

Bach
SOCIETY *of* DAYTON

***Follow
the
Muse***

Sunday, April 11, 2010, 4:00 p.m.
Kettering Adventist Church
3939 Stonebridge Road



BACH SOCIETY OF DAYTON
John Neely, Music Director
R. Alan Kimbrough, Accompanist

Welcome to the third concert of the Bach Society of Dayton's 2009-2010 season. Today's program is part of a multi-faceted collaboration between the Bach Society and the Muse Machine, enhancing both the Bach Society's commitment to nurture the next generation of choral singers and the Muse Machine's year-long emphasis on Renaissance and Baroque music. We are grateful for generous funding from the Ohio Arts Council and the Montgomery County Arts and Cultural District to support this partnership.

Talented Dayton-area high school-age singers, specially prepared by Basil Fett, join the Bach Society chorus for today's concert. Some students are from Muse Machine-affiliated schools and others from Cappella, the regional high school honors choir that is a college preparatory program associated with the Kettering Children's Choir.

Other aspects of the Bach Society-Muse Machine collaboration include:

Students attending today's concert received special ticket prices.

Small ensembles of Bach Society choristers, under Alan Kimbrough's direction, presented half-hour interactive workshops on the key elements of Baroque music to more than a hundred senior high choral music students at Stebbins and Centerville High Schools in February and March.

John Neely prepared a 22 page study guide on today's concert for teachers at the Muse Machine's affiliated schools, and he acquainted high school educators with the essentials of Baroque organ music during the Muse Machine's annual teacher/adviser training workshops last summer.

You can play your part in helping us evaluate this effort by filling out the survey form in today's program. The Bach Society is delighted to join with the Muse Machine and Cappella to enhance each group's creative work that encourages young people to love and support choral music throughout their lives.

What's next? Our subscription season concludes on Sunday, May 23, 2010, at 4:00 pm., with "A Choral Sampler," featuring works by Brahms, Vaughan Williams, Elgar, and Dello Joio. Join us!



Bach Society of Dayton Chorus

Soprano

Carla Ballou
Donna Beran
Sarah Cavender
Kay Cherry
Jennifer Grubb
Mary Ann Layman
Karen Linaberry
Deborah Martin
Jessica Northridge
Connie Palmus
Cynthia Perander
Donna Reece
Megan Rehberg
Cathy Renfrow
Shirley Richardson-McCourt
Faye Seifrit

Alto

Madelyn Callender
Willow Cliffswallow
Pamela Cooper-Servaites
Ilona Dever
Emily Heinz
Peg Holland
Margaret Karns
Jane Mix
Barbara Piatt
Pam Rauch
Katie Richard
Mary Beth Rodes
Sara Vice

Tenor

Marc Georgin
Stan Gockel
Skip Layman
Michael Linaberry
Gregory Martin
David McKibben
Thom Meyer
Kevin Samblanet
Jerome Servaites
Bill Spohn
J. C. Stafford

Bass

Fred Bartenstein
Cullen Bower
David Grupe
John Gummel
Lew Hann
Dick Hattershire
Larry Hollar
Alan Kimbrough
Steve Makovec
Bill Miller
Nick Raines
Lowell Reed
Dave Roderick
Mark Spencer
John Stengel

Student Singers

Sopranos

Jennifer Barnaba – Bellbrook HS
Abigail Collins – Centerville HS
Christa Sherman – Home Schooled
Melanie Yost – Springboro High School

Alto

Anna Brown – Beavercreek HS
Lisa Burwinkel – Centerville HS
Alex Shumard – Centerville HS
Chelsea Wentworth – Bellbrook HS

Tenor

Dionte Dixon – Xenia HS

Bass

Nicholas Lynch-Voris – Fairmont HS
Brandon Stivers – Xenia HS

Orchestra

Violin I

Kirstin Greenlaw, Concertmaster
Rachel Frankenfeld
Tom Sobieski

Violin II

Xiao Xian Feng
Alex Liska
Allyson Michal

Viola

Phil Magnuson
Belinda Burge

Cello

Linda Katz
Shelbi Wagner

Bass

Don Compton

Recorders

Jeffrey Collier
Anne Timberlake

Oboe

Loren Berzsenyi
Emily Hofer

Trumpet

Eric Knorr
David Zeng

Timpani

Jane Varella

Organ

Alan Kimbrough
Jerry Taylor

Harpsichord

Alan Kimbrough

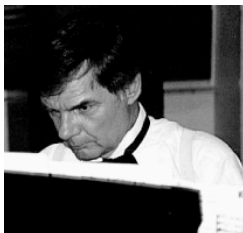
Bach Society of Dayton Board of Directors

Margaret Karns, president	William Caldwell
Larry Hollar, vice-president	John Gummel
Dick Hattershire, treasurer	Lisa Hess
Alan Kimbrough, secretary	Linda Menz
David Grupe, general manager	



John Neely has served as Associate Pastor for Music for the past 28 years at Westminster Presbyterian Church, Dayton. Under his leadership Westminster Church has an active and growing music program for all ages with six singing choirs and three handbell choirs. Mr. Neely and the Westminster Choir have recorded two compact discs: *When in Our Music God is Glorified* and *Christmas in the Cathedral*.

He has taught in the music departments of Washington and Jefferson College, Washington, Pennsylvania, and Mt. Union College, Alliance, Ohio. Mr. Neely has been Dean of the Canton and Dayton Chapters of the American Guild of Organists. Active as a member of the Presbyterian Association of Musicians, he has served as national president and has directed summer worship and music conferences at Westminster College, New Wilmington, Pennsylvania, and the Montreat Conference Center in Montreat, North Carolina. He is active in the tri-state area as an organ recitalist, choral clinician, and oratorio accompanist.



