

Bach

SOCIETY of DAYTON

DAVID CREAN, MUSIC DIRECTOR
R. ALAN KIMBROUGH, ACCOMPANIST



SONGS OF
ECSTATIC
PRAISE

4:00 PM OCTOBER 22, 2023
KETTERING ADVENTIST CHURCH

Join us for our next concert

SWEET SOUNDS OF THE HOLIDAYS

Bells ringing, children singing, and an invitation to
raise your voice with the Bach Society



SWEET SOUNDS OF THE HOLIDAYS

A choral and handbell concert with caroling for all

FEATURING
Kettering Children's Choir Chorale
Kettering Advent Ringers

DECEMBER 3, 2023 at 4:00 PM

TICKETS AND INFORMATION AT
[BACHSOCIETYOFDAYTON.ORG](https://bachsocietyofdayton.org)



David Crean, Music Director
R. Alan Kimbrough, Accompanist

Good afternoon and welcome to this first concert of the 2023-2024 Bach Society of Dayton season, a year when we explore “The Paths of Visionaries.” That path today will take us from the places and musical traditions of J.S. Bach and Amy Beach to the modern streets and lanes and melodies of Benjamin Britten and John Rutter. Our chorus delights in welcoming four soloists, brass, and organ on this wide-ranging journey evoking ecstatic praise.

We hope today’s adventure will bring you back for more throughout the year ahead. Our holiday concert on **Sunday, December 3, 2023 at 4:00 pm** again features the Bach Society chorus singing seasonal favorites, your voices joining us in beloved carols, and the brilliant bell tones of the Kettering Advent Ringers and sparkling harmonies of the Kettering Children’s Choir Chorale. Don’t miss it!

Our path ventures into new terrain with music from the cultures of the Silk Road on **Sunday, March 3, 2024, at 4:00 pm**. We will revel in mystic music from soloist Latif Bolat, and hear a newly-commissioned work, music from young composers based on the evocative poetry of Rumi, and guest vocal and gamelan ensembles. What a magical sojourn.

And finally, we close the season’s journey in the splendid realm of Mozart’s Mass in C Minor, on **Sunday, May 12, 2024, at 4:00 pm**.

We know you will enjoy every step on this creative path. Sign up today for season tickets, and consider a donation to the Bach Society to help make these performances and all our music possible. Thank you!

We Lift Spirits through the Power of Music And Voice

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 Bachsocietyofdayton.org.

Sing with us

All singers are welcome to audition with us! An audition consists of vocalizing, sight reading, and the performance of a short piece chosen by the auditioner. For more information, visit the Bach Society website.

Volunteer with us

The Bach Society operates almost exclusively on volunteer power – from our treasurer, to our ushers, to our chorus of accomplished singers. Bach Society volunteers are the backbone of our music! If you are interested in joining our volunteer team, please contact us. Volunteers receive free admission to Bach Society concerts.

Receive subscriber benefits

A season subscription is four concerts for the price of three (a \$30 discount). A season subscriber receives tickets to all four concerts of the season and gains access to reserved seating at every concert. Season subscriptions are available from June until the first concert of a season.

Contact us

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Bach Society of Dayton Chorus



Soprano

Carla Ballou
Michelle Carner
Molly Carner
Kay Cherry
Susan Cotten
Trinity Cox
Susan Cromer
Jackie Duff
Diane Gentner
Cathy Harruff
Sharon Kohnle
Rachel Lammi
Karen Linaberry
Joy Meyers
Connie Palmus
Vicki Ramga
Shirley Richardson
Christin Rondeau
Jennifer Smith

Alto

Stephanie Bange
Cynthia Bertleff
Madelyn Callender
Susan Daly

Madelyn Dial
Laura Ernst
Sallie Fisher
Peg Holland
Linda Keith
Sarah Mabe
Mimi Moen
Sharon Norton
Pam Rauch
Mary Beth Rodes
Averill Tinker
Sharon Vander
Gheynst
Hannah Village
Barbara Weber
Janell Winigman

Tenor

Fred Bartenstein
Alfred Bertleff
Dan Bruno, Jr.
Nathan Clark
Joe Codispoti
Frank C. Gentner
Marc Georgin
Bill Lamb

