



Bach

SOCIETY of DAYTON

DAVID CREAN, MUSIC DIRECTOR
R. ALAN KIMBROUGH, ACCOMPANIST

ISRAEL IN EGYPT

OCTOBER 30, 2022 | 7:30 PM
KETTERING ADVENTIST CHURCH

JOIN US FOR OUR NEXT CONCERT



Heart-warming festive music spanning four centuries

With the Bach Society Chorus, Kettering Children's Choir Chorale,
and the Kettering Advent Ringers

BACHSOCIETYOFDAYTON.ORG



David Crean, Music Director
R. Alan Kimbrough, Accompanist

We welcome you, with gratitude, to the opening concert of the Bach Society's 2022-2023 "Trials and Triumphs" season! A joyful part of this moment is your chance to greet Dr. David Crean, who was chosen this summer to serve as our new Music Director. You'll find his notable biography later in this program.

The entire Bach Society season will be a delight, and we hope you'll join us for every concert. Today we begin our journey with Handel's magnificent Baroque-era oratorio *Israel in Egypt*, which features chorus, soloists, and orchestra. This story, told in bold and expansive musical colors, explores timeless themes of liberation and hope. We are truly grateful to Dr. Miriamne Krummel for providing our concert preview today.

The Bach Society's season continues on December 4, 2022, at 7:30 p.m., with our beloved annual "Sweet Sounds of the Holidays" performance. The Kettering Children's Choir Chorale and the Kettering Advent Ringers will once again join us for a festive musical evening to enliven your holiday season.

On March 19, 2023, at 4:00 p.m. we will feature another powerful Baroque-era masterpiece, when the Bach Society chorus, soloists, and orchestra perform J.S. Bach's incomparable *St. John Passion*. Then our season ends in a delightful way on May 14, 2023, at 4:00 p.m., with a selection of pieces we've performed in the past that audience members like yourselves have said are among your favorites from the 20th and 21st centuries. You'll find more information about the season in this program, so please check your calendar and order tickets today.

We often say—and always mean it—that without you, our loyal patrons, we would have neither the spirit nor the resources to perform marvelous works like these every year. We are thankful that each season you buy tickets for yourself, family, and friends, and also provide generous donations and sponsorships that enable us to do what we love to do—sing for you and the entire Miami Valley, and beyond. Thank you, and enjoy today's show!



Bach Society of Dayton Chorus

Soprano

Carla Ballou
Barbara Campbell
Mollie Carner
Kay Cherry
Susan Cromer
Jackie Duff
Diane Gentner
Cathy Harruff
Madelon Kinzig
Sharon Kohnle
Rachel Lammi
Karen Linaberry
Joy Meyers
Connie Palmus
Vicki Ramga
Shirley Richardson
Christin Rondeau
Cynthia Schindler
Faye Seifrit

Alto

Stephanie Bange

Cynthia Bertleff
Madelyn Callender
Sondra Cassel
Willow Cliffswallow
Sallie Fisher
Jackie Foster
Peg Holland
Linda Keith
Sharon Norton
Barbara Piatt
Mary Beth Rodes
Gwen Singh
Averill Tinker
Sharon Vander
Gheynst
Barbara Weber

Tenor

Fred Bartenstein
Alfred Bertleff
Daniel Bruno, Jr.
Nathan Clark
Joe Codispoti

Frank C. Gentner
Tim Mahorney
Thomas Meyer
Mark Minardi
Kevin Samblanet
Vincent Velten

Bass

Mike Bates
Jim Bliss
Bryan Daly
Doug Evenden
Michael Flanagan
Marc Fleischauer
Tom Gottweis
Lew Hann
Dick Hattershire
Larry Hollar
Steve Makovec
David Jon Priebe
Dave Roderick
Mark Spencer
John Stengel
Joseph Steuer

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. 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 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 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



Miriamne Ara Krummel is a full professor in the Department of English at University of Dayton. Dr. Krummel earned her BA at University of Connecticut in 1988; her MA at Hunter College, CUNY in 1992; and her PhD at Lehigh University in 2002.

