

Bach

SOCIETY of DAYTON

DAVID CREAN, MUSIC DIRECTOR
R. ALAN KIMBROUGH, ACCOMPANIST



Along the
Silk Road

4:00 PM MARCH 3, 2024
KETTERING ADVENTIST CHURCH

Join us for our next concert
MOZART'S MASS IN C MINOR

A revered, sacred masterpiece and
quintessential Classical Period work



With the **Bach Society of Dayton Chorus**
Directed by **David Crean** and accompanied by **R. Alan Kimbrough**

FEATURING

The Bach Society's **Guest Orchestra**
Led by Concertmaster **Aurelian Oprea**

Concert preview with **Neal Gittleman**
Artistic Director and Conductor of the Dayton Philharmonic

SUNDAY, MAY 12, 2024 at 4:00 PM

TICKETS AND INFORMATION AT
BACHSOCIETYOFDAYTON.ORG
937-294-2224



David Crean, Music Director
R. Alan Kimbrough, Accompanist

Many of us have had the chance to travel far from home, to explore new cultures and cuisines, to break out of long-set patterns of life, even if briefly. Those journeys can be daunting and thrilling at the same time, and we're never the same afterwards.

Today, the Bach Society of Dayton breaks out of some of our patterns and invites you on a musical adventure to distant lands and times. Exploring the Silk Road this afternoon offers us fresh harmonies and unique musical instruments, unfamiliar rhythms and distinct languages. We hope you find in this a new appreciation for our global cultural heritage and the rich resources that are available to us in the Dayton area to experience that amazing musical legacy. We thank the many friends, old and new, who have come together to make this special concert possible, one that features two brand new musical pieces alongside poetry that is centuries old. Thrilling is the word.

We look forward to seeing you again on Sunday, May 12, at 4:00 pm, when our chorus, soloists, and orchestra combine to present one of Mozart's masterpieces, the *Mass in C Minor*. Order your tickets today at Bachsocietyofdayton.org. With that presentation, our varied "Paths of Visionaries" 2023-2024 season comes to an end. By May we will have information about the exciting new season that lies ahead, our 23rd year making glorious music for the Miami Valley and beyond. Your support has sustained us through those years and continues to make it possible for the Bach Society to offer our region the finest in choral artistry. We truly thank you all!

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

Every spring, we open our doors to the community and audition singers for the Bach Society chorus! 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 our season and gains access to reserved seating at every concert. Season subscriptions are available from June until the first concert of the Bach Society season.

Contact us

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Twitter: [@BachSocietyDyt](https://twitter.com/BachSocietyDyt)

Bach Society of Dayton Chorus



Soprano

Carla Ballou
Michelle Carner
Molly Carner
Kay Cherry
Susan Cotten
Triniti Cox
Susan Cromer
Courtney Cummings
Jackie Duff
Diane Gentner
Sharon Kohnle
Rachel Lammi
Karen Linaberry
Joy Meyers
Connie Palmus
Vicki Ramga
Shirley Richardson
Jennifer Smith

Alto

Stephanie Bange
Cynthia Bertleff
Madelyn Callender
Susan Daly

Madelyn Dial
Laura Ernst
Katherine Fanjoy
Sallie Fisher
Linda Keith
Sarah Mabe
Mimi Moen
Sharon A. Norton
Pam Rauch
Mary Beth Rodes
Averill Tinker
Sharon Vander
Gheynst
Hannah Village
Barbara Weber

Tenor

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

Tim Mahorney
Mark Minardi
David Morgan
Kevin Samblanet
Brian Skinn
Bill Spohn
Vincent Velten

Bass

Mike Bates
Bryan Daly
Mike Dial
Doug Evenden
Michael Flanagan
Marc Fleischauer
Tom Gottweis
Lew Hann
Dick Hattershire
Larry Hollar
Steve Makovec
David Priebe
Dave Roderick
John Stengel
Joseph Steuerer
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 Ave. 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.

Since February 2017, Dr. Crean has been the Midday Host and Music Director at Discover Classical WDPR, 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. 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 Host and Soloist



Latif Bolat, Turkish singer, composer, and scholar of Turkish music and folklore, is a native of the Turkish Mediterranean town of Mersin. After receiving his degree in folklore and music at Gazi University in Ankara, Turkey, he taught traditional music throughout the country. He then went on to manage Ankara People's Theater, a musical theater company, which performed traditional musical plays. Mr. Bolat received further degrees in Turkish History and Middle

East Religion and Politics from Ankara University and an MBA from San Francisco State University.

His recent performance and teaching engagements include educational concerts-lectures at Carnegie Hall in New York City, and preparing soundtrack music for George Lucas Studios' TV series "Young Indiana Jones," FOX-TV series "Burn Notice," and PBS documentary "Mohammed: Legacy of a Prophet." He has released five successful CDs in the U.S., and has co-authored the Turkish mystic Sufi poetry translations and anthology book, "Quarreling with God: Mystic Rebel Poems of the Dervishes of Turkey."