R. Alan Kimbrough, a professor of English at the University of Dayton, is well known within the Dayton arts community as an outstanding organist-accompanist. Dr. Kimbrough was the accompanist for the former Dayton Bach Society from 1974 to 2002. He is a long-time member of the American Guild of Organists and is currently a co-organist at the First Baptist Church of Dayton.



Jessica McCormack, soprano, is an Assistant Professor of Music at Wittenberg University in Springfield, Ohio, where she teaches applied voice and directs the Opera Studio. Her operatic roles include: Nannetta in Verdi's *Falstaff*, Barbarina in Mozart's *Le nozze di Figaro*, Aurora in Cavalli's *L'Egisto* and Tirsi in Handel's *Clori, Tirsi e Fileno*. This past November, Jessica was the soprano soloist in Opera New Brunswick's production tour of *Topsy Turvy: Gilbert and Sullivan Scenes*. As an oratorio soloist, she has performed Bach's *Weihnachts-Oratorium*, Handel's *Messiah*, Schütz's *Die sieben Worte*, Vivaldi's *Gloria*, Schubert's *Mass in G* and the *Requiem* settings by Mozart and Fauré. McCormack also enjoys performing contemporary music and collaborating in a variety of chamber ensembles. She is the featured soprano soloist on the recording, *Works of Minoru Miki*, released by Texas A&M University in 2007.

Jessica has performed at Carnegie Hall under the direction of Ton Koopman and Helmuth Rilling. She has also performed at the Boston Early Music Festival as a soloist with *Collegium Musicum*. She was the National Winner of the Canadian Music Competition (Voice Category) and a finalist in the NATS "Singer of the Year" Competition (Texoma Region). She has been honored with awards from the Women's Chorus of Dallas, the Toronto Mendelssohn Foundation and the University Women's Club of Canada in addition to be inducted as a member of Pi Kappa Lambda (National Music Honor Society).

Jessica holds the DMA from the University of North Texas, the MM from Southern Methodist University and the BM from the University of Toronto. This summer Jessica will be touring as a recitalist in Canada and France, performing the works of Pauline Viardot. She is also in demand as a lecturer having presented at the "New Voice Educator's Symposium" at Indiana University's Jacobs School of Music and as a master class clinician in Canada, the United States and abroad. McCormack's ongoing work includes performance collaboration with her husband, trumpeter Dr. Edward Phillips.



Nathan Medley, countertenor, has enjoyed a plethora of exciting performance opportunities. His opera credits include the roles of Oberon in *A Midsummer Night's Dream*, Dema in Cavalli's *L'Egisto*, and Ottone in Monteverdi's *L'incoronazione di Poppea*. As Ottone, Medley won praise from Cleveland critics for an interpretation "sung with Baroque perfection." Mr. Medley has worked under the direction of Stephen Stubbs, La Scala's Umberto Finazzi, Sally Stunkel, Jonathon Field, Webb Wiggins, and Danielle Patelli. In addition to the standard baroque concert repertoire, Mr.

Medley frequently commissions and performs modern works in an effort to broaden public awareness of the countertenor voice type. In 2008,

Medley became a Presser Scholar and began a study of pedagogical approaches to the countertenor voice type and 20th century countertenor repertoire.

He has appeared in master degree classes with Marilyn Horne, Emma Kirby, and Ellen Hargis, and has a Bachelor in Music Degree from Oberlin Conservatory in voice and historical performance.



Steven Rickards, countertenor, has received international acclaim as one of America's finest countertenors. He recently took part in the premiere of John Adams's oratorio *El Niño* at the Châtelet Opera in Paris. Subsequent performances of the work have featured the Adelaide Symphony, the BBC Philharmonic, the Deutsches Symphonie Orchester, the Los Angeles Philharmonic, San Francisco Symphony, the Tokyo Symphony, and the Malmo Opera (Sweden). Rickards has appeared internationally with Joshua Rifkin and the Bach Ensemble, as well as with The American Bach Soloists, Chanticleer, Ensemble Voltaire, the

Gabrieli Consort, Chicago's Music of the Baroque, the New London Consort, the St. Paul Chamber Orchestra, the Seattle Baroque Orchestra, the Opera Company of Philadelphia, the Santa Fe Opera, and the symphony orchestras of Indianapolis, Pittsburgh, San Francisco, and St. Louis, and Tokyo. He has sung at Carnegie Hall with the Oratorio Society of New York, in France as a soloist with The Festival Singers under the direction of Robert Shaw, and with Paul Hillier and the Theatre of Voices. Rickards was the soloist in the American premiere performance of Michael Nyman's *Self-Laudatory Hymn of Inanna and Her Omnipotence* at Lincoln Center's Alice Tully Hall. He has recorded for Chanticleer, Decca, Dorian, Four Winds, Gothic, Harmonia Mundi, Koch, Newport Classics, Smithsonian, and Teldec. Rickards can also be heard on the Naxos label where, with lutenist Dorothy Linell, he recorded two solo albums of the songs of John Dowland and Thomas Campion. Rickards currently lives in Indianapolis where he teaches singing at Butler University and the University of Indianapolis. He sings regularly with The Choir of Men and Boys at Christ Church Cathedral. He received his doctorate from Florida State University.



