox of the University of Dayton faculty—as our soprano soloist.

Today's works by Haydn, Vivaldi, Telemann, J.S. Bach, and Mozart are some of the best-loved shorter pieces in the sacred choral repertoire. We hope you enjoy these varied selections.

Mark your calendar now for our next concert on Sunday, December 8 at 7:30 pm—the beloved annual "Sweet Sounds of the Holidays" performance with the Kettering Children's Choir Chorale, Kettering Advent Ringers, special guest guitarist Jim McCutcheon, and you joining in on the audience carols. Don't miss it!

We thank you for many things—purchasing tickets, telling your friends about us, and joining our growing list of donors and sponsors. Your strong support truly makes this all possible.





Bach Society of Dayton Chorus

Soprano

Carla Ballou
 Jodi Blacklidge
 Barbara Campbell
 Joy Carter
 Kay Cherry
 Barbara Colaner
 Joan Crafton
 Abby Davis
 Jacquelynn Duff
 Madelon Kinzig
 Sharon Kohnle
 Karen Linaberry
 Tiffany Lopez
 Connie Palmus
 Amy Potter
 Vicki Ramga
 Donna Reece
 Shirley Richardson-
 McCourt
 Cynthia Schindler
 Faye Seifrit
 Elizabeth Weibel
 Mary Ann Woods

Alto

Cynthia Bertleff
 Madelyn Callender
 Willow Cliffswallow

Pamela Cooper-
 Servaites
 Helen Cripe
 Beverly Dean
 Sallie Fisher
 Madeline Hart
 Peg Holland
 Micheline Jarvis
 Jovoné Lewis
 Kenzie Moore
 Sharon Norton
 Barbara Piatt
 Adele Rapelye
 Pam Rauch
 Mary Beth Rodes
 Barb Schramm
 Gwen Singh
 Sarah Toher
 Mary Tymeson
 Sara Vice
 Janell Winigman

Tenor

Fred Bartenstein
 Alfred Bertleff
 Joe Codispoti
 Frank C. Gentner
 Marc Georgin
 Tim Mahorney

Thomas Meyer
 William Miller
 Christopher Oldstone-
 Moore
 Theodore Precht
 Kevin Samblanet
 Jerome Servaites
 William Spohn
 Vincent Velten

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Mike Bates
 Erick Beaven
 Gary Blacklidge
 Marc Fleischauer
 Tom Gottweis
 David Grupe
 John Gummel
 Lew Hann
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 Larry Hollar
 R. Alan Kimbrough
 Steve Makovec
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 David Jon Priebe
 Dave Roderick
 Russell Shoup
 Mark Spencer
 John Stengel
 Marshall Wareham

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 has been Music Director of the Bach Society of Dayton since its inception in 2002. For the past 38 years he has served as Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. John has taught in the music departments of Washington and Jefferson College in Washington, Pennsylvania, and Mt. Union College in Alliance, Ohio. He has been Dean of the Canton and Dayton Chapters of the American Guild of Organists and was national president of the Presbyterian Association of Musicians.

John is recognized nationally as an organ recitalist, conductor, and choral clinician, having conducted workshops most recently in Ft. Worth, Texas; Portland, Oregon; and Tallahassee, Florida. He holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary.



R. Alan Kimbrough, retired 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



Paula Powell is the Director of Choirs at Stivers School for the Arts where she conducts six choirs, serves as both stage director and vocal director for musicals, and mentors a team of adjunct voice faculty and collaborative pianists. Her choirs consistently earn “superior” ratings at OMEA adjudicated events and students have represented Stivers School for the Arts at All-State and All-National Choirs. As a performer, she frequently performs with the Dayton Opera Chorus. Her most recent accomplishments include directing a performance of *Amahl and the Night Visitors*, serving as a clinician and conductor for the Pennsylvania Music Education Association Adams County Chorus festival, and as an adjudicator for The University of Dayton music honors recital. Ms. Powell regularly works to promote and develop a passion for the arts and nurture individual talent in the lives of her students.