Mr. Bolat has appeared at many festivals, concerts, and conferences in the United States and abroad, including the United Nations, Oxford University, SOAS-London, Stanford University, University of Chicago, Brigham Young University, Monash University in Australia, Leeds University, University of California at Berkeley, London Sufi Music Festival, All-India Mystic Ruhaniyat Festival, Urkult Festival in Sweden, Monterey World Music Festival in California, Singapore Esplanade Music Festival, Varna World Music Conference Festival in Bulgaria, National Festival in Canberra/Australia, Middle East Spirituality Festival in Edinburgh/UK, and the Boulder World Music Festival in Colorado. He has also led educational music and culture tours to Turkey for the past 12 years. More information is at www.latifbolat.com.

Guest Artists



Ryu-Kyung Kim, Korean-American mezzo-soprano, performs a wide range of music from Handel to Schönberg and has so far appeared in thirteen world & U.S. opera premieres. She highlighted her recent season as a featured soloist for 2023 Silicon Valley Chamber Music Festival's world-premiere project, "وحدة JUNTOS" which is a ground-breaking song cycle co-composed by CMSV Fellows and six Iraqi, Nigerian, Lebanese, and Egyptian young composers in collaboration with American Voices. This is her ninth collaboration with the Bach Society of Dayton, and in recent years she also performed Ann Gideon in Dayton Opera's world-premiere opera, *Finding Wrights*, in

the title role of Queen Lili'uokalani in Little Opera Theater of NY's *Better Gods*, and as Vera Boronel in Dayton Opera's *The Consul*.

Ms. Kim's stage successes embrace roles in operas and concert works including *La Cenerentola*, *Rigoletto*, *Der Rosencavalier*, *Carmen*, *Lakmé*, *Idomeneo*, *Madama Butterfly*, *Norma*, *Tristan und Isolde*, *Otello*, and Handel's *Arianna in Creta*, with renowned companies such as Santa Fe Opera, Baltimore Opera, Cleveland Opera, Dayton 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 in 2012 and joined the faculty at the University of Dayton in 2013. She currently serves as a Music Performance Degree Coordinator and Assistant Professor in Voice in UD's Department of Music.

The University of Dayton Javanese Gamelan Ensemble

Dr. Heather MacLachlan, Director

Joseph Barnett
McKenzie Craft
Penelope Fisher
Sarah Gellner

Rachel Gleberman
Jacob Hausler
Alaina Imboden
Nilo Joson

Aaron Moen
Hannah Scheuller
Madalynn Skelton



The Javanese gamelan tradition extends back more than one thousand years in the islands of what is now Indonesia. Today, Javanese gamelans are found around the world, at academic institutions, embassies, schools, and inside prisons. The University of Dayton's gamelan instruments were custom-built in Java, Indonesia, in 2009. The ensemble members perform both traditional and contemporary music created for the gamelan, as well as new compositions. In December 2023, the gamelan was featured on the flagship morning news program of Indonesia's national public television network, TVRI.



Heather MacLachlan, director, is Professor of Ethnomusicology at the University of Dayton. A specialist in the music of Burma/Myanmar, she is the author of two monographs and numerous scholarly journal articles and book chapters. She earned her Ph.D. at Cornell University in 2009.

Dr. MacLachlan received the Helen Roberts Prize from the Society for Ethnomusicology and the 2023 Article Prize from the International Council for Traditions of Music and Dance. She is the past Chair of the Society for Ethnomusicology's Gender and Sexualities Section and the Religion, Music and Sound Section.

The University Dayton World Music Choir

Dr. Sharon Davis Gratto, Director

James Pera, Collaborative Pianist

Alyssa Boldt
Abigail Deeter
Michael Flanagan
John Havlicek

Caleb Herzog
Nilo Joson
Daphne Laufensweiler
Jared Miller

Siobhan Miller
Erin Morman
Trinity Rice
Chris St. Amand

The University of Dayton World Music Choir (WMC) is a non-auditioned ensemble open to all University students and community members. The ensemble studies and performs vocal music from diverse world cultures, including those found in the United States. WMC repertoire extends beyond choral music of the European classical tradition. Movement and instrumental accompaniment are often included in performances. Whenever possible through the use of technology, in-person visits to rehearsals, or additional resources, informants from world cultures may be brought into the choral rehearsal to present world music in its historical and cultural context and to provide oral/aural performance and language models. The choir's varied repertoire includes selections in multiple languages in addition to English. World Music Choir has sung annually in the past for the University's Kristallnacht (1938 Night of Broken Glass that signaled the start of the Holocaust) and often for Yom Hashoah (Holocaust remembrance observances) in local Dayton synagogues, sponsored by the Jewish Federation of Greater Dayton.



Sharon Davis Gratto is Professor of Music and Director of the World Music Choir at the University of Dayton (UD). She was the first woman appointed as the University's Graul Endowed Chair in Arts and Languages, a position she held for five years. Dr. Gratto came to UD in 2008 from Gettysburg College in Pennsylvania to be Department of Music Chair and served in that position for nine years. At UD, she has taught courses in Music Education, Aural Skills, and Dalcroze Eurhythmics and has created and directed a

Community Arts Engagement Certificate Program.