Tony Burdette, tenor, is a graduate of the University of Cincinnati College-Conservatory of Music (CCM). There he earned a Masters Degree in Vocal Performance. He also has Bachelor of Arts degrees in Vocal Performance, Church Music, and Music Education from Alderson-Broaddus College (Philippi, West Virginia). At CCM, Tony was a tenor soloist in J.S. Bach's *Christmas Oratorio*. In addition, he performed the following roles in the opera program: Journalist in Poulenc's *Les Mamelles de Tirsiás*, Gelsomino in Rossini's *Il Viaggio Reims*,

and Tamino in scenes from Mozart's *Die Zauberflöte*. As an undergraduate, Tony won a statewide competition in West Virginia earning the opportunity to participate in a masterclass with opera legend Marilyn Horne. Tony has performed as a concert soloist with the Northern Kentucky Community Chorus and Orchestra, as well as Marietta College, in such works as Handel's *Messiah*, Mendelssohn's *St. Paul*, and C.P.E. Bach's *Magnificat*. Tony has also performed in the professional chorus of Cincinnati Opera. He is currently the Director of Music at Watermark Community Church in Northern Kentucky. Tony is married to Joy, also a singer. They have two children, Calia and Benjamin, and reside in the Greater Cincinnati/Northern Kentucky area.



Mark Spencer, baritone, is an Associate Professor of Vocal Studies at Cedarville University and has sung many roles with the Dayton Bach Society, Dayton Opera, Dayton Philharmonic, Ohio Lyric Theatre, Opera Funatics, numerous chorales in Southern California, the Inland Opera Association of Southern California, Musica Viva! and the Singapore Symphony. He received his Doctor of Musical Arts degree at Southwestern Baptist Theological Seminary in Fort Worth, Texas, where he studied with Jack Coldiron. Mark previously taught at California Baptist University in Riverside, Tarrant County Junior College in Fort Worth, and Golden Gate Baptist Theological Seminary. He has been a guest clinician in California, Illinois, New York, and Singapore.

Need photo

Basil Fett is the retired Director of Choral Music at Wayne High School. Mr. Fett attended Miami University, where he earned a Bachelor of Music Education degree. He also holds a Master of Music Performance degree in choral conducting from Bowling Green State University. Basil studied voice with Fred Gerston, Dr. Orcenith Smith, and Andreas Poulemonos; conducting with Dr. Terry Eder and Richard Mathey; and score reading with Robert Spano. In 2004, Basil was instrumental in the formation of Choralarts Springfield, a professional choir, and the resurrection of the Springfield Symphony Chorale, which is now in its fourth season with Mr. Fett at the helm.

Concert Preview



Luke Dennis is Executive Director of the Muse Machine, the Dayton-based organization that has received national recognition for its innovative arts education programs. In recent years Luke has held positions with Victoria Theatre Association, Boston Lyric Opera, and Harvard University. A native of Wilmington, Ohio, he is a graduate of Wittenberg University where he earned BA degrees in Music and Theatre, after which he completed three years of coursework toward a PhD in Theatre History, Literature, and Theory at Tufts University. In addition to his work for Muse Machine, Luke is a frequent writer/stage director of school programs for Dayton Opera and Human Race Theatre Company as well as the Opera Previews speaker for Dayton Opera.

Muse Machine—The mission of the Muse Machine is to enhance the lives of young people and their teachers by providing opportunities to experience, value and participate in the arts. Using creative teaching strategies to integrate the arts into all subjects, the Muse Machine connects outstanding artists and art organizations to over 70,000 students in the Miami Valley each year.

Muse Machine's nationally recognized program features professional performances in schools by Dayton's best performing artists. Muse Machine Club student membership offers discounted ticket prices to the Bach Society of Dayton, the Dayton Contemporary Dance Company, the Dayton Philharmonic, and the Dayton Art Institute and free student program events and audition opportunities for Muse Machine's popular annual musical productions. In addition, teachers are offered advanced student training seminars.

Spotlighting Muse Machine's five-year commitment to a back-to-basics approach to fine arts, the partnership with the Bach Society provided an in-depth learning and singing experience of the Baroque period, culminating in Muse Machine Club student members performing in Follow the Muse.

Cappella is a regional honors choir for high school aged singers, offering college preparatory choral experiences for talented young people in the Greater Dayton area. Today, several singers from Cappella join the Bach Society chorus and other students for this concert. As part of the Kettering Children's Choir network, Cappella offers its select group of students the opportunity to perform more advanced music from the classical repertory in an ensemble format that builds on and enhances their musical experiences in other settings. Many students go on to excel in college-level choral work, whether as music majors or minors or while focusing on other academic disciplines. All are encouraged to be lifelong chorus participants. Cappella's director is Dr. James Tipps, Associate Professor and Coordinator of Music Education at Wright State University.

FOLLOW THE MUSE

Come, Ye Sons of Art, Z323 **Henry Purcell (1659-1695)**

Birthday Ode for Queen Mary, 30 April 1694

Jessica McCormack, soprano
Nathan Medley, countertenor
Steven Rickards, countertenor
Mark Spencer, baritone

1. Symphony

2. Solo and Chorus

Come, come, ye Sons of Art, come, come away,
Tune all your voices and instruments play,
To celebrate, to celebrate this triumphant day.

3. Duet

Sound the trumpet! Sound the trumpet!
Sound the trumpet, till around
You make the list'ning shores rebound.
On the sprightly hautboy play.
All the instruments of joy,
That skillful numbers can employ,
To celebrate the glories of this day.

4. Chorus

Come, come, ye Sons of Art, etc.

5. Solo

Strike the viol, touch the lute,
Wake the harp, inspire the flute.
Sing your patroness's praise,
In cheerful and harmonious lays.

6. Solo and Chorus

The day that such a blessing gave,
No common festival should be.
What it justly seem'd to crave,
Grant, oh grant, and let it have
The honour of a Jubilee.