Guest Artists

Stivers School for the Arts Chamber Choir
Paula Powell, Director
Jeffrey Powell, Accompanist
Eric Knorr, Group Leader

Soprano

Avari Greene
Chandler Mathews
Trinity Scott

Alto

Kayla Alexander
Hannah Bradshaw
Amaya Johnson

Tenor

Javeon Brantley
Myron Hollingsworth
Desmond Kingston
Rhian McClure
James McDaniel

Bass

Ryan Gibson
Brandan Jeffries
Ivynn Spears
Issac Washington

Soloist



Minnita Daniel-Cox, soprano, is Associate Professor of Voice and Coordinator of the Voice Area at the University of Dayton. She received a Bachelor of Music in Music Performance from Bowling Green State University, and both Master of Music and Doctorate of Musical Arts degrees from the University of Michigan.

A performing scholar, Dr. Daniel-Cox recently performed with the Dayton Philharmonic Orchestra, the Springfield Symphony Orchestra, the Miami Valley Symphony Orchestra, the Bach Society of Dayton, and the Dayton Opera as Anna Gomez in Menotti's *The Consul* and

Sister Rose in *Dead Man Walking*. A frequent performer around the United States, her recent international travels include performances in Brazil, Bulgaria, and Ghana.

Dr. Daniel-Cox's research regarding the musical settings of texts by poet and Dayton native Paul Laurence Dunbar led to her establishing the Dunbar Music Archive in 2014. She travels internationally lecturing about and performing excerpts from the archive.



Orchestra

Aurelian Oprea, Concertmaster
R. Alan Kimbrough, Organist

HAYDN and MORE

BACH SOCIETY OF DAYTON AND STIVERS SCHOOL FOR THE ARTS CHAMBER CHOIR

Missa Brevis Sancti Joannis de Deo

Franz Joseph Haydn (1732-1809)

("Kleine Orgelmesse," Hob. XXII:7)

Minnita Daniel-Cox, soprano

KYRIE

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

GLORIA

Intonation: Mark Spencer, baritone

*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 coelestis,
Deus Pater omnipotens.
Domini Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe, cum Sancto Spiritu,
in gloria Dei Patris. Amen.*

Glory to God in the highest!
And on earth peace
to people of good will.
We praise you, we bless you,
we adore you, we glorify you,
we give you thanks
for your great glory,
Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand of the Father,
have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ, with the Holy Spirit,
in the glory of God the Father. Amen.

CREDO

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
[Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum, et ex*

I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible and invisible.
[And [I believe] in one Lord
Jesus Christ,
the Only Begotten Son of God,

*Patre natum ante omnia saecula.
Deum de Deo, Lumen de Lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de 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,
cuius 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 baptismum
in remissionem peccatorum.
Et expecto resurrectionem
mortuorum,] et vitam venturi
saeculi. Amen.*

SANCTUS & BENEDICTUS

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

AGNUS DEI

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

born of the Father before all ages.
God from God, Light from Light,
true God from true God,
begotten, not made,
consubstantial with the Father;
through him all things were made.
For us men
and for our salvation
he came down from heaven,]
and by the Holy Spirit was
incarnate of the Virgin Mary,
and became man.
For our sake he was crucified
under Pontius Pilate,
he suffered death and was buried,
and rose again on the third day
in accordance with the Scriptures.
He ascended into heaven and is
seated 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, the giver of life, who
proceeds from the Father and the Son,
who with the Father and the Son is
adored and glorified,
who has spoken through the prophets.]
And [I believe in] one holy, catholic
and apostolic Church.
[I confess one Baptism for the
forgiveness of sins and I look forward
to the resurrection of the dead] and the
life of the world to come. Amen.

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

Lamb of God, you take away
the sins of the world,
have mercy on us.
Lamb of God . . . ,
grant us peace.

Credo, RV 591

Antonio Vivaldi (1678-1741)

For the text and translation, see the CREDO movement in the Haydn Mass.

Psalms 117

Georg Philipp Telemann (1681-1767)

*Laudate Jehovam, omnes gentes! Laudibus efferte, omnes populi.
Quia valida facta est super nos misericordia ejus, et veritas Domini in aeternum. Alleluia.*
O praise ye the Lord God, all ye nations! O praise Him, all ye people,
For his steadfast love is great to us, and the truth of the Lord endures forever. Alleluia.