Turning to medieval literature as the primary source of her arguments, Dr. Krummel writes, teaches, and does research in medieval studies, as well as Jewish studies, gender and women's studies, and disability studies. Dr. Krummel's first book, *Crafting Jewishness in Medieval England: Legally Absent, Virtually Present* (Palgrave Macmillan, 2009), interrogates the fraught outcome of featuring only virtual, not actual, Jewish presence in Christian stories. Her second book, *Jews in Medieval England: Teaching Representations of the Other* (Palgrave Macmillan, 2017), co-edited with Tison Pugh, includes essays by scholars who teach subjects about medieval Jews. Her third book, *The Medieval Postcolonial Jew, In and Out of Time* (University of Michigan Press, 2022), examines the making of AD time in the 7th century of the common era. AD, or Christian, time essentially puts

pressure on non-Christian times, like Jewish temporality, to validate the ability to continue to mark time after the Christian period begins.

Long a fan of classical music and a pianist who enjoys playing Bach, Dr. Krummel is honored to receive the invitation to offer today's concert preview. She will reflect on the Exodus story from the Tanakh (or Hebrew Bible) and consider what in the Exodus story has captured the imagination of so many writers and musicians, including George Frideric Handel.

Guest Artists

Soloists



Erin Alcorn, soprano, originally from Dallas, Texas, has been praised for her “beautiful, limpid quality” (Theatre Jones) and “angelic singing” (Reading Eagle). She is currently working toward a Doctorate of Musical Arts at the University of Cincinnati College-Conservatory of Music (CCM), and holds a Bachelor of Music in Vocal Performance from the Oberlin Conservatory of Music and a Master of Music from the University of North Texas. This season Erin will appear in the role of Miss Littlefoot in *Fellow Travelers* with CCM Opera, with music by Gregory Spears. As a soloist, she will

appear with the Greater Dallas Choral Society, and with the CCM Wind Symphony in Eric Whitacre’s *Goodnight Moon*. Earlier in 2022, Erin appeared as soprano soloist in Beethoven’s *Mass in C* with the University of Cincinnati’s CCM Chorale and Chamber Orchestra. As a Resident Artist with Tri-Cities Opera in its 2020-21 season, she performed the role of Adina in *The Elixir of Love* and Francine in *Monkey and Francine in the City of Tigers*.

On the contemporary side, Erin was invited to sing in Steve Reich’s *Music for 18 Musicians* and David Lang’s *The Little Match Girl Passion* with the Oberlin Contemporary Music Ensemble. She performed the soprano role in the staged production of *Exercices de Style* by French-Canadian composer José Evangelista with Oberlin Opera Theater.



Heidi Miller, soprano, is an evocative and passionate musician and performer. In 2021 she won first prize in the prestigious Corbett Competition at the University of Cincinnati College-Conservatory of Music (CCM). Her professional debut as Frasquita was “performed flawlessly” (Opera News) in Central City Opera’s *Carmen*. She holds a Bachelor of Music degree from Oberlin Conservatory of Music and a Master of Music and an Artist Diploma from CCM.

At CCM, she has been featured in main roles such as La Contessa in *Le Nozze di Figaro*, Cunegonde in Bernstein’s *Candide*, and Ginevra in Handel’s *Ariodante*. Additional past roles include Paula Jordan in Bolcom’s *Dinner at Eight*, Adina in Donizetti’s *L’elisir d’amore*, La Fée in Massenet’s *Cendrillon*, and Queen of the Night in Mozart’s *The Magic Flute*. Heidi has been pursuing her Doctorate degree at CCM with a focus on Feminist Musicology. She hopes to empower fellow vocalists and invigorate the music field with her upcoming thesis on feminist operatic performance practices.



Lauren McAllister, mezzo-soprano, recently appeared as Vesta in the world premiere of *Fierce* with Cincinnati Opera, premiered Melissa Dunphy’s *Mel et Lac* with Heri et Hodie, and performed with Conspirare in the premiere of Robert Kyr’s *Earth Ritual*. She earned her Master of Music degree in Voice Performance from the University of Cincinnati College-Conservatory of Music (CCM), and a Bachelor’s degree in Voice Performance from the Eastman School of Music. Upcoming performances include a program of birdsong-themed commissions with the Avimimus vocal duo; Vivaldi’s *Stabat Mater* for alto soloist and strings; and as the alto soloist in several commissions for Conspirare’s 2022 program “Hear Me Out,” featuring the Miró Quartet.

Lauren performs regularly with a variety of choral ensembles, including Conspirare, the Cincinnati Vocal Arts Ensemble, Collegium Cincinnati, and Heri et Hodie. She is an artist on three Grammy®-nominated recordings for Best Choral Performance: Conspirare’s “Singing Guitar,” on which she is also a soloist;

Conspirare's "The Hope of Loving"; and the PaTRAM Institute Singers' "The Divine Liturgy of St. John Chrysostom," written by Kurt Sander.