7. Solo

Bid the virtues, bid the Graces
To the sacred shrine repair,
Round the altar take their places,
Blessing with returns of pray'r
Their great defender's care,

While Maria's royal zeal
Best instructs you how to pray,
Hourly, hourly from her own
Conversing with the Eternal Throne.

8. Solo
These are the sacred charms that shield
Her darling hero in the field;
Thus she supports his righteous cause,
Thus to his aid immortal pow'r she draws.

9. Duet and Chorus
See Nature, rejoicing, has shown us the way,
With innocent revels to welcome the day.
The tuneful grove, and talking rill,
The laughing vale, the replying hill,
With charming harmony unite
The happy season to invite.
Thus Nature, rejoicing, has shown us the way,
With innocent revels to welcome the day.
What the Graces require,
And the Muses inspire,
Is at once our delight and our duty to pay.
Nahum Tate (1652-1715)

Christ lag in Todesbanden, BWV 4 Johann Sebastian Bach (1685-1750)

1. Sinfonia

2. Verse 1 (SATB)

*Christ lag in Todesbanden
Für unser Sünd' gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen hallelujah,
Hallelujah!*

Christ lay in the bonds of death,
Handed over for our sins.
He is risen again
And has brought us life.
Therefore we should be joyful,
Praise God, and be grateful to him,
And sing Halleluja.
Halleluja!

3. Verse 2 (SA)

*Den Tod Niemand zwingen kunnt'
Bei allen Menschenkindern,
Das macht alles unser Sünd',
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Hallelujah!*

Nobody could conquer death
Among all the children of mankind;
Our sin was the cause of all this;
No innocence was to be found.
Therefore Death came so soon
And took power over us,
Keeping us imprisoned in his kingdom.
Halleluja!

4. Verse 3 (T)

*Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All' sein Recht und sein' Gewalt,
Da bleibet nichts denn Tod's Gestalt,
Den Stach'l hat er verloren.
Hallelujah!*

Jesus Christ, God's Son,
Has come in our place
And has set aside our sins,
Taking away from death
All his rule and his power.
Here remains only death's outward form;
He has lost his sting.
Halleluja!

5. Verse 4 (SATB)

*Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Hallelujah!*

It was an awesome war
When death and life struggled.
Life maintained the victory;
It has devoured death.
Scripture has prophesied
How one death ate the other;
Death has now become a mockery.
Halleluja!

6. Verse 5 (B)

*Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb' gebraten,
Das Blut zeichnet unser Tür,
Das hält der Glaub' dem Tode für,
Der Würger kann uns nicht mehr schaden.
Hallelujah!*

Here is the true Easter lamb
Offered up by God,
Which, high on the trunk of the cross,
Is roasted in ardent love.
The blood marks our door,
Which Faith holds in front of death.
The strangler can no longer harm us.
Halleluja!

7. Verse 6 (ST)

*So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen lässt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Hallelujah!*

Thus we celebrate the high feast
With heartfelt joy and delight,
Which God lets shine on us;
He himself is the sun
Which through the splendor of his grace
Enlightens our hearts completely.
The night of sin has disappeared.
Halleluja!

8. Verse 7 (SATB)

*Wir essen und leben wohl
Im rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel' allein,
Der Glaub will keins andern leben.
Hallelujah!*

We eat and live well
In the true Easter bread;
The old leaven shall not
Abide next to the word of grace.
Christ will be our food
And alone feed the soul;
Faith would live on none other.
Halleluja!

*** INTERMISSION ***

Jephte
Giacomo Carissimi (1605-1674)

*Historicus—Steven Rickards and Nathan Medley, countertenors; Mark
Spencer, baritone*
Jephte—Tony Burdette, tenor
Israelite—Mark Spencer, baritone
Filia—Jessica McCormack, soprano

Historicus recitative	Cum vocasset in proelium filios Israel rex filiorum Ammon et verbis Jephte acquiescere nolisset, factus est super Jephte Spiritus Domini et progressus ad filios Ammon votum vovit Domini dicens:	When the king of the children of Ammon made war against the children of Israel, and disregarded Jephthah's message, the Spirit of the Lord came upon Jeph- thah and he went on to the children of Ammon, and made a vow to the Lord, saying:
Jephte recitative	"Si tradiderit Dominus filios Ammon in manus meas, quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum."	"If You will indeed give the sons of Am- mon into my hand, then whoever comes first out of the doors of my house to meet me, I will offer him to the Lord as a complete sacrifice."
Chorus	Transivit ergo Jephte ad filios Ammon, ut in spiritu forti et virtute Domini pugnaret contra eos. Et clangebant tubae et personabant tympana et proelium commissum est adversus Ammon.	So Jephthah crossed over to the sons of Ammon with the spirit, strength, and valor of the Lord to fight against them. And the trumpets sounded, and the drums resounded, and battle against Ammon ensued.
Israelite arioso <i>solo Bass</i>	Fugite, cedite, impii, perite gentes, occumbite in gladio. Dominus exercituum in proelium surrexit et pugnat contra vos.	Flee and give way, godless ones; per- ish, foreigners! Fall before our swords, for the Lord of Hosts has raised up an army, and fights against you.
Chorus	Fugite, cedite, impii, corruite, et in furore gladii dissipamini.	Flee, give way, godless ones! Fall down! And with our raging swords, be scattered!
Historicus recitative	Et percussit Jephte viginti civitates Ammon plaga magna nimis.	And Jephthah struck twenty cities of Ammon with a very great slaughter.
Chorus	Et ululantes filii Ammon, facti sunt coram filii Israel humiliati.	And the children of Ammon howled, and were brought low before the children of Israel.