INTERMISSION

STIVERS SCHOOL FOR THE ARTS CHAMBER CHOIR

Cantate Domino

Hans Leo Hassler (1564-1612)

*Cantate Domino canticum novum.
Cantate Domino omnis terra.
Et benedicite nomini ejus
Annuntiate de die in diem salutare ejus.
Annuntiate inter gentes gloriam ejus,
in omnibus populis mirabilia ejus.*

Sing to the Lord a new song.
Sing to the Lord all the earth.
And bless his name!
Proclaim his goodness from day to day.
Proclaim his glory to all people,
to everyone, his miracles.

Earth Song

Frank Ticheli (b. 1958)

Sing, Be, Live, See...
This dark stormy hour,
The wind, it stirs.
The scorched earth
Cries out in vain:

O war and power,
You blind and blur.
The torn heart
Cries out in pain.

But music and singing
Have been my refuge,
And music and singing
Shall be my light.

A light of song
Shining strong: Alleluia!
Through darkness, pain and strife, I'll
Sing, Be, Live, See...

Peace.

I Got Shoes

**Spiritual; arr. Robert Shaw (1916-1999)
and Alice Parker (b.1925)**

I got shoes, you got shoes, all o' God's chillun got shoes,
When I get to Heab'n gonna put on my shoes, I'm gonna walk all over God's Heab'n
Everybody talkin' bout Heab'n ain't a-gwine there.
I'm gonna walk all over God's Heab'n.

I got a robe, you got a robe, all o' God's chillun got a robe.,
When I get to Heab'n gonna put on my robe, I'm gonna wear it all over God's Heab'n
Everybody talkin' bout Heab'n ain't a-gwine there.
I'm gonna wear it all over God's Heab'n.

I got a-wings, you got a-wings, all o' God's chillun got a-wings,
When I get to Heab'n gonna put on my wings, I'm gonna fly all over God's Heab'n
Everybody talkin' bout Heab'n ain't a-gwine there.
I'm gonna fly all over God's Heab'n.

I got a harp, you got a harp, all o' God's chillun got a harp,
When I get to Heab'n gonna take up my harp, I'm gonna play all over God's Heab'n
Everybody talkin' bout Heab'n ain't a-gwine there.
I'm gonna play all over God's Heab'n.

Jubilate Deo

Peter Anglea (b. 1988)

Jeffrey Powell, Accompanist

Jubilate Deo, omnis terra;

*servite Domino in laetitia.
Introite in conspectu ejus
in exultatione.*

*Quoniam suavis est Dominus:
in aeternum misericordia ejus,
et usque in generationem
et generationem veritas ejus.*

Make a joyful noise unto the Lord all ye
lands;
serve the Lord with gladness.
Come before his presence
with singing.

For the Lord is good;
His mercy is everlasting;
and his truth endures
to all generations.

BACH SOCIETY OF DAYTON

Salve Regina in G minor, Hob XXIIIb:2

Franz Joseph Haydn

Adagio—Salve, Regina

Salve, Regina, mater misericordiae, vita, dulcedo, et spes nostra, salve. Ad te clamamus exsules filii Hevae. Ad te suspiramus, gementes et flentes in hac lacrimarum valle.

Hail holy Queen, Mother of mercy, our life, our sweetness, and our hope. To thee do we cry, poor banished children of Eve. To thee do we send up our sighs, mourning and weeping in this valley of tears.

Allegro—Eja ergo

Eja, ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.
Turn then, most gracious Advocate, thine eyes of mercy toward us.

Largo—Et Jesum

Et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.
And after this our exile show unto us the blessed fruit of thy womb, Jesus.

Allegretto—O Clemens

O clemens, O pia, O dulcis Virgo Maria.
O clement, O loving, O sweet Virgin Mary.

Exsultate Jubilate, K 165 Wolfgang Amadeus Mozart (1756-1791)

Minnita Daniel-Cox, soprano

Exsultate jubilate—Allegro

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

Rejoice, resound with joy,
o you blessed souls,
singing sweet songs,
In response to your singing
let the heavens sing forth with me.

Fulget amica—Secco Recitative

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

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

Alleluja—Molto allegro

Alleluja, alleluja!

Alleluja. alleluja!