Operatic highlights include Queen of the Virtues in Hildegard von Bingen's *Ordo Virtutum* (Collegium Cincinnati); Laura (*Iolanta*, Queen City Opera); Lazuli (*l'Étoile*, Sin City Opera); Melanto (*Il ritorno d'Ulisse in patria*, Opera Louisiane); and Orlofsky (*Die Fledermaus*, Undercroft Opera). As a soloist, Lauren has performed a variety of Bach cantatas with the Bach Ensemble of Saint Thomas and appeared in staged productions of the Pergolesi *Stabat Mater* and J.S. Bach's *St. John Passion*.



Tony Burdette, tenor, has performed as concert soloist with a wide array of groups in such works as J.S. Bach's *Christmas Oratorio* and *St. John Passion*, Handel's *Messiah* and *Israel in Egypt*, Mendelssohn's *St. Paul*, Orff's *Carmina Burana*, C.P.E. Bach's *Magnificat*, and many others. In 2016, Tony made his solo debut in Carnegie Hall as tenor soloist in Dan Forrest's *Requiem for the Living*. He is a member of the professional chorus of Cincinnati Opera and the American Guild of Musical Artists, and a past member of the Vocal Arts Ensemble of Cincinnati. Tony earned a Master's Degree in Vocal Performance from the University of

Cincinnati College-Conservatory of Music (CCM). He has Bachelor of Arts degrees in Vocal Performance, Church Music, and Music Education from Alderson-Broadus College in Philippi, West Virginia.

Also an accomplished conductor, Tony is the Founding President & Artistic Director of the Viva Voices Choral Organization, a non-profit that provides quality community choirs to children, youth, and adults in the Greater Cincinnati/Northern Kentucky area. Formerly he was Artistic Director of Voices of the Commonwealth, and Associate Conductor and Chorus Director for the Lebanon Symphony Orchestra. Tony has led choirs and orchestras in major works such as Handel's *Messiah*, Orff's *Carmina Burana*, Vaughan Williams' *Dona Nobis Pacem*, Fauré's *Requiem*, Schubert's *Mass in G*, Robert Ray's *Gospel Mass*, and Mozart's *Solemn Vespers*.



Jacob Zhou, baritone, is from Jinan, China, and is currently pursuing his Doctor of Musical Arts degree in Voice and a cognate in Choral Conducting at the University of Cincinnati College-Conservatory of Music (CCM). Mr. Zhou has performed with many opera companies and symphonies, including Cincinnati Opera, Opera San Jose, Sarasota Opera, Queen City Opera, Nickel City Opera, Kentucky Symphony Orchestra, CCM Philharmonic, and Lebanon Symphony Orchestra. The productions Mr.

Zhou has appeared in have been featured by NPR, the Wall Street Journal, Playbill, Broadwayworld.com, Operawire.com, and many other American mainstream media.

Mr. Zhou was Assistant Professor in Voice at the Musical Theater Department at Beijing Dance Academy in Beijing, China. CCM has appointed him to teach undergraduate and graduate levels of Applied Voice for Non-Majors at CCM. He was also offered the chance to serve as Adjunct Professor at Xavier University and Mount St. Joseph University in Cincinnati. The research project Mr. Zhou led won the Ethics in Action Award granted by University of Cincinnati Office of Research.



Joseph O'Shea, bass, is currently concluding the final year of his Master of Music studies at the University of Cincinnati College-Conservatory of Music. He previously earned his Bachelor of Music at the University of South Alabama.

Joseph has participated in the world of music since childhood; he began his journey with opera at Mobile Opera in 2016. His list of operatic performances currently spans 26 operas over a 6-year period, and includes Pensacola Opera, Marquis D'Obigny in *La Traviata* at Mobile Opera, and Dandini in *La Cenerentola*. He also has participated in a large amount of ensemble work, including both choral and solo repertoire. His most recent engagement was with Northern Kentucky University as the baritone soloist in Carl Orff's *Carmina Burana*.