Historicus recitative	Cum autem victor Jephthe in domum suam reverteretur, occurrens ei unigenita filia sua cum tympanis et choris praecinebat:	When Jephthah came victorious to his house, behold, his only child, a daughter, was coming out to meet him with tambourines and with dancing. She sang:
Filia aria	"Incipite in tympanis, et psallite in cymbalis. Hymnum cantemus Domino, et modulemur canticum. Laudemus regem coelitum, laudemus belli principem, qui filiorum Israel victorem ducem reddidit."	"Strike the timbrels and sound the cymbals! Let us sing a hymn and play a song to the Lord, let us praise the King of Heaven, let us praise the prince of war, who has led the children of Israel back to victory!"
Chorus	Hymnum cantemus Domino, et modulemur canticum, qui dedit nobis gloriam et Israel victoriam.	Let us sing a hymn and play a song to the Lord, who gave glory to us and victory to Israel!
Filia aria	Cantate mecum Domino, cantate omnes populi, laudate belli principem, qui dedit nobis gloriam et Israel victoriam.	Sing with me to the Lord, sing all you peoples! Praise ye the prince of war, who gave glory to us and victory to Israel!
Chorus	Cantemus omnes Domino, laudemus belli principem, qui dedit nobis gloriam et Israel victoriam.	Let us all sing to the Lord, let us praise the prince of war, who gave glory to us and victory to Israel!
Historicus recitative	Cum vidisset Jephthe, qui votum Domino voverat, filiam suam venientem in occursum, prae dolore et lachrimis scidit vestimenta sua et ait:	When Jephthah, who had sworn his oath to the Lord, saw his daughter coming to meet him, with anguish and tears he tore his clothes and said:
Jephthe arioso	"Heu mihi! Filia mea, heu decepisti me, filia unigenita, et tu pariter, heu filia mea, decepta es."	"Woe is me! Alas, my daughter, you have undone me, my only daughter, and you, likewise, my unfortunate daughter, are undone."
Filia recitative	"Cur ego te pater, decipi, et cur ego filia tua unigenita decepta sum?"	"How, then, are you undone, father, and how am I, your only-born daughter, undone?"
Jephthe arioso	"Aperuit os meum ad Dominum ut quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum. Heu mihi! Filia mea, heu decepisti me, filia unigenita, et tu pariter, heu filia mea, decepta es."	"I have opened my mouth to the Lord that whoever comes first out of the doors of my house to meet me, I will offer him to the Lord as a complete sacrifice. Woe is me! Alas, my daughter, you have undone me, my only daughter, and you, likewise, my unfortunate daughter, are undone."
Filia arioso	"Pater mi, si vovisti votum Domino, reversus victor ab hostibus, ecce ego filia tua unigenita, offero me in holocaustum victoriae tuae, hoc solum pater mi praesta filiae tuae unigenitae antequam moriar."	"My father, if you have made an oath to the Lord, and returned victorious from your enemies, behold! I, your only daughter offer myself as a sacrifice to your victory, but, my father, fulfill one wish to your only daughter before I die."

Jephte arioso	"Quid poterit animam tuam, quid poterit te, moritura filia, consolari?"	"But what can I do, doomed daughter, to comfort you and your soul?"
Filia arioso	"Dimitte me, ut duobus mensibus circumeam montes, ut cum sodalibus meis plangam virginitatem meam."	"Send me away, that for two months I may wander in the mountains, and with my companions bewail my virginity."
Jephte arioso	"Vade, filia mea unigenita, et plange virginitatem tuam."	"Go, my only daughter, go and bewail your virginity."
Chorus	Abiit ergo in montes filia Jephte, et plorabat cum sodalibus virginitatem suam, dicens:	Then Jephthah's daughter went away to the mountains, and bewailed her virginity with her companions, saying:
Filia aria accom- pagnata	"Plorate colles, dolete montes, et in afflictione cordis mei ululate!"	Mourn, you hills, grieve, you mountains, and howl in the affliction of my heart!
Chorus	Ululate!	Howl!
Filia	Ecce moriar virgo et non potero morte mea meis filiis consolari, ingemiscite silvae, fontes et flumina, in interitu virginis lachrimate!	Behold! I will die a virgin, and shall not in my death find consolation in my children. Then groan, woods, fountains, and rivers, weep for the destruction of a virgin!
Chorus	Lachrimate!	Weep!
Filia	Heu me dolentem in laetitia populi, in victoria Israel et gloria patris mei, ego, sine filiis virgo, ego filia unigenita moriar et non vivam. Exhorrescite rupes, obstupescite colles, valles et cavernae in sonitu horribili resonate!	Woe to me! I grieve amidst the rejoicing of the people, amidst the victory of Israel and the glory of my father, I, a childless virgin, I, an only daughter, must die and no longer live. Then tremble, you rocks, be astounded, you hills, vales, and caves, resonate with horrible sound!
Chorus	Resonate!	Resonate!
Filia	Plorate filii Israel, plorate virginitatem meam, et Jephte filiam unigenitam in carmine doloris lamentamini."	Weep, you children of Israel, bewail my hapless virginity, and for Jephthah's only daughter, lament with songs of anguish."
Chorus	Plorate filii Israel, plorate omnes virgines, et filiam Jephte unigenitam in carmine doloris lamentamini.	Weep, you children of Israel, weep, all you virgins, and for Jephthah's only daughter, lament with songs of anguish.

(Translation by Jim Wilkinson of the Back Bay Chorale)

Duets

Steven Rickards and Nathan Medley, Countertenors

Sweetness of Nature

Henry Purcell

Sweetness of Nature, and true wit
High Pow'r with equal goodness join'd!
In this fair Paradise are met
The joy of wonder, and wonder of mankind.

Many, Many Such Days

Henry Purcell

Many such days may she behold,
Like the glad sun without decay,
May time that tears where he lays hold,
Only salute her in his way.