Tim Mahorney
Kevin Samblanet
Bill Spohn
Vincent Velten

Bass

Mike Bates
Bryan Daly
Mike Dial
Doug Evenden
Michael Flanagan
Marc Fleischauer
Tom Gottweis
Lew Hann
Dick Hattershire
Alan Kimbrough
Steve Makovec
David Priebe
Dave Roderick
Mark Spencer
John Stengel
Joseph Steuer
Mike Taint

Music Director



David Crean enjoys a multifaceted career as a conductor, teacher, recitalist, church musician, and radio personality. In July 2022 he was appointed the second music director of the Bach Society of Dayton. As an organist, Dr. Crean has performed in concert throughout the United States and completed two concert tours of Australia, where he gave several Australian premieres and performed on historic instruments. Other recent highlights include the opening recital of WQXR's "Bachstock" marathon, the Poulenc organ concerto with the Bach Society of Dayton, solo recitals at the Cathedral of St. John the Divine and St. Thomas Fifth Avenue in New York City, and several programs for American Guild of Organists (AGO) chapters.

Dr. Crean has taught organ, harpsichord, and music theory at Wright State University since 2014 and has held adjunct positions at Wittenberg University, The Juilliard School, and The University of Iowa. He also serves as the Dean of the Dayton, Ohio chapter of the AGO.

Since February 2017, Dr. Crean has been the Midday Host and Music Director at Discover Classical WDPB, Dayton's only full-time classical radio station. An active church musician since age 15, he currently serves as Organist and Director of Music at St. George's Episcopal Church in Dayton. Dr. Crean is in demand as a program and CD annotator, and has provided liner notes for a Grammy-winning recording. His first book, a history of the famed Hazel Wright Organ at Orange County's Christ Cathedral (formerly the Crystal Cathedral), was published in 2021.

A native of Long Island in New York State, Dr. Crean received his D.M.A. from The Juilliard School, where he was the 2014 recipient of the Richard F. French Doctoral Prize for outstanding research in a dissertation. He also holds degrees from Oberlin College/Conservatory and The University of Iowa.

Accompanist



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 1978 to 2002, and has served in that capacity with the Bach Society of Dayton since its founding in 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 Speakers



Dr. Cynthia Richards is the Richard P. Veler Endowed Chair in English at Wittenberg University in Springfield, Ohio. Her books include *Early Modern Trauma: Europe and the Atlantic World* (2021) and *Approaches to Teaching Behn's Oroonoko* (2013). Her specialties include eighteenth century and transatlantic literature, trauma studies, disability studies, and health humanities.



Lilith Todd is a PhD candidate in English & Comparative Literature at Columbia University. Her dissertation, *Tending Another*, explores the labor and rhetorical representations of nursing in transatlantic print culture of the eighteenth century. Her writing can be found or is forthcoming from *The Eighteenth Century: Theory and Interpretation*, *Studies in Eighteenth-Century Culture*, and *The Rambling*.

Soloists



Jackie Stevens, soprano, enjoys an active performing and teaching career in the Cincinnati area, singing with ensembles such as the Cincinnati Vocal Arts Ensemble, Collegium Cincinnati, Coro Volante, Heri et Hodie, and the Queen City Sisters.

As an educator, Jackie teaches voice at the University of Cincinnati College-Conservatory of Music, Xavier University, and Thomas More University, seeing over thirty students a week in a variety of degree programs.

Jackie holds Doctor of Musical Arts and Master of Music degrees from the University of Cincinnati College-Conservatory of Music, as well as a Bachelor of Music from Texas Tech University, all in vocal performance.



Ryu-Kyung Kim, mezzo-soprano, highlighted her recent seasons with performances of Alto Solo in Prokofiev's *Alexander Nevsky* with the Dayton Philharmonic Orchestra, Vera Boronel in Menotti's *The Consul*, Suzuki in Puccini's *Madama Butterfly*, Third Lady in Mozart's *The Magic Flute*, and Jade Boucher in Jake Heggie's *Dead Man Walking* with Dayton Opera. She has sung alto solo in the Bach *Magnificat*, Mozart *C minor Mass*, Bach *Lutheran Mass*, and Schubert *Mass in C* with the Bach Society of Dayton, and Beethoven's *Symphony No. 9* with Miami Valley Symphony Orchestra and Greater Newburgh Symphony.