Orchestra

1st Violins

Aurelian Oprea, Concertmaster
Will Manley
Youjin Na
Nick Naegele

2nd Violins

Kirstin Greenlaw
Scott Moore
Bill Slusser

Violas

Sheridan Currie
Colleen Braid

Cellos

Mark Hofeldt
Nadine Monchecourt

Bass

Jon Pascolini

Oboes

Eileen Whalen
Ashley Noble

Bassoon

Rachael Young
Kristen Smith

Trumpets

Eric Knorr
Dave Zeng

Timpani

Jerry Noble

Trombone

Tyler Bentley
Gabe Gilliland
Jared Webster

Organ

Alan Kimbrough

Israel in Egypt

A Sacred Oratorio

George Frideric Handel (1685-1759)

1. Recitative (Tony Burdette, tenor)

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigor.

2. Solo (Lauren McAllister, alto) and Double Chorus

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burdens, and made them serve with rigor; and their cry came up unto God.

3. Recitative (Tony Burdette, tenor)

Then sent He Moses, His servant, and Aaron, whom He had chosen; these shewed His signs among them, and wonders in the land of Ham. He turned their waters into blood.

4. Chorus

They loathed to drink of the river. He turned their waters into blood.

5. Air (Lauren McAllister, alto)

Their land brought forth frogs, yea, even in their kings' chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

6. Double Chorus

He spake the word, and there came all manner of flies, and there came lice in all their quarters. He spake, and the locusts came without number and devoured the fruits of the ground.

7. Double Chorus

He gave them hailstones for rain; fire, mingled with the hail, ran along upon the ground.

8. Chorus

He sent a thick darkness over all the land, even darkness which might be felt.

9. Chorus

He smote all the first-born of Egypt, the chief of all their strength.

10. Chorus

But as for His people, He led them forth like sheep: He brought them out with silver and gold; there was not one feeble person among their tribes.

11. Chorus

Egypt was glad when they departed, for the fear of them fell upon them.

12. Double Chorus

He rebuked the Red Sea, and it was dried up. He led them through the deep as through a wilderness. But the waters overwhelmed their enemies; there was not one of them left.

13. Double Chorus

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord. And believed the Lord and His servant Moses.

INTERMISSION

14. Double Chorus

Moses and the children of Israel sang this song unto the Lord, and spake, saying: I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

15. Duet (Erin Alcorn, soprano and Heidi Miller, soprano)

The Lord is my strength and my song; He is become my salvation.

16. Double Chorus

He is my God, and I will prepare Him an habitation; my father's God. And I will exalt Him.

17. Duet (Jacob Zhou, bass and Joseph O'Shea, bass)

The Lord is a man of war. Lord is His name. Pharaoh's chariots and his host hath He cast into the sea. His chosen captains also are drowned in the Red Sea.

18. Double Chorus

The depths have covered them; they sank into the bottom as a stone.

19. Double Chorus

Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy. And in the greatness of Thine excellency Thou hast overthrown them that rose up against Thee. Thou sentest forth Thy wrath, which consumed them as stubble.

20. Chorus

And with the blast of Thy nostrils the waters were gathered together; the floods stood upright as an heap; the depths were congealed in the heart of the sea.

21. Air (Tony Burdette, tenor)

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword; my hand shall destroy them.

22. Air (Erin Alcorn, soprano)

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.

23. Double Chorus

Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out Thy right hand. The earth swallowed them.

24. Duet (Lauren McAllister, alto and Tony Burdette, tenor)

Thou, in Thy mercy, hast led forth Thy people which Thou hast redeemed. Thou hast guided them in Thy strength unto Thy holy habitation.

25. Double Chorus

The people shall hear, and be afraid: sorrow shall take hold on them. All the inhabitants of Canaan shall melt away by the greatness of Thy arm. They shall be as still as a stone till Thy people pass over, O Lord, which Thou hast purchased.

26. Air (Lauren McAllister, alto)

Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in, in the sanctuary, O Lord, which Thy hands have established.

27. Double Chorus

The Lord shall reign for ever and ever.

28. Recitative (Tony Burdette, tenor)

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

29. Double Chorus

The Lord shall reign for ever and ever.

30. Recitative (Tony Burdette, tenor)

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them:

31. Solo (Heidi Miller, soprano) and Double Chorus

Sing ye to the Lord, for He hath triumphed gloriously. The Lord shall reign for ever and ever. The horse and his rider hath He thrown into the sea.