Zadok the Priest

George Frideric Handel (1685-1759)

Zadok the Priest and Nathan the Prophet anointed Solomon King.
And all the people rejoic'd, and said:
God save the King! Long live the King!
May the King live for ever!
Amen, Allelujah.
(After 1 Kings 1:38–40)

Today's concert will be broadcast on "Live and Local" on WDPR/
WDPG (FM 88.1 and 89.9 or on the web at www.dpr.org) on Saturday,
May 15, 2010, at 10:00 am.

You can also enjoy hearing the Bach Society's recent performance
with the Dayton Philharmonic Orchestra and Chamber Chorus of
Monteverdi's *Vespers* (1610), which will be broadcast on "Live and
Local" on Saturday, June 5, 2010, at 10:00 am.

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

Program Notes

Today's concert culminates an eight-month collaboration between the Bach Society of Dayton and the Muse Machine, generously supported by grants from the Ohio Arts Council and the Montgomery County Arts and Cultural District.

The Muse Machine has placed a major focus on the Renaissance and Baroque periods in Western civilization this year. Most people associate "Baroque" principally with the music of Johann Sebastian Bach (1685-1750) and George Frideric Handel (1685-1759), whose careers mark the zenith of Baroque music in Germany and England. Today's concert selections allow us to showcase two of their works alongside earlier Baroque music from England and Italy. Henry Purcell's short but prolific career epitomized English Baroque music of the late seventeenth century. Giacomo Carissimi's long career continued the transition from the late Renaissance to the early Baroque in Italy begun by Claudio Monteverdi, the principal composer of early Italian opera, whose *Vespers* (1610) the Bach Society recently performed with the Dayton Philharmonic Orchestra and Chamber Chorus under the direction of Maestro Neal Gittleman.

Come, Ye Sons of Art is an extended ode, with a text by Nahum Tate, a writer born and educated (Trinity College, Dublin) in Ireland, who became a prolific and well known poet and dramatist in Restoration England. He collaborated with Purcell earlier, adapting one of his tragedies as the libretto for Purcell's *Dido and Aeneas*. His revision of Shakespeare's *King Lear*, for which he provided a happy ending, with the marriage of Cordelia and Edgar, earned him a place in the annals of English theater. He also collaborated with Nicholas Brady in the 1696 *New Version of the Psalms of David*; among his hymn texts is the Christmas carol "While Shepherds Watched Their Flocks." He became England's poet laureate in 1692.

Purcell received a fine musical education as a chorister in the Chapel Royal and attended Westminster School; he was appointed a copyist at Westminster Abbey in 1676 and succeeded his mentor, John Blow, as the organist of Westminster Abbey in 1679. Purcell's compositional career consistently spans both sacred music, particularly anthems, and secular works, especially music for the stage, including *The Fairy-Queen*, an adaptation of Shakespeare's *A Midsummer Night's Dream*. He eventually held the position of organist at the Chapel Royal as well, and he wrote the anthems for the coronation of King James II.

After the forced abdication of King James, the English throne passed to his older daughter, Mary, who ruled England jointly with her husband, William of Orange. The 1694 birthday ode was written for London court celebrations while William was leading English troops in battles on the continent; hence the reference to the Queen's "darling hero in the field." The ode is relentlessly cheerful and exuberant in the music extolling and imitating the sounds of various instruments. Ironically, the 32-year-old Queen

died on December 26, 1694, the same year of the ode. Purcell wrote the music for her funeral, including the anthems “Man That is Born of a Woman,” “In the Midst of Life,” and “Thou Knowest, Lord, the Secrets of Our Hearts.” The same music was used for Purcell’s own funeral the following year, when he was buried in Westminster Abbey.

Christ lag in Todesbanden, a cantata for Easter Sunday, is one of Bach’s earliest excursions in the form; it dates from 1707-08 in his Mühlhausen period, and he revised it for performances in Leipzig in 1724 and 1725. Atypically, it has no recitatives, no Biblical narrative passages, and no extended arias for soloists. Instead, after a short orchestral introduction, Bach sets seven verses of Martin Luther’s Easter hymn, in a tour de force of variations on Luther’s chorale melody. The entire set of variations is carefully and symmetrically crafted:

Verse 1—Chorus

Verse 2—Duet (SA)

Verse 3—Solo (T)

Verse 4—Chorus

Verse 5—Solo (B)

Verse 6—Duet (ST)

Verse 7—Chorus (Chorale)

And Bach changes his assignment of the cantus firmus or the chorale melody. In Verse 1, the sopranos sing the cantus firmus in augmented note values, above a very vigorous counterpoint for the three lower voices; in Verse 4, the altos get the cantus firmus, surrounded by imitative counterpoint for the other three voices. Bach could have assumed that the congregations listening to the cantata would have been thoroughly familiar with Luther’s tune and text, so he could rely on listeners to pick up his quotations from and variations on fragments of the chorale melody. And he could depend on his listeners’ abilities to detect word-painting, e.g., the laughter that he writes into the vocal lines when he gets to “dess wir sollen fröhlich sein” (therefore we should be merry) in Verse 1 and the jubilation of the closing cut-time “Hallelujah” for that verse.

In the second half of the cantata, Bach clearly treats us to a display of metrical ingenuity, as he converts the meter to a triple time (3/4) in Verse 5 and then chooses a 12/8 meter for Verse 6, which returns to four beats to the bar, but each of them a triplet figure—essentially a dancing duet, a gigue, appropriate for the joyful celebration of the high feast commended in the text for that verse.