Dr. Gratto is a graduate of the Oberlin College Conservatory of Music, American University, the State University of New York at Potsdam, and Catholic University, and earned a Certificate in Dalcroze Eurhythmics from Carnegie Mellon University. She has performed professionally as a free-lance flutist and mezzo-

soprano in the Washington, D.C. area and founded and directed the Capitol Flute Consort, a chamber ensemble. She has sung with the Washington Bach Consort, the Washington Opera, Summer Opera Theatre at Catholic University, Washington Concert Opera, and the Wolf Trap Opera.

Dr. Gratto served the American Choral Directors Association for 10 years as State (Pennsylvania and Ohio), Eastern Division, and National Repertoire and Standards Chair for Ethnic and Multicultural Perspectives. She is also Editor of a Global Music choral series for Pavane Publishing. She has been a member of the Board of Directors of the Dayton Contemporary Dance Company and Dayton Opera, and is an Emerita Founding Trustee of the Dayton Performing Arts Alliance. She currently serves on the board of the Miriam Rosenthal Foundation for the Arts.

The Composers of Today's World Premiere Pieces



Morgan Kelly Moss, winner of the 2023 Young Composer Competition, is a composer, teacher, and pianist from Philadelphia, PA, currently based in Los Angeles. She earned a B.M., *magna cum laude*, from Temple University, and is currently pursuing an M.A. at UCLA with plans to graduate in 2024.

Morgan's music has a sound world that is described as neo-American with inspiration from nature, and always spirited with a twinge of optimism. Morgan's works have been presented by performers such as Hilá Plitmann, Suuvi (fka Sophia Bacelar), Lisa Pegher, and Phyllis Pan, and additionally has worked with ensembles across the country such as the Los Angeles Chamber Orchestra, the Allentown Symphony Orchestra, Los Angeles Brass Ensemble, Los Angeles Chamber Music Company, the Argus Quartet, the Chester County Band, Temple University concert choir, concert band, and composers' orchestra.

In 2023, her *Dreams of Holy Places* was selected by pianist and maestro Jeffery Jacobs to be recorded on an internationally distributed album of new works. Her work for solo trumpet and piano, *To the Ones who Know my*

Heart, was selected for performance from 90 international submissions by the International Trumpet Guild. Moss is also very active in scoring music for film, having scored over 30 short films to date, and in 2022 composed her first feature film score which was released in theaters in July 2022. She is a teaching fellow at the Los Angeles Chamber Orchestra, the founder of Everywhere Music Company, a teaching assistant at UCLA for Musicianship and Music Theory, and a teacher of piano, composition, theory, and voice at the Music Studio of Patricia Keith.



Vahram Sarkissian (Sargsyan) is an Armenian-Canadian composer, conductor, and singer currently residing in Montreal, Canada. His writing style represents a musical palette ranging from influences by 5th-century Armenian medieval chant to previously unreported endogenous vocal extended techniques. Sarkissian's music has been performed in dozens of countries including the United Kingdom, Germany, Sweden, Austria, Italy, Switzerland, Japan, Canada and the U.S.A.

As an experimental vocalist, Sarkissian developed a distinct vocal identity with an extensive vocal range and several signature sound production methods. He was a founding member of Phth, a Montreal-based experimental vocal ensemble focusing on new and challenging repertoire, improvisation, and multidisciplinary performances.

His arrangement of the ancient Armenian chant *Great Mystery* has been included in the Oxford University Press anthology “World Carols for Choirs” and has been recorded by the BBC Singers. Sarkissian's instrumental work *Hunting the Hunter* was premiered under his own baton at Carnegie Hall in 2012. His composition *Joyful Light* for women’s choir has been performed more than a hundred times around the world.

Vahram Sarkissian is also active as a lecturer. His workshops and presentations on extended vocal techniques are frequently featured at the most prestigious choral festivals and symposia around the world. He holds undergraduate, graduate, and post-graduate degrees in composition and choral conducting, and is a member of the Composers’ Union of Armenia.

Along the Silk Road

Bach Society of Dayton

Svaagat (Welcome!)

Victor Paranjoti (India)

*Koti Koti ham Bhaarat vaasii
Svaagat karte miit pravaasii Svaagat!
Ek isse ke ham abihlaashii
Prema hamaaraa ho avinaashii*

*Koti Koti ham Bhaarat vaasii
Svaagat karte miit pravaasii Svaagat!
Vishwa shaanti ke parama pujaarii
Maanavata ke hii hitakaarii*

*Milana hamaaraa mangalakaarii
Shraddha arpita tumhe hamaarii
Koti Koti ham Bhaarat vaasii
Svaagat karte miit pravaasii Svaagat!*

*Crores and crores, we citizens of India,
We welcome you, friends, welcome!
We cherish one ambitious desire:
That our love remains eternal.

Crores and crores, we citizens of India
We welcome you, friends, welcome!
We are the devotees of universal peace,
And seekers of human welfare.

Our meeting is auspicious.
We repose our trust in you.
Crores and crores, we citizens of India
Welcome you, fellow-travelers, welcome!

*Ek isse ke ham abihlaashii
Prema hamaaraa ho avinaashii
Koti Koti ham bhaarat vaasii Svaagat!
Svaagat! Svaagat! Svaagat!*

-Words by Kamalakant Shukla

We cherish one ambitious desire,
That our love remain eternal.
Crores and crores, we citizens of India Welcome!
Welcome! Welcome! Welcome!