**BACH SOCIETY OF DAYTON AND
STIVERS SCHOOL FOR THE ARTS CHAMBER CHOIR**

**Motet VI: “Lobet den Herrn, alle Heiden” Johann Sebastian Bach
(1685-1750)**

*Lobet den Herrn, alle Heiden; preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit. Alleluia.*
Praise the Lord, all ye nations; praise Him, all ye people!
For God, so gracious and righteous, watcheth over us for evermore. Alleluia.



PROGRAM NOTES



FRANZ JOSEPH HAYDN (1732-1809) nearly defines what we have inherited as “Classical” European (especially German-Austrian) music. Haydn was intimately associated with both Mozart and Beethoven, and he shares with them the establishment of string quartets and symphonies as the dominant forms of Western instrumental music. This year the Dayton Performing Arts Alliance chose Haydn’s monumental 1796-98 oratorio, *The Creation*, for its Season Opening Spectacular. And the Bach Society is pleased to augment the celebration of Haydn’s music this fall by presenting three much earlier compositions. The earliest of these is the Concerto in F Major for keyboard

(organ or harpsichord), two violins, and bass (i.e., cello and/or string bass). Usually dated 1766, it is probably Haydn’s own arrangement of his Piano Trio No. 6 (Hob. XV/40), with the keyboard part reduced to fit the smaller range of an organ manual. The three movements are marked Moderato, Adagio, and Allegro, very typical for concertos of this era. (The piano trio version has a minuet for the second movement.)

Haydn composed his four-movement G-minor *Salve Regina* at Eisenstadt in 1770/71. It is distinguished by its use of the organ as a solo instrument. Here Haydn proves himself a master of the musical setting of the Marian text. Originally written for four solo singers, it is certainly suited for larger choral forces as well. He wrote at least three other settings of the same text—an early (1756) setting in E major for soprano, mixed choir, and strings; an A major setting for soprano, mixed choir, organ and two violins (c. 1763), and a later (c. 1776) setting in G major for soprano, alto, organ, and strings. The Grove commentary highlights the contrast between the E major setting, with its “ornate Italianate writing for the solo soprano,” and this G minor setting, which it calls “expressively brooding, with no trace of vocal ornamentation.”

Haydn’s six mature masses, written after his sojourn in London, call for large orchestras and accomplished soloists. Of his earlier masses, the “Little Organ Mass,” usually dated 1775, is among the cheeriest. And it presents an almost incredible contrast between the extraordinarily compact Gloria and the equally expansive Benedictus for solo soprano and obbligato organ. The rapid-fire Gloria results from Haydn’s simultaneously assigning different text to the four choral parts, so that the text is finished in eighteen measures, followed by thirteen measures of “Amen”! Only at the end of measure 14 do the four voices sing the same text: “cum Sancto Spiritu in Gloria Dei Patris.” (Haydn used a similar tactic to emphasize doctrinally important phrases in other places as well.) Such extreme polytextual compression was apparently not permitted in the Salzburg cathedral, for Haydn’s younger brother Michael made a more extensive arrangement of the Gloria for use there. Editor Denis McCaldin suggests that the various omissions of text from the Credo seem “not to have arisen from any religious conviction, but rather from forgetfulness.”

The remaining selections from the Bach Society should help contextualize the Haydn works that are the central focus of this program. Haydn's *Missa brevis* is immediately followed by an earlier, independent setting of the Credo by **ANTONIO VIVALDI** (1678-1741). Vivaldi's similarly independent setting of the Gloria is one of his most well-known choral compositions. This four-movement setting of the Credo is typical in the emphasis it gives to the "Et incarnatus est" section—the doctrinally central pivot of the creed. Vivaldi uses a motif in the following "Crucifixus" section that Bach uses as well—a melodic line that defines a cross on the staff, e.g., the opening progression A-B-C-G sharp. And his concluding section is punctuated frequently by a typical Baroque feature—hemiolas, a musical figure in which, typically, two groups of three beats are replaced by three groups of two beats, giving the effect of a shift between triple and duple meter.