Debates over performance practices for Bach’s cantatas continue—some arguing that they were all written to be sung by a single singer on each part, others suggesting different sized choral forces. Cantata 4 is sometimes performed with soloists for the verses marked as duets and solos,

but ample precedents exist for our use of entire choral sections for each of these lines.

For additional helpful information on Bach's cantatas, please explore the Bach Cantatas web site: <http://www.bach-cantatas.com/Intro.htm>.

Jephthe remains perhaps the best known oratorio by the Italian composer Giacomo Carissimi, from 1629 a faculty member at the German College in Rome and the *maestro di cappella* at the college's church of Sant'Apollinare. The German College was established in the mid-sixteenth century to train Jesuit priests for missionary work in German-speaking territories, and Tomas Luis de Victoria had been one of the *maestri di cappella* at the college who had built the church's reputation for its fine music. By the 1620s oratorios—opera-like dramatizations without costumes or stage action—had become popular with the opera-loving public in Rome, and oratorios were the only music performances allowed during Lent. Dr. James C. S. Liu has noted that "Carissimi established himself as a master of the Latin oratorio by 1650, when his finest work in this form, *Jephthe*, was cited in theorist Athanasius Kircher's influential *Musurgia universalis* for its ability to move 'the minds of listeners to whatever affection he wishes.' As a result, we know that the oratorio was written by 1649, but we do not have any clearer sense of when it was written, or who compiled its libretto." Liu also provides a very helpful set of comments on the oratorio:

"Carissimi's setting pioneers many devices that would become the hallmarks of the oratorio form. A narrator (called the *Historicus*) tells the Bible story, often in direct quotation from the original text. [Unlike the oratorios of Bach and Handel, which use a single soloist, usually a tenor, to narrate the story, in *Jephthe*, the role of the narrator shifts between three different soloists, and sometimes is even depicted by small groups of two, three, or four distinct voice parts singing at the same time.] Individual characters are portrayed by solo singers, again often quoting from the Bible directly, and using Monteverdi's techniques of recitative (a word-for-word setting with basso continuo accompaniment) and arioso (a more lyrical setting in which phrases can be repeated and more complex musical figures introduced for expressive effect). The chorus portrays various characters participating in the scene, reacting to and commenting on the action at hand. For all its relative brevity, *Jephthe* does have some exemplary musical depictions of battle scenes, songs of triumph, painful parting, and mournful lament. Carissimi introduces a number of musical devices which illustrate these moods (e.g. the repeat of a gradually descending bass line in the final choral lament to signify mourning, the contrast of untroubled harmonies in the songs of victory with anguished chromaticisms and dissonances in the lament); these musical/rhetorical figures become standard practice in later oratorios."

Zadok the Priest is the most famous of four anthems that Handel wrote for the coronation of King George II in 1727, to a text derived from the biblical account of the anointing of Solomon, words that have been used in

every English coronation since that of King Edgar at Bath Abbey in 973. Handel's setting is traditionally performed during the sovereign's anointing, and it has been used at every subsequent English coronation. The structure is transparent—a quiet orchestral introduction, a loud and stately declamation of the opening text, a lively imitative dance in triple time and with dotted rhythms for the next section of text, and a return to 4/4 time for the final section.



**Please visit our Bach Society website at
www.bachsocietyofdayton.org**

Bach Society of Dayton Donors

The Bach Society of Dayton gratefully acknowledges the financial support of all its generous donors for the 2009-2010 season. Without their help, the season would not be possible. The list below includes donations received by March 30, 2010.

Patrons

The Charles F. Kettering Memorial Hospital is proud to support the Bach Society of Dayton through a contribution underwriting the annual compensation of Music Director John Neely.

Benefactors

The Virginia W. Kettering Foundation
Richard and Jane Hattershire
R. Alan Kimbrough
John and Carla Stengel
Dr. and Mrs. Marshall Wareham
Dr. and Mrs. Hans Zwart
The Marianists of the University of Dayton

Sustainers

Macy Janney
Margaret P. Karns and Ralph C. Johnston
Mr. and Mrs. John Longstreth
William Spohn and Margaret Dunn

Supporters

Mr. and Mrs. Vincent Bolling, Jr.
Jane Collins
The Reverend and Mrs. Earl Fritz
David Grupe
John Gummel
Mr. and Mrs. John Haddick
Larry Hollar and Karen Cassedy
Michael and Karen Linaberry
Mr. and Mrs. Steven Mason
Mr. and Mrs. William McCormick
John and Ruth Neely
Mr. and Mrs. Leon Whitney
Mr. Frank Williams III
Mr. and Mrs. Walter Wood

Friends

Fred and Joy Bartenstein
Dorothy Bickley
James Bowman, Jr.
William Caldwell
Laura and Michael Daley
Mr. and Mrs. David Dickson
Lee Flynn
in celebration of her parents
Richard and Rosalie Carter
Mr. and Mrs. Harold Fox
Nancy Freudenberger
Mr. and Mrs. James Getty
Ann Greiner
Melvina Hard
Lisa M. Hess and Brian D. Maguire
Joseph Hookey
Byron and Mary Ann Layman
John and Linda Lombard
Greg and Debbie Martin
Linda Menz
Thom Meyer
Dr. and Mrs. David Ponitz
Mr. and Mrs. Odell Richardson
Sandy and Dave Roderick
Mr. and Mrs. Theodore Scheidt
Mr. and Mrs. Thomas Schumann
Marilyn Shannon
Donna Shaw
Dr. Ralph Smith
Charlotte Stefanics
Mr. W.R. Sutherland
Peter Torvik
Sara and Roy L. Vice
Paul and Susanne Weaver
Dr. and Mrs. Roberts Wood