Ms. Kim's stage successes embrace roles in operas and concert works including *Madama Butterfly*, *La Cenerentola*, *Rigoletto*, *Der Rosenkavalier*, *Carmen*, *Lakmé*, *Idomeneo*, *Norma*, *Tristan und Isolde*, *Otello*, and Handel's *Arianna in Creta*, with renowned companies such as Santa Fe Opera, Baltimore Opera, Cleveland Opera, El Paso Opera, Ash Lawn Opera Festival, Korean Symphony Orchestra, Beheme Opera New Jersey, Opera Orchestra of New York, Virginia Opera, Seoul Philharmonic Orchestra, Gotham Chamber Opera, and Caramoor Music Festival.

Ms. Kim earned a Doctor of Musical Arts degree from SUNY at Stony Brook, Artist's Diploma in Opera from the Academy of Vocal Arts, and Master and Bachelor degrees in Voice from Manhattan School of Music. Since 2013 she has been on the faculty in Voice in the Department of Music at the University of Dayton.



David Sievers, tenor, is a Lecturer of Voice in the Department of Music at the University of Dayton. There he teaches private voice, diction, and literature for singers, voice pedagogy, and other related courses, including a course on the intersection of faith traditions and music. He is also co-music director and conductor of the UD Opera Workshop, where he has worked on over thirty productions. An active tenor, he has given recitals in Italy, Germany, the Midwest, the Pacific Northwest, and Puerto Rico, and has

appeared on the stages of Dayton Opera, Central State University, the University of Dayton, Indiana University Opera Theater, Spokane Opera, Washington East Opera, and Richland Light Opera.

He has sung many of the character tenor roles in the operatic canon, and is equally comfortable in musical theater, with roles ranging from Dr. Caius (*Falstaff*) and King Kaspar (*Amahl and the Night Visitors*) to Nicely-Nicely Johnson (*Guys and Dolls*) and Archibald Craven (*The Secret Garden*). He has been the tenor soloist for symphonic works including Handel's *Messiah*, Beethoven's *Ninth Symphony*, Mozart's *Requiem*, Benjamin Britten's *Rejoice in the Lamb*, Carl Orff's *Carmina Burana*, Haydn's *The Creation*, Rachmaninoff's *Vespers*, and Adolphus Hailstork's cantata *I will lift up mine eyes*.

Dr. Sievers is a member of the National Association of Teachers of Singing (where he serves as a board member for the Ohio Chapter), the New York Singing Teachers Association, the American Choral Directors Association, the National Association of Pastoral Musicians, the National Opera Association, and Phi Beta Kappa. He holds degrees from the Jacobs School of Music at Indiana University, Boise State University, and Washington State University. A church musician since the age of 12, he is also the Pastoral Associate of Music and Liturgy at St. Luke the Evangelist Catholic Church in Beavercreek, Ohio. This performance marks Dr. Sievers' debut with the Bach Society of Dayton.



Mark Spencer, baritone, is a Professor of Music, Emeritus, 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 in 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 Chorale, the Inland Opera Association of Southern California, Musica Viva!, Springfield Symphony, Springfield Summer Arts Festival, and the Singapore Symphony.

Guest Artists

Oakwood Brass

Eric Knorr, Group Leader

Oakwood Brass, founded in 2001 and led by Eric Knorr since that time, comprises some of the top brass and percussion performers in the state who regularly perform with the Cincinnati Symphony Orchestra and Cincinnati Pops, the Dayton Philharmonic, the Columbus Symphony, the Lexington Philharmonic, the Springfield Symphony, and many others. They have been featured artists on multiple occasions on the Bach Society of Dayton subscription concert series and have also made regular appearances on the High St. UMC Sanctuary Series in Springfield, the Troy-Hayner Center Concert Series, the Troy Mayor's concert, and at Worthington Presbyterian Church in Columbus. Oakwood Brass is in residence at Westminster Presbyterian Church in Dayton, performing for special church holidays, and are the core members of the orchestra during May Festival. In addition to their performance credentials, many of the group's members are prominent educators at such institutions as the University of Dayton, the University of Cincinnati College-Conservatory of Music, Wright State University, Capital University, and Cedarville University.