****a unit of value equal to ten million***

Commissioned by the Bach Society of Dayton—World Premiere

Soorp, Soorp

Vahram Sarkissian

*Soorp soorp soorp, soorp soorp soorp, soorp soorp soorp
Ter Astvats amenakal, vor en, yev es, yev vor galots es.*

-Text from Revelation 4:8

Holy holy holy, holy holy holy, holy holy holy,
Lord God Almighty, which was, and is, and is to come.

Bach Society of Dayton, Ryu-Kyung Kim, and University of Dayton World Music Choir

Arirang

Traditional Korean folk song
arr. Grant Cochran

*Ahreerahng, Ahreerahng, ahrahreeyoh,
Ahreerahng, gohgayroh nawmawgahndah.
Nah rohl bahreegoh gahsheenen nyeemoon,
Sheemneedoh mohtgahsoh bahlbyongnahndah.*

*Ahreerahng, Ahreerahng, ahrahreeyoh,
Ahreerahng, gohgayroh nawmawgahndah.
Chungchun hahnuhrehn byawldoh mahnkoh,
Ooreeneh sahleemsawfree mahldoh mahndah.*

*Ahreerahng, Ahreerahng, ahrahreeyoh,
Ahreerahng, gohgayroh nawmawgahndah.
Poongnyawnee ohn dahneh poongnyawnee wah yoh,
Eegahngsahn sahmchawfree poongnyawnee wah yoh.*

Arirang, Arirang, arariyo,
O'er the hills of Arirang, far away, you must go.
I am left alone; why can't you stay?
Please come back, my darling; come home to me some day.

Arirang, Arirang, arariyo,
O'er the hills of Arirang, far away, you must go.
Just as there are bright stars shining in the sky;
There is also pain in my heart since you said your goodbye.

Arirang, Arirang, arariyo,
O'er the hills of Arirang, far away, you must go.
Soon the bountiful time will be arriving here;
Plenteousness and goodness flows throughout our land, so dear.

Bach Society of Dayton and Ryu-Kyung Kim

Mo-Li-Hua (Jasmine Flower)

Chinese folk song, 18th c.

arr. Hyo-Won Woo

*Hǎo yī duǒ měilì de mòlihuā
Hǎo yī duǒ měilì de mòlihuā
fēnfāng měilì mǎn zhīyá
yòu xiāng yòu báirén rén kuā
ràng wǒ lái jiāng nǐ zhāi xià
sòng gěi bié rénjiā
mòlihuā ya mòlihuā*

What a beautiful jasmine flower,
What a beautiful jasmine flower,
Sweet-smelling, beautiful, stems full of buds
Fragrant and white, everyone praises
Let me pluck you down
Give to someone else
Jasmine flower, oh jasmine flower.

Bach Society of Dayton

Dörven Dalai (The Four Seas)

Inner Mongolian folk song

arr. Yongrub

*Baruun chi dalaigiin khaan usan der adil jöölen yumaa,
Bajimin modunnai khaan navchin der adil jöölen yumaa.*

As clear as the water of the West Sea,
as gentle as the areca leaves.

*Bayartu buyinaaraan uuljaad tegsan olan taan daan,
Bajimag deejee örgeji bar'yaad duuliyaa khüi.
Jirgeer khamtaar jargakhin bel'geer joogliyaa khüi.
Jüün chi dalaigiin khaan usan der adil tungalag yumaa,
Jimsen modunnai khaan navchin der adil jöölen yumaa.*

*Yüreelchi buyinaaraan uuljaad tegsan olan taan daan,
Jünsnei deejeen örgeji bar'yaad duuliyaa khüi.
Jirgeer khamtaar jargakhin bel'geer duuliyaa khüi.*

With happiness and good fortune we have met.
Let's drink the best of wine, rejoice and sing,
And enjoy this joyful moment together.
As pristine as the water of the East Sea,
As gentle as the fruit tree leaves.

With good wishes and luck we have met.
Let's raise our wine cups, rejoice and sing,
And enjoy this happy moment together.

University of Dayton Javanese Gamelan Ensemble

Lancaran **Bindri** laras slendro pathet sanga

Traditional Javanese

**Bach Society of Dayton, University of Dayton World Music Choir,
and University of Dayton Javanese Gamelan Ensemble**

Prasetya (Promise)

S. Wignyosaputro

*Kluhurna Allah pangeran
Kang paring prasetya
Paring prasetya mring jalmi
Nedhakaken ingkang Putra
Angagem sarira jalmi
Yeku sang Kristus Gusti
Ngasta pangwaos ngaluhur
Ngaluhur, ngaluhur, pangwaos ngaluhur
Pranyata prasetyanyaa
Yekti Gusti anetepi dhuh
Gusti dhuh Gusti Gusti mugi mberkahi
Tedhak donya
Nebus dosane pra jalma*

*Klurhurna Gusti Pamarta
Kang rawuh ing bumi
Karsa rawuh tedhak bumi
Awit welas mring tyang dosa*

Glory to God (Allah)
Who has given us a promise
Who has promised all humankind
Who is always with his Son
[The Son] exists in a human body
Christ God
Brings noble revelations
Noble, noble revelations
True promise
Oh God who guides us
Oh God, bless us
On the earth
[Christ] atoned for human sins

Glory to God our Savior
Who is present on the earth
Who is willing to provide for the whole earth
Provide mercy for humans' sin

*Kang wus nebih saking Gusti
Sadaya den timbali
Dimen manggiha rahayu
Rahayu, manggiha rahayu
Sabèn wong kang pracayaa
Mratobat trus jro ning ati dhuh
Allah dhuh Allah Allah maringi berkaha
Tuhu begja
Gusti paring pangapura*

[Humans] who strayed from God
Everyone will return
[Everyone] will be brought into prosperity
Prosperity, come into prosperity
For every believer
Who repents from their heart
God (Allah) provides blessings
Provides happiness
God forgives us.