Program Notes

George Frideric Handel (1685-1759) was one of three illustrious composers born in 1685, along with J.S. Bach (whom he apparently never met) and Domenico Scarlatti (with whom he once engaged in a keyboard playing competition). After a few short-lived appointments in his native Germany and a brief, but pivotal, sojourn to Italy, Handel relocated to England permanently in 1712. England was then experiencing a vogue for Italian-texted *opera seria* (“serious opera”), and Handel produced dozens over the next 30 years, accumulating a substantial fortune in the process. By 1740, however, public opinion had turned against these long, lavish spectacles, and their production became financially untenable. Ever the canny businessman, Handel instead turned his genius for musical drama to English-texted oratorios with biblical subjects. Ironically, it was these late works that would ensure his posthumous fame for the next two hundred years, even as his brilliant operas fell into obscurity.

Opera and oratorio are alike in several respects: both are dramatic genres with roles and plots, and both are comprised of recitatives, arias, and choruses. Oratorios, however, are considered concert works and are not staged with costumes, sets, and blocking. Oratorios also almost invariably feature Judeo-Christian themes, while Baroque operas typically dealt with mythical and historical figures. Handel’s first oratorio, *The Triumph of Time and Truth*, was written during his time in Italy in 1707, but he wrote little more over the next two decades. *Esther*, *Deborah*, and *Athalia*, presented in the early 1730s, convinced him of the genre’s appeal to the English public, who saw parallels between the “chosen people” of the Old Testament and their own successful imperialist ambitions. *Israel in Egypt*, produced in 1739, featured a libretto probably prepared by Charles Jennens, who would collaborate with Handel again a few years later on *Messiah*. The two proved to be among Handel’s most popular works, but are also two of his most atypical oratorios: neither features well-defined roles or a clear narrative, and both are comprised of text exclusively drawn from Scripture. *Israel in Egypt* is additionally unusual in that the balance between soloists and chorus favors the chorus to an unprecedented and unrivaled degree. This heavy reliance on the chorus probably explains both the work’s initially tepid reception -- audiences of the time had soured on Italian opera but not on the vocal acrobatics of its stars -- as well as its subsequent massive success with 19th-century choral societies.

Israel in Egypt was initially a three-part work. The first version began with an extended ode on the death of Joseph called “The Sons of Israel Do Mourn,” adapted from “The Ways of Zion Do Mourn,” Handel’s funeral anthem for the

death of Queen Caroline in 1737. This was culled from most subsequent performances during the 18th and 19th centuries, but has been included with increasing frequency in the 20th and 21st centuries. It will not be included in tonight's performance. The work opens with an abbreviated but dramatic account of the Exodus narrative, with some stunningly vivid portrayals of the plagues visited upon Egypt. This is followed by "Moses's Song," a hymn of praise found in Exodus 15. It recounts the same events more poetically but does not expand upon the basic narrative. *Israel in Egypt* achieved wide popularity in the Victorian era in this two-part format prepared by Felix Mendelssohn -- for many years it was performed even more regularly than *Messiah*. An 1888 recording of excerpts from the work on an Edison cylinder is often said to be the very first recording of classical music.

Israel in Egypt is also notable among Handel scholars for its numerous instances of musical borrowing. Recycling one's own music in different works was a common practice in the Baroque period, and attentive listeners will hear allusions to *Messiah*, the *Utrecht Te deum*, and *Dixit Dominus*, among others. However, Handel often went further and repurposed (a modern lawyer might say "plagiarized") works by other lesser known contemporary composers. Scholars have uncovered no fewer than 20 such instances in *Israel in Egypt*. The question of whether this practice should have any implications for Handel's legacy has been a matter of considerable debate since the 19th century.

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 www.bachsocietyofdayton.org.

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Our *Favorites* concert gives you the opportunity to choose music that you would like to see us perform in May. Your choices would help us develop the *Favorites* concert repertoire.

If you would like to participate, scan the QR code below (with your phone) to choose your favorite music for the concert:



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Know someone who missed today's concert and would like to hear it? Then have them follow the Bach Society of Dayton Facebook page for an announcement of the rebroadcast of today's concert. The concert will be aired on "Live and Local" on WDPR/WDPG (88.1 and 89.9 FM) and on the web at www.discoverclassical.org.

The Bach Society is deeply grateful to Charles Berry for generously sponsoring the recording of all our concerts this season for later broadcast on Discover Classical 88.1 and 89.9 FM, and for the services of Lloyd Bryant, who serves as the Bach Society announcer on WDPR/WDPG and records and edits our performance for broadcast.



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We ask that you consider including the Bach Society of Dayton when you shop at Dorothy Lane Market's "Good Neighbor Program," Kroger's "Community Awards," and Amazon "Smile" to be part of their charitable recipients list. We thank you ahead of time for thinking of us.