Trumpet

Eric Knorr
Dave Zeng
Dan Grantham
Lance Witty

Horn

Sean Vore
Eric Morin

Trombone

Tyler Bentley
Connor Fuhrmann
Rich Begel
Jared Webster

Bass

Don Compton

Bassoon

Rachael Young

Tuba

Andrew Jones

Cello

Mark Hofeldt

Percussion

Gerald Noble
Steve Przyzycki
Abraham Ivan



Eric Knorr, founder of Oakwood Brass, is a Lecturer in Trumpet in the Department of Music at the University of Dayton. Professor Knorr teaches studio trumpet, directs the UD Trumpet Ensemble, coordinates and performs with the Faculty Brass Quintet, and teaches several classroom courses within the department: Professional Development for music performance majors; Music, Technology and Culture; and the History of American Popular Song. Professor Knorr previously held positions at Wright State University, Central State University, Wilberforce University, and Sinclair Community College, and maintains an active studio of private students. Mr. Knorr is currently

in his third season as interim 3rd Trumpet and his ninth season as Orchestra Librarian in the Dayton Philharmonic Orchestra. He is the retired Principal Trumpet of the United States Air Force Band of Flight at Wright-Patterson Air Force Base, retiring in 2015.



Yun Kim is an active concert organist who has played extensively across the United States. She has been a featured recitalist at National Conventions of the American Guild of Organists and the Organ Historical Society as well as several AGO Regional Conventions, and her performances have been broadcast nationally on American Public Media's *Pipedreams* program. Her CD recordings include *Wild Card* on the Raven Recordings label and *Of Another Time* on the MSR Classics label. Dr. Kim is holder of the Oswald Gleason Ragatz Distinguished Alumni

Award from the Jacobs School of Music at Indiana University, and presently serves as organist and director of music at Christ Episcopal Church in Dayton.

The Bach Society of Dayton is
a proud member of



Songs of Ecstatic Praise

Bach Society of Dayton

Lobet den Herrn, alle Heiden, BWV 230 Johann Sebastian Bach

*Lobet den Herrn, alle Heiden,
und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Alleluja!*

Praise the Lord, all the Gentiles,
And celebrate him, all the peoples!
For his grace and truth
reign over us forever.
Alleluia!

Rejoice in the Lamb

Benjamin Britten

[Chorus]

Rejoice in God, O ye Tongues;
Give the glory to the Lord,
And the Lamb.
Nations, and languages,
And every Creature
In which is the breath of Life.
Let man and beast appear before him,
And magnify his name together.

Let Nimrod, the mighty hunter,
Bind a Leopard to the altar
And consecrate his spear to the Lord.

Let Ishmael dedicate a Tyger,
And give praise for the liberty
In which the Lord has let him at large.

Let Balaam appear with an Ass,
And bless the Lord his people
And his creatures for a reward eternal.

Let Daniel come forth with a Lion,
And praise God with all his might
Through faith in Christ Jesus.

Let Ithamar minister with a Chamois,
And bless the name of Him
That cloatheth the naked.

Let Jakim with the Satyr
Bless God in the dance,
Dance, dance, dance.

Let David bless with the Bear--
The beginning of victory to the Lord--
To the Lord the perfection of excellence.

Hallelujah, Hallelujah,
Hallelujah from the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnificent and mighty.
Hallelujah, Hallelujah, Hallelujah.

[*Soprano Solo*] For I will consider my Cat Jeoffry.
For he is the servant of the Living God,
Duly and daily serving him.

For at the first glance
Of the glory of God in the East
He worships in his way.
For this is done by wreathing his body
Seven times round with elegant quickness.
For he knows that God is his Saviour.
For God has bless'd him
In the variety of his movements.
For there is nothing sweeter
Than his peace when at rest.

For I am possessed of a cat,
Surpassing in beauty,
From whom I take occasion
To bless Almighty God.

[*Mezzo-Soprano Solo*] For the Mouse is a creature
Of great personal valour.
For--this is a true case--
Cat takes female mouse--
Male mouse will not depart,

but stands threat'ning and daring.
If you will let her go,
I will engage you,
As prodigious a creature as you are.

For the Mouse is a creature
Of great personal valour.
For the Mouse is of
An hospitable disposition.