Bach Society of Dayton

Dravidian Dithyramb

Victor Paranjoti (India)

(Wordless)

Winner of the Bach Society of Dayton's 2023 Young Composers Competition—World Premiere

Thou and I

Morgan Kelly Moss

Happy the moment when we are seated in the palace, thou and I,
With two forms and with two figures but with one soul, thou and I.

The colors of the grove and the voices of the birds will bestow immortality
At the time when we come into the garden, thou and I.

The stars of heaven will come to gaze upon us;

We will show them the moon itself, thou and I.

All the bright-plumed birds of heaven will devour their hearts with envy

In the place where we shall laugh in such a fashion, thou and I.

- Text by Jalāl al-Dīn Muḥammad Rūmī (1207-1273), Trans. R.A. Nicholson

Lammaa Badaa Yatathannaa

Traditional mūwashshah (Arabic strophic song)
arr. Shireen Abu-Khader

Lamma badaa yatathannaa

Yaa lyl yaa Eyn

Hubby jamaaluu fatannaa

Eawmaa bilaaHZuu easarnaa

Gusnun thanaa Hyna maal

waEdy wa yaa Hyraty man ly raHym shakwaty

filHubbi min laowEaty eillaa malykul' jamaal.

When whom I love started to sway,

(Oh night...oh my eye!)

The beauty of my lover attracted me,

Through a wink which captivated me.

When he (she) swayed his (her) body looked like a bent branch.

(Oh my awful luck, oh my confusion!)

Who will have mercy on my yearnings, but the sovereign of beauty.

University of Dayton World Music Choir

Adinu

Sufi Song

arr. Shireen Abu-Khader and André de Quadros

Adinu

*Adinu bidinil hubbi
Anna tawaj-jahat raka'ibuhu
fal hubbu dini wa Imani*

I follow the religion of love
Wherever love is found
for love is my religion and my faith

Qudduus

*Qudduus, qudduus, qudduus
Anta alrabbul Illah
Assama `u wal ard
mamluu`atani bi majdikal ath'im*

Holy, holy, holy
You are the Lord God
heaven and earth
are full of Your great glory

Subhanaka

*Subhanaka Allahumma jalla `ulak
LuTfan bi`abdika khaliqi ruhmak
Ya kashifal balwa `ataytoka rajian
Arjuu riDaka falaysa li Illak*

Almighty God, of great dignity
Our Creator, I ask you to be merciful on all
I come to You, the revealer of all obstacles
Hoping for Your approval as I have none but you

--Based on a poem by Ibn `Arabī

Latif Bolat

Four Devotional Songs in Makam Nihavend

1. **Alem Yuzune Saldi Ziya Ali Muhammed** Bektashi Nefes
Alem yuzune saldi ziya Ali Muhammed Muhammed gives light to the world.
Savkin sakedip geldi yine Ali Muhammed.
2. **Haktir Allahim, Muhammed Mahim** Bektashi Nefes
Yuzumuz Yerde, Ozumuz darda Our head is down, and our essence is on the gallows.
Huzuru Pirde efendim, Allah Eyvallah But in the presence of our master, we surrender to the Beloved.
3. **Seyhimin Illeri** Lyrics: Yunus Emre, 13th c.
Seyhimin Illeri, uzaktir yollari. My spiritual teacher lives in a far-away place.
Acilmis guller, dermeye kim gelir? Who among us has the courage to travel to him and gather roses from his garden?
4. **Askin Kime yar Olur** Lyrics: Niyazi Misri, 17th c.
Music: Latif Bolat
Bu yolda canin veren, canan alir yerine Whoever gives his life in this path gets a Beloved in return.
Ask dukkaninda onun caniyla pazar olur. In the market of love, it is your life you exchange.

Hiroshima

Lyrics: Nazim Hikmet

Music: Zulfu Livaneli

*Calıyorum kapinizi, teyze amca bir imza ver
Cocuklar oldurulmesin, seker de yiyebilsinler.*

I am knocking on your door to get your signature, so that there is no war
on earth and the children of this world can live and laugh and play.

Two Devotional Songs in Makam Kurdi

1. Geldi Gecti Omrum Benim

Lyrics: Yunus Emre, 13th c.

Music: Latif Bolat

*Geldi gecti omrum benim,
bir yel esip gecmis gibi.*

My fleeting life came and went like a summer breeze.
It was so short that I closed my eyes and opened them, it was all over.

2. Eve Dervisler Geldi

Lyrics: Yunus Emre, 13th c.

Music: Latif Bolat

Eve dervisler geldi.