The two halves of the program both conclude with Baroque settings of Psalm 117. The first is by the most prolific composer of the early eighteenth century—**GEORG PHILIPP TELEMANN** (1681-1767), whose contemporary reputation as the leading German musician and composer of his age surpassed the reputations of both Bach and Handel. His setting of Psalm 117, dated 1758, suggests what editor Paul Thomas sees as a conscious striving for a simpler technique—a Baroque idiom already pointing to the classic period. The second is by **JOHANN SEBASTIAN BACH** (1685-1750), the last of his six motets to be published, although possibly the first of the six to be written. Unlike the other five motets, it has only one movement; it is the only motet to include no chorale; and it is the only motet to have only four voices throughout. The closing fugue, like the conclusion of the Telemann setting, gives us a concluding "Alleluia" that is not part of the original Psalm text.

Finally, this afternoon's program includes the famous "Exsultate Jubilate" by **WOLFGANG AMADEUS MOZART** (1756-1791), who was born after Haydn but died well before him. Mozart composed the motet in 1772-1773, in Milan at the end of the run of his opera *Lucio Silla*, for the castrato Venanzio Rauzzini, who had been one of the principal singers in the opera. It is clearly linked to the Haydn works in today's program both in its virtuosic demands on the solo singer and in the Marian focus of its text. Its concluding familiar "Alleluia" creates a fortuitous link with the concluding Alleluias of both Telemann and Bach as well.

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.

Mark your calendar now to listen to the next Bach Society broadcast at "Live and Local" on WDPR/WDPG FM 88.1 and 88.9 or on the web at www.discoverclassical.org at 10:00 am. Saturday March 21, 2020 when today's concert will be aired. The Bach Society is deeply grateful to Charles Berry for generously sponsoring the recording of all or our concerts this season for later broadcast on Discover Classical 88.1 and 88.9



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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.

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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.

Bach Society of Dayton Donors

The Bach Society of Dayton gratefully acknowledges the financial support of all its generous donors for the 2019-2020 season. Without their help, the season would not be possible. The list below includes donations received and processed as of October 10, 2019.

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Special Acknowledgements

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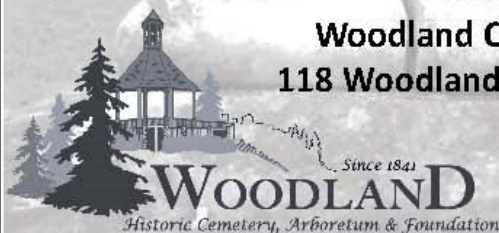
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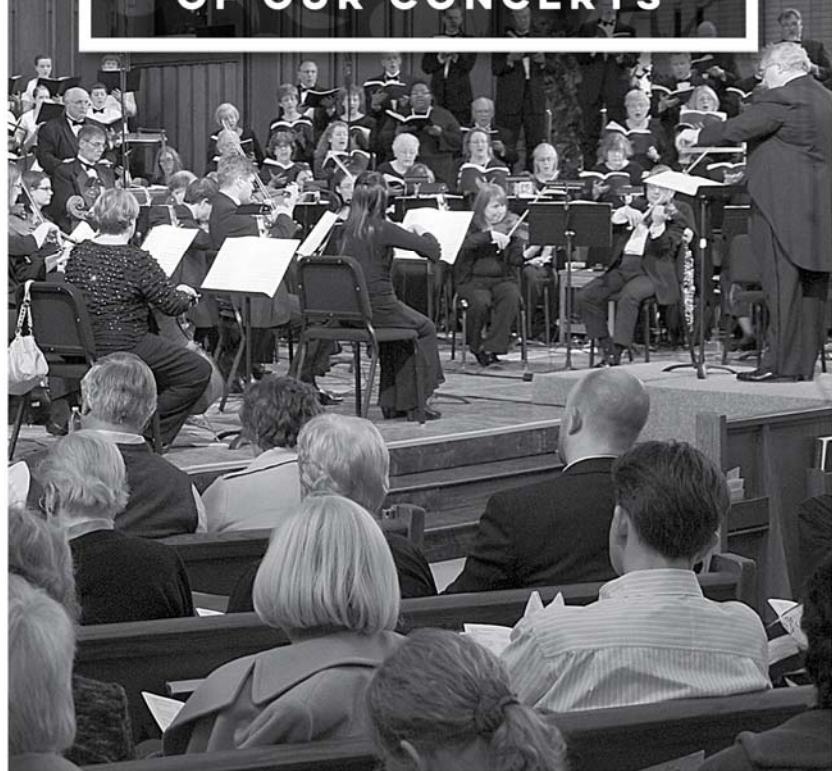
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