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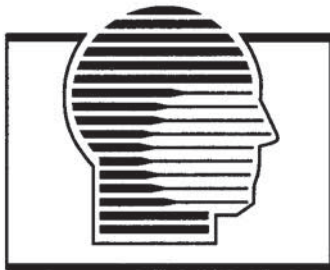
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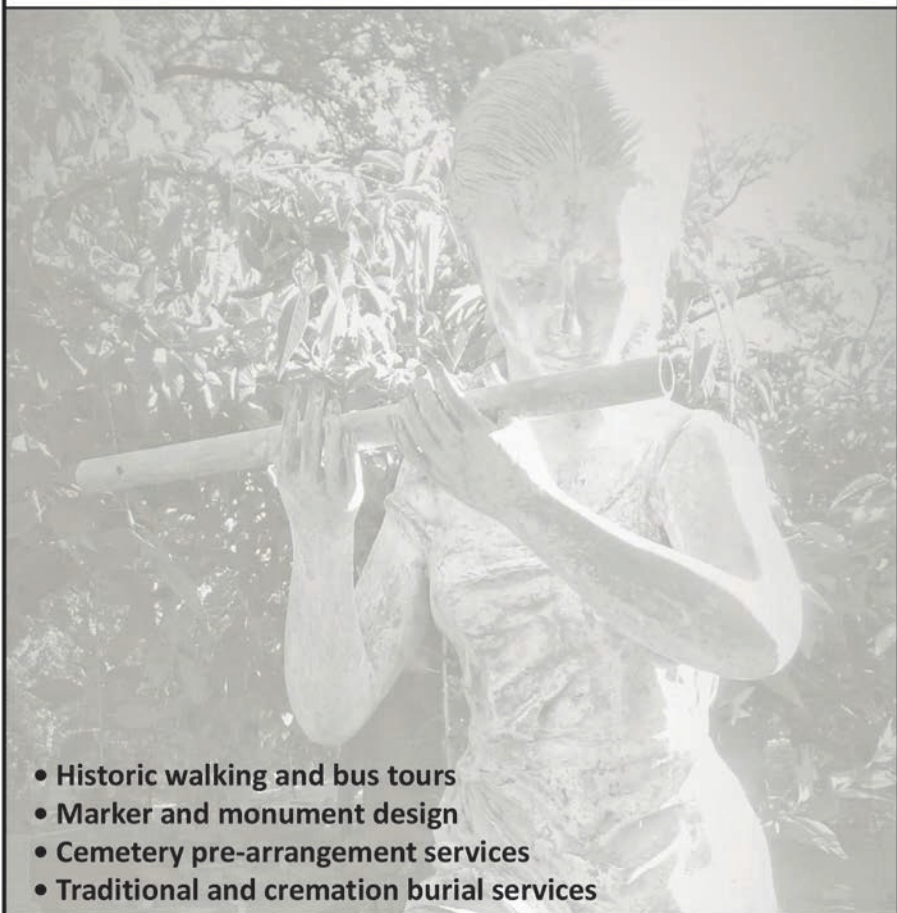
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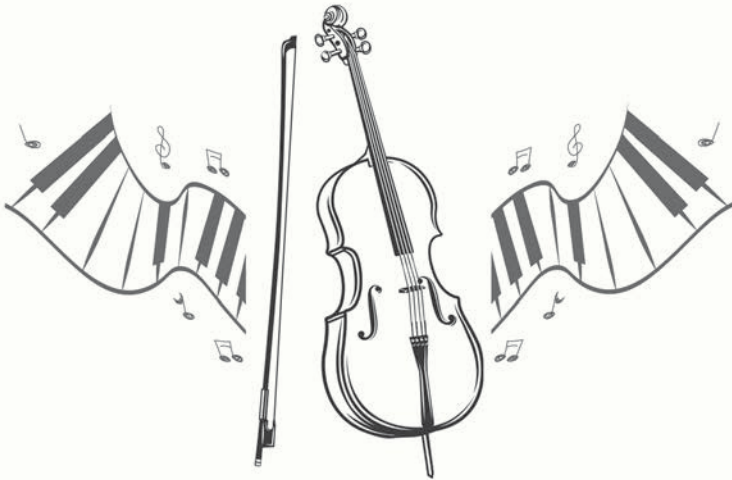


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