Hear this lovers, dervishes came to my home bringing joy and blessings.

Three Devotional Songs in Makam Hicaz

1. Hanbaginda Kurulmus Asiklarin Otagi

Hilmi Dede Baba

*Mahserde dahi sonmez,
asiklarin ceragi.*

The light of the lovers will shine,
even in the Judgment Day!

2. **Daglar ile Taslar ile** Lyrics: Yunus Emre, 13th c.
*Daglar ile taslar ile,
Cagirayim Mevlam seni.* With the mountains and rocks around it,
let me call your name my Beloved.
3. **Ya Ali Yaradan Ali** Lyrics: Nesimi, 16th c.
*Gah cikarim gokyuzune
seyrederim alemi,
Gah inerim yeryuzune,
alem seyreder beni.* Sometimes, I ascend to the sky
to watch the universe from there.
Sometimes, I descend to the Earth
so the universe can watch me.
-

Bach Society of Dayton, Latif Bolat, and University of Dayton World Music Choir

To be performed as a solo by Latif Bolat followed by a choral version by the Bach Society of Dayton and University of Dayton World Music Choir

Tek Kapıdan (Only Door)

Lamentation folk song from Amasya, Turkey
arr. Ertuğrul Bayraktar

*Tek kapıdan çıktım yüzüm peçeli
Ahbaplar oturmuş iki geçeli vayı vay
Hulusi'm de alını sırma perçemli*

I came out of Tek Kapıdan with my face covered
My friends are sitting on both sides of the river
My dear Hulusi's hair is falling on his forehead

*Neyleyim dünyada dünya malını vayi vay.
Gönül arz ediyor eski halini vayi vay.*

*Dağdan yuvarlandı kayalarımız
Gam ile yoğruldu mayalarımız vayi vay
Nola taş doğuraydı analarımız vayi vay
Mezarımı Helvacıya eşsinler
Al yeşili üzerime örtünler vayi vay
Gelen geçen yazık olmuş desinler vayi vay.*

What should I do with the material things in this life
My soul wishes to have the old days of ours.

Some rocks rolled down from the mountain
Our being was mixed with sorrows
I wish our mothers gave birth to stones instead of us,
What should I do with the material things in this life
My soul wishes to have the old days of ours.

Bach Society of Dayton

Shalom Chaverim

*Shalom chaverim, shalom chaverim,
Shalom, shalom.
l'hitraot, l'hitraot
Shalom, shalom.*

Hebrew Farewell Song arr. Kenneth Hodgson

Farewell my friends, farewell my friends,
Till we meet again. 'till we meet again,
Farewell my friends, farewell.

Program Notes

[Note: Today's program notes are arranged by geographical linkages rather than by the order in which the pieces are presented in the concert.]

Victor Paranjoti (1906-1967), a renowned Indian conductor and composer, had a profound knowledge of Indian and Western classical music as well as folk music. The Paranjoti Academy Chorus, which he founded in 1958, received international acclaim for the remarkable precision of its singing and "its brilliantly executed repertoire [which] includes Baroque, Classical and Modern Works, Madrigals, Folk Song and Spirituals, as well as unique Indian compositions based on the ragas and rhythms of Indian music." Paranjoti was also a music critic for *The Times of India*, a painter, an organist, and Deputy Director General of All India Radio.

Svaagat is an Indian song of greeting and peace, wishing all the people of the world endless goodwill and love. The musical framework and melodic structure Paranjoti chose for *Svaagat* (here grounded in the South Indian-based Carnatic System and its *parasu ragam*) is traditionally performed from 3-6 a.m., right before dawn, and it is said to invoke the moods *sringhara* (love) and *bhakti* (devotion). The Carnatic System, the music system common in South India that was codified in the 17th century, is based upon the system of *ragam* or ragas. The building blocks of each raga are the seven notes of the scale, but in addition to the pitches of each raga, there are certain restrictions and obligations that separate one raga from another. Much like medieval church modes, the different ragas of classical Indian music are thought to inspire different emotions within the listener. Each raga is appropriate for specific performers and times of performance. The use of the raga in *Svaagat* creates harmonies and melodic intervals that may sound dissonant to western ears, yet its strict use allows the singer a chance to perform music written in a traditional Indian raga within a western choral context.

Paranjoti's *Dravidian Dithyramb* embodies traces of rāgas from the Carnatic music of South India, but it also bears an astonishing resemblance to the *tarānā* - a form of Hindustani classical music which uses Persian and Arabic phonemes as nonsense syllables. The term *Dravidian* usually refers to the languages and races of South India, as distinct from *Aryan* which usually defines the linguistic and racial group to the north. *Dithyramb* is a Greek term for a wild, passionate hymn. Paranjoti described the *Dravidian Dithyramb* as "an expression of uninhibited festivity. [A] ... persistent pulse motivates the music, which is based on mere fragments of melody – the pulse driving onward faster and faster toward the final frenzied utterance."