[*Tenor Solo*] For the flowers are great blessings.
For the flowers are great blessings.
For the flowers have their angels
Even the words of God's Creation.
For the flower glorifies God
And the root parries the adversary.
For there is a language of flowers.
For flowers are peculiarly
The poetry of Christ.

[*Chorus*] For I am under the same accusation
With my Savior,
For they said,
He is besides himself.
For the officers of the peace
Are at variance with me,
And the watchman smites me
With his staff.
For Silly fellow! Silly fellow!
Is against me
And belongeth neither to me
Nor to my family.
For I am in twelve Hardships,
But he that was born of a virgin
Shall deliver me out of all,
Shall deliver me out of all.

[*Baritone Solo and Chorus*] For H is a spirit
And therefore he is God.
For K is king
And therefore he is God.
For L is love
And therefore he is God.
For M is musick

And therefore he is God.
And therefore he is God.

For the instruments are by their rhimes.
For the Shawm rhimes are lawn fawn and the like.
For the Shawm rhimes are moon boon and the like.
For the harp rhimes are sing ring and the like.
For the harp rhimes are ring string and the like.
For the cymbal rhimes are bell well and the like.
For the cymbal rhimes are toll soul and the like.
For the flute rhimes are tooth youth and the like.
For the flute rhimes are suit mute and the like.
For the Bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place and the like.
For the Clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound soar more and the like.

For the Trumpet of God is a blessed intelligence
And so are all the instruments in Heav'n.
For God the father Almighty plays upon the Harp
Of stupendous magnitude and melody.
For at that time malignity ceases
And the devils themselves are at peace.
For this time is perceptible to man
By a remarkable stillness and serenity of soul.

Hallelujah, Hallelujah,
Hallelujah from the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnificent and mighty,
Hallelujah, Hallelujah, Hallelujah.

-Christopher Smart, from *Jubilate Agno*

We praise Thee, O God, we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all Angels cry aloud, the Heavens, and all the Powers therein.

To Thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of the Majesty of Thy Glory.

The glorious company of the Apostles praise Thee.
The goodly fellowship of the Prophets praise Thee.
The noble army of Martyrs praise Thee.
The holy Church throughout all the world doth acknowledge Thee.

The Father, of an infinite Majesty,
Thine adorable, true and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ,
Thou art the everlasting Son of the Father.

When Thou tookest upon Thee to deliver man,
Thou didst humble Thyself to be born of a Virgin.
When Thou hadst overcome the sharpness of death,
Thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God, in the Glory of the Father.
We believe that Thou shalt come to be our Judge.
We therefore pray Thee,
help Thy servants, whom Thou hast redeemed
with Thy precious, precious blood.
Make them to be number'd, number'd with Thy Saints,
in glory everlasting, in glory everlasting.

O Lord, save Thy people, and bless Thine heritage,
Govern them, and lift them up forever.
Day by day we magnify Thee,
And we worship Thy Name, ever, world without end.

Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us,
Have mercy upon us, O Lord,
let Thy mercy be upon us, as our trust, our trust is in Thee.
O Lord, in Thee have I trusted,
let me never be confounded.

Oakwood Brass

Canzon Primi Toni

Giovanni Gabrieli

ed. Robert King

Canzon Duodecimi Toni

Giovanni Gabrieli

ed. Robert King

Finale from Symphony No. 3

Gustav Mahler

arr. Robert Higgins, ed. Eric Knorr

Bach Society of Dayton

Gloria

John Rutter

I

I

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.

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.

II

II

Domine Deus, Rex caelestis,

Deus Pater omnipotens.

Domine 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.*

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.



*Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe, cum Sancto Spiritu, in
gloria Dei Patris. Amen.
Gloria in excelsis Deo. Amen.*



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.
Glory to God in the highest. Amen.

Please consider us in your estate planning

Please consider including the Bach Society of Dayton in your estate plan. In doing so, your legacy gift will help ensure that we will have the necessary financial resources to continue to perform and promote appreciation of choral music, and to nurture the next generation of choral singers. And you will have the knowledge that your love of choral music will live on through our organization.

Program Notes

The motets by J.S. Bach (1685-1750) were among very few of his works to remain in the repertoire in the decades immediately following his death. For works that have always been among his most popular, we know startlingly little about the circumstances of their creation and cannot even say with certainty how many he composed. The motet was already an ancient and venerable genre during Bach's lifetime: initially one of the most learned and complex products of the late Middle Ages, in the Renaissance it came to denote any piece for unaccompanied voices intended for use during the Catholic liturgy. Lutheran composers tended to prioritize congregational singing and cultivated the genre sparingly after the Reformation, with the work of Heinrich Schütz providing a notable exception. In Bach's Leipzig, the multi-movement cantata was the musical centerpiece of the Sunday service and, while some of Bach's motets were written for funerals, it is unclear what liturgical function the others may have fulfilled. Some scholars have proposed that they were written as teaching pieces for his students at the *Thomaschule* and, considering the attention Bach lavished on other pedagogical works, this is certainly a plausible scenario.

All of Bach's verifiably authentic motets are, like many of their Latin counterparts, for double chorus with either no accompaniment or unspecified instruments doubling the voices. *Lobet den Herrn* is the outlier, being written for single SATB chorus and *obligato* basso continuo accompaniment. Its bright, joyful tone also seems to be at odds with the other motets known to have been used for funerals. Some scholars thus consider the piece to be spurious, although there is no consensus on any alternative composer. Like the other motets, its form is clearly sectional, culminating in a sprightly dance-like "Alleluia."

Benjamin Britten (1913-1976) was recognized as a conscientious objector during World War II, which allowed him to avoid service in the British army and continue his career as a composer. In 1943 he was commissioned by noted arts patron Rev. Walter Hussey to produce a work for the 50th anniversary of St. Matthew's Church, Northampton. Rather than a traditional liturgical text, Britten chose instead to set portions of the 1200-line poem *Jubilate agno* by eccentric 18th-century poet Christopher Smart. The poem was largely unknown before its first publication in 1939, and Britten was introduced to the text shortly afterward by his friend and collaborator W.H. Auden. Smart was, in the words of Hussey, "deeply religious, but of a strange and unbalanced mind." *Jubilate agno* was in fact written during a six-year confinement for insanity: a traumatic and lonely period for Smart during which his only regular companion was his cat Jeoffrey. The poem is, broadly speaking, a canticle of praise to God, as manifested in animals, instruments, and even letters of the alphabet. Britten chose 48 lines for his work, which is modestly scored for SATB soloists, choir, and organ.

Rejoice in the Lamb is structured as nine short, interconnected sections. After a quiet opening invocation, the rhythmic first movement is a catalog of Old Testament characters, who are admonished to praise God through various means. The first of the three subsequent solo movements is a paean to the aforementioned Jeoffry. The alto solo deals with the courage of a mouse, while the tenor movement praises the flowers as “great blessings.” The fourth movement is sometimes characterized as a lament, with Smart writing that he is “under the same accusation with my Savior.” A very brief bass solo leads to a more upbeat section where various instruments are characterized by rhyming sets of words. The work ends quietly, with a repetition of the first movement’s “hallelujah” section.

Before the second half of the 20th century, few female musicians in Europe or America were able to escape patriarchal social mores that encouraged a certain level of musical fluency but strongly discouraged any level of professional ambition in that direction. Amy Cheney Beach (1867-1944) was nevertheless able to transcend the strictures of the late Victorian era to become the first internationally successful American female composer. Part of a loose-knit group known as the “Boston Six” or the “Second New England School,” Beach’s achievements were all the more remarkable in that, unlike her male colleagues, she was never afforded the opportunity for advanced studies in Europe. A child prodigy, Beach first achieved notoriety as a piano virtuoso at the age of 16, but her marriage two years later to a much older doctor brought a temporary halt to her performing career. She turned her attention instead to composition and scored her first notable successes in the early 1890s with a large-scale choral-orchestral *Mass* and her *Gaelic Symphony*, the first such work by an American woman. After her husband’s death she returned to performing (in America and Europe) and continued to compose, retiring only in 1940 at the age of 73. Her setting of the *Te Deum* on today’s program was written in 1905 and, like much of her choral music, was composed for the choir of St. Bartholomew’s Episcopal Church in New York City. At the time, affluent urban churches often employed a professional SATB quartet to anchor the larger volunteer choir, and Beach’s work follows this “quartet and chorus” model.