Arirang is Korea's best-known folk song. It has been so intimately associated with Korea's history and sense of identity that it has often functioned as a kind of communal catharsis – a national anthem for people in search of a nation. Over the centuries, there have been many versions of both the tune and text, transformed according to regional customs and needs. Despite the differing versions, common themes exist such as loss and longing for love or home, perseverance and triumph over hardship, and appreciation for the beauty and bounty of the land. Debate continues today as to the origin of the word “Arirang.” Many hills and mountain passes throughout Korea contain the name, including one on the outskirts of Seoul. The question remains: did these places provide the source for the name of the song or did the song inspire the naming of the places? Both the words “Arirang” and “Arariyo” are derived from nonsensical syllables and have no literal meaning. The arrangement of *Arirang* sung in this concert was commissioned by the Alaska Chamber Singers and first performed in March 1996.

Mo-Li-Hua is a popular Chinese folk song created during the Qianlong Emperor period of the Qing Dynasty (18th century). There are several regional variations of the song, with the more well-known versions being from the Jiangsu Province and the other from Zhejiang Province. Both of these versions have different lyrics and melody, as is common in the folk song tradition. *Mo-Li-Hua* became one of the first Chinese folk songs to become widely known outside China. Throughout its history, the song has been used as a national anthem, for the Olympics, and has been adapted by various artists across the world.

Lammaa badaa yatathannaa is a popular Arabic *mūwashshah*. The *mūwashshah*, a strophic song form, originated in Cabra (near Córdoba) during the Muslim rule in Spain (until 1492). In the many centuries since then, this song type has spread throughout the Arab world, where it survives in oral tradition. The source of *Lammaa badaa yatathannaa* is uncertain; however, it may have originated in Egypt as late as the nineteenth century. The song is the *samai* rhythm, a complex rhythm used for Arab classical music and notated in 10/8 meter. The melody, based on the *maqām nahawand* (equivalent of the Western harmonic minor scale), is commonly used for composing or improvising Arab music. Also typical of the *mūwashshah* style is the pairing of voices against a single voice that has a different role (for example, the soprano and alto duet against the longer notes in the tenor line). In the poetry, a man refers to the way that his beloved is dancing and gracefully swaying (*tathannaa*) from side to side. Until recently, it was improper for men to sing about their yearnings for women. Therefore, the male singer decides to use the masculine pronoun “he.”

While Arabs have been singing in groups for centuries, choral music in written form for mixed choruses of men and women is a relatively new practice spread

through Westernization, colonization, and now globalization. There is a substantial increase in the number of Arab choirs, choral conductors, and composers/arrangers, particularly in the Levant, Egypt, and North Africa. Arab countries contain large Christian communities from which some of the Arab choral music emerges. It should be recognized that there are many Arabs who are not Muslim, and most Muslims are not Arab.

Adinu is a traditional Sufi melody, the text of which is attributed to the Andalusian Moorish Sufi mystic, philosopher, poet, and sage, Abū ‘Abdillāh Muḥammad ibn ‘Alī ibn Muḥammad ibn ‘Arabī (1165-1240). Born and brought up in Spain and travelling widely in Asia Minor, he died in Damascus. Regarded as one of the most influential figures in world spirituality, his writings numbering more than 350 books, which he considered to be divinely inspired by the prophets Moses, Jesus, and Muhammad, have been studied by theologians and scholars of all religions. Known as “The Greatest Master,” he believed that love was the dominant existential and universal force. Accordingly, he is, even today, a powerful symbol of inter-religious harmony.

Qudduus, meaning "Holy," is a text from Isaiah 6:3 that is central to Christian, Islamic, and Jewish worship. In Islam, *Qudduus* refers to one of the 99 names or attributes of God as found in the Qur'an. The text is strikingly similar to the Christian *Sanctus* (Latin for "Holy") and is a precursor to it. The melody is derived from a Christian Maronite hymn. *Subhanaka* is a prayer for forgiveness in the Islamic *ibtiḥal* tradition. Muslims are taught many such phrases to repeat daily to ask for God's forgiveness.

Turkish mystic culture was developed by renowned poets and philosophers like Rumi, Yunus Emre, Hacı Bektas, Nasreddin Hoca, Niyazi Misri, Pir Sultan, and hundreds of others. That humanist and universalistic base was indicated by Rumi in the mid-13th century with such lines as: "Not Christian or Jew or Muslim, not Hindu, Buddhist, Sufi, or Zen. Not any religion or cultural system... I belong to the beloved, have seen the two worlds as one and that one call to and know, first, last, outer, inner, only that breath breathing human being."

Latif Bolat offered these observations about the music he will sing today: "Today's excerpts of Turkish devotional music are a result of trying to learn from the original masters of Turkish Mysticism. Anatolian culture is a true fusion of many beautiful peoples since the time of the Sumerians. In that mystical piece of land, Hittite, Greek, Armenian, Urartian, Arab, Kurdish, Jewish, Zoroastrian, Islamic, Christian, Turkish and many other incredible cultures blended so beautifully and created something totally unique, the culture of Anatolia. This program tries to reflect the devotional and mystical aspect of the Anatolian culture, accumulated over thousands of years. The deep quality of devotion in

these songs is the direct result of this beautiful blend of such devotional and dedicated people. So, *Ashk Olsun* (“Let There be Love”) to all who came and went on this land and left this wonderful culture to the people of the entire world.”

This is certainly heard in *Tek Kapıdan*, a Turkish folk song meaning “Only Door,” which originated in the city of Amasya in northern Turkey, in the Black Sea region. It is a lament of a woman for her love, Hulusi, who has just died. She is sitting by the river with her friends, longing for the days when he was alive and wondering what she should do with the material things of life that are no longer important now that he is gone.

The world premiere of *Thou and I* by Morgan Moss, this year’s winner of the Bach Society of Dayton’s Young Composers Competition, is based on the poetry of Jalāl al-Dīn Muḥammad Rūmī. Rumi (1207-1273) was a poet, Hanafi faqih, Islamic scholar, Maturidi theologian, and Sufi mystic, originally from Greater Iran. Rumi’s works were written mostly in Persian, but occasionally he also used Turkish, Arabic, and Greek in his verse. In *Thou and I*, the speaker is addressing their lover, someone with whom they hope to join in the next life.

Dörven Dalai (The Four Seas), arranged by Yongrub, an Inner Mongolian composer and violinist, is an exuberant setting of an Eastern Inner Mongolian folk song which exhorts everyone from the Four Seas—in other words, the four corners of the earth or all nations—to fill their wine bowls with the best of wine, to rejoice and sing and enjoy this moment of happiness together.

The 2024 world premiere of the Bach Society of Dayton’s commissioned work *Soorp, Soorp* by Vahram Sarkissian features *ad libitum* imitation of bird sounds and random, repetitive tonal passages to produce a simple transliteration of a classical Armenian text praising the holiness of God the Almighty, based on the text of Revelation 4:8.

Bindri is a traditional Javanese gamelan *gendhing*, or composition. It is performed in both of the traditional Javanese modes, or scales; today it will be played in the five-pitch *slendro* mode, and those interested can find renditions of it in the seven-pitch *pélog* mode on YouTube. It is in *lancaran* form, meaning that it has eight melody notes per phrase; each phrase ends with the sounding of the largest gong. The *lancaran* form is quite easy to learn and perform and *lancaran* pieces are played relatively faster than the rest of the generally slow and sedate Javanese gamelan repertoire. Like all traditional Javanese gamelan *gendhing*, **Bindri** consists of three layers of sound. The lowest-pitched layer is played by the so-called colotomic instruments, that is, the beat-keeping knobbed gongs and suspended gongs. The *balungan*, or principal melody, constitutes the middle layer and is played by the barred instruments known as *sarons*. The highest-

pitched layer of sound includes various elaborations of (variations on) the *balungan*; the high-pitched *bonangs* and *peking* subdivide the beats of the melody notes, playing at a ratio of 2:1 to the *balungan*. In a sharp departure from the tradition, **Bindri** will be presented today as a concert performance, meaning it will be the focal point of attention for the audience. In the origin context of Java, however, gamelan music like this is almost always played as the accompaniment for dancing, for puppet shows, or for religious rituals.

Prasetya belongs to a musical genre that emerged in Java, Indonesia during the twentieth century, called *langen sekar*. Translated, this term means “vocal art,” but it refers specifically to Protestant Christian songs accompanied by Javanese gamelan. *Langen sekar* is one instance of a phenomenon that scholars of Christianity are documenting worldwide; it is known variously as inculturation, contextualization, and indigenization. In many post-colonial contexts, Christians are transforming the musical practices of their churches. With great appreciation for the homophonic hymns they learned from Western missionaries, Christians in the global South are increasingly bringing local music and dance traditions into church services, claiming their own artistic heritages as vehicles for worshipping the trinitarian God of the Bible. *Prasetya* is an outstanding example of how the impulse to localize Christian worship has been worked out in Java, Indonesia.

Today’s final piece, *Shalom Chaverim*, is a beautiful Israeli folk song that can be sung as a simple melody or as a three-part round. While literally translated “Peace, friends,” the word *shalom* has more depth and richness of meaning than can be contained in any single English word. Hebrew scholars suggest something closer to “comprehensive well-being” but that’s difficult to set to music.

Program notes compiled by Sharon A. Norton

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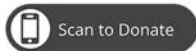
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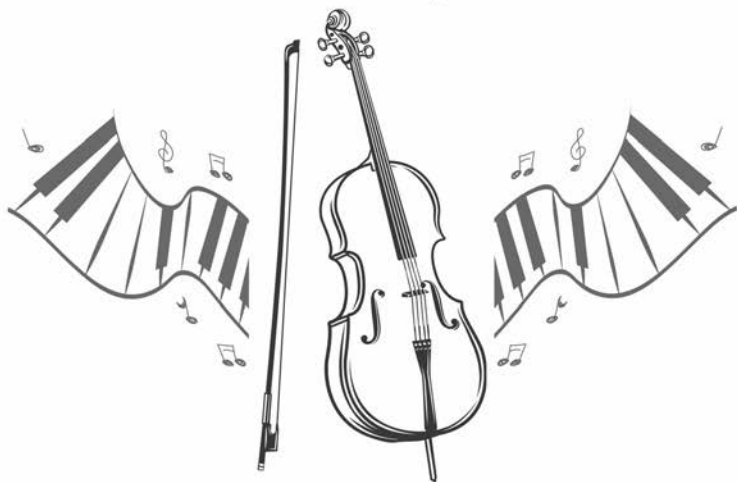
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