Due to its political fragmentation, and the concomitant desire of its various princes to outdo each other in ostentatious opulence, Italy proved an attractive destination for artists and musicians from all over Europe during the Renaissance period. Beginning in the early 16th century, one of the most prominent centers of Italian music was the Basilica of St. Mark in Venice. Musicians associated with the church were so innovative and influential, in fact, that their style became known simply as “The Venetian Style.” It soon spread throughout northern Europe and became an important precursor to what would later be described as Baroque music.

One of the defining characteristics of the “Venetian Style” was the antiphonal use of very large ensembles -- often choirs (sometimes comprising more than 20 parts) but also wind and brass instruments. This choice was to some degree dictated by the unusual architecture of St. Mark’s, with its multiple choir lofts on opposite sides of the nave. Giovanni Gabrieli (1554/57-1612) served as the principal organist and composer at the church from the mid 1580s to his death, and was one of the first prolific composers of music for instrumental ensemble. His canzonas, probably intended for early brass instruments like the cornetto, trumpet, and sackbutt (an ancestor of the trombone), demonstrate the call and response effects characteristic of his milieu.

If Gabrieli stands at one end of the development of instrumental music, Gustav Mahler (1860-1911) must stand at the other. An internationally renowned conductor and master of orchestration, Mahler’s nine symphonies pushed the genre to its absolute limits in their extraordinary length and enormous performing forces (the nickname of his eighth symphony -- “Symphony of a Thousand” -- is only moderate hyperbole). The third symphony in D minor was written between 1893 and 1896, and, at about 100 minutes over six movements, is Mahler’s single longest work. Somewhat unusually, it ends not in fiery virtuosity but with a solemn Adagio, described by one contemporaneous critic as “perhaps the greatest Adagio written since Beethoven.” Today’s program will feature only the last section of that final movement, in an arrangement for brass.

The name John Rutter (b. 1945) is one that needs no introduction for devotees of English-texted choral music. A prolific composer whose output includes both grand concert works and intimate church anthems, Rutter is particularly famous for his Christmas music, which has often featured prominently in the famous Festival of Nine Lessons and Carols from King’s College Cambridge. His enduringly popular setting of the *Gloria* is a relatively early work, commissioned by American conductor Mel Olson and premiered in May of 1974 in Omaha, Nebraska. Rutter divides the standard text from the Catholic Mass ordinary (the elements whose texts do not change with the seasons) into a three-movement fast-slow-fast structure, described by the composer as “exalted, devotional and jubilant by turns.” Rhythmic vitality is the defining feature of the outer movements, and their pervasive syncopation and dance-like tone are indicative of the work’s concert, rather than liturgical, origins. The more subdued central movement features lush, kaleidoscopic harmonies and a trio of soloists. The piece can be accompanied by a full symphony orchestra or (more commonly) by a smaller ensemble of brass, organ, and percussion, which will be used today.

--Program Notes prepared by Dr. David Crean

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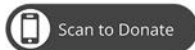
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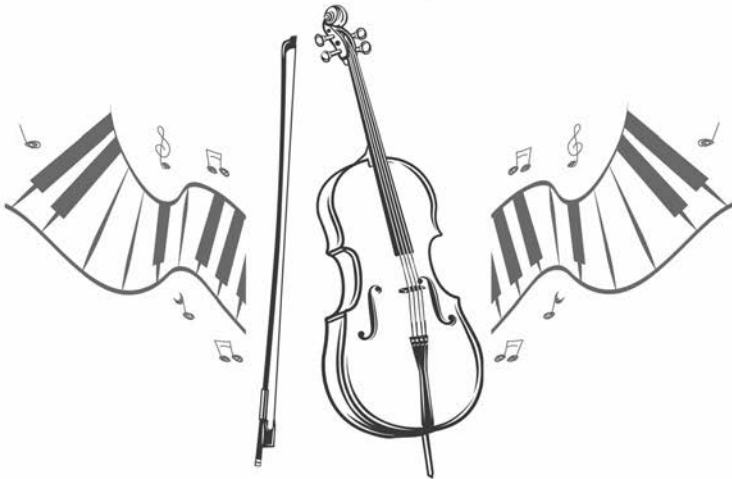
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