Contributors

Carla Ballou
Donna Beran
Rebekah Bower
Madelyn Callender
Sarah Cavender
Mr. and Mrs. Bryan Daly
Janice K. Davis
Marc Georgin
Stan Gockel
Mr. and Mrs. Alexander Gounaris
Lew Hann
Rosemary Hellwig

James Hoffman
Mr. and Ms. Earl Kettler
Linda Lee
David and Julia Lingler
in honor of Dick Hattershire
Steve Makovec
Ann Malone
Mr. and Mrs. Robert Meckstroth
William Miller
Jane Mix
Kurt Olt
Connie Palmus
Roger Penn
Mary Pierce
Peter and Pamela Rauch
Donna Reece
Lowell Reed
Cathy Renfrow
Shirley Richardson-McCourt
Mary Beth Rodes
Enrique Romaguera
Kevin Samblanet
Faye Seifrit
Mark Spencer
J. C. Stafford
Peri Switzer
Sharon H. Vander Gheynst
Noel Vaughn
Richard Weidner
Mr. and Mrs. Phil Wetzel
Carolyn Winger
Tom Wilson

The Bach Society of Dayton is a non-profit organization; all contributions are deductible to the full extent of the law.

We wish to thank Win Bernhard for coaching the Muse Machine and Cappella student singers in German for the text of "Christ lag in Todesbanden". The Bach Society gratefully acknowledges the donation of the *Jephthe* scores by Roger Dean Publishing Company, a division of The Lorenz Corporation.

The Bach Society of Dayton also gratefully acknowledges the services of Lloyd Bryant, who serves as the Bach Society announcer on WDPR/WDPG; the hospitality of the University of Dayton Department of Music, which has granted the group rehearsal space; and the generosity of the Kettering Adventist Church and Jerry Taylor, Minister of Music, in providing our performance facilities and for the use of the Bennett and Guittari portatire organ (2000), which was given to the church by the Dayton Bach Society.

**The Bach Society
of Dayton**

**thanks
the students
of Cappella
and
the Muse Machine
for joining us in
this performance.**

A proud sponsor of

Bach
SOCIETY of DAYTON



COOLIDGE WALL
A Legal Professional Association

33 W. First Street, Dayton, Ohio

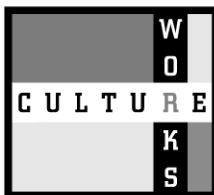
Phone: 937.223.8177

Fax: 973.223.6705

www.coollaw.com

Ronald S. Pretekin

Serving Businesses and Community
Since 1853



The Arts Fund

Interested in learning more about
the Dayton arts community?
Log on to

WWW.DAYTONARTS.ORG

to access the comprehensive arts
calendar and information
on the local arts community.



Bach Society Coming Next Season

October 24, 4:00 p.m.

Orchestra and Chorus

Cantata 12 – J. S. Bach

Gloria – Antonio Vivaldi

Canzonetta for Oboe and Strings – Samuel Barber

Mass in E Flat (Grosse Orgelmesse) – F. J. Haydn

December 5, 7:30 p.m.

Sweet Sounds of the Holidays

March 6, 4:00 p.m.

A major Bach work to be announced

May 8, 7:30 p.m.

Brass, Organ and Chorus

Mass, op. 130 – Joseph Jongen

Shout for Joy – Adolphus Hailstork

Gloria – John Rutter



UNIVERSITY of DAYTON

DEPARTMENT OF MUSIC

BACHELOR OF MUSIC DEGREES OFFERED IN

- Music Education
- Music Therapy
- Performance
- Composition

BACHELOR OF ARTS IN MUSIC

- Minors in Music and Music Technology

MASTERS DEGREE PROGRAM FOR MUSIC TEACHERS

Accredited by the National Association of Schools of Music

2010 AUDITION DATES

- January 23
- February 6
- February 21

WE WELCOME OUR NEW FACULTY MEMBERS:

Dr. Heather MacLachlan
Assistant Professor, Ethnomusicology
Ph.D. Cornell University

Dr. David Sievers
Artist in Residence — Voice Performance
Doctor of Music, Indiana University

Dr. Minnita Daniel-Cox
Artist in Residence — Voice Performance
Doctor of Musical Arts, University of Michigan



ARTSSCIENCES.UDAYTON.EDU/MUSIC

937.229.3936

***Christ Episcopal
Church***

20 W. First Street
Downtown Dayton
223-2239
www.christepiscopal.com

Christ Episcopal Church

63 East Church Street
Xenia
372-1594
www.immanuel.net/cecx

***St. Andrew's
Episcopal Church***

1060 Salem Avenue
Dayton
278-7345
www.standrewsdayton.org

***St. Christopher's
Episcopal Church***

1501 North Broad Street
Fairborn
878-5614
www.stchristophersfairborn.org



***St. George's
Episcopal Church***

5520 Far Hills Avenue
Centerville
434-1781
www.stgeorgeohio.org

***St. Margaret's
Episcopal Church***

5301 Free Pike
Trotwood
837-7741
www.stmargaretsdayton.org

***St. Mark's
Episcopal Church***

456 Woodman Drive
Riverside
256-1082
www.stmarksdayton.org

***St. Paul's
Episcopal Church***

33 West Dixon Avenue
Oakwood
293-1154
www.stpauls-dayton.org

Marketing Performance
Worthy of a Standing Ovation



Concept Company

Marketing & Public Relations Consultants

Specializing in Top-Line Revenue Growth



www.conceptcompany.com • 937.299.9686

Experience the Mozart Effect



Classical
WDPR 88.1
WDPG 89.9 FM

It's Enlightening!

THE VOICE OF THE ARTS

SAVE THIS DATE

Sunday, May 23, 2010, at 4:00 p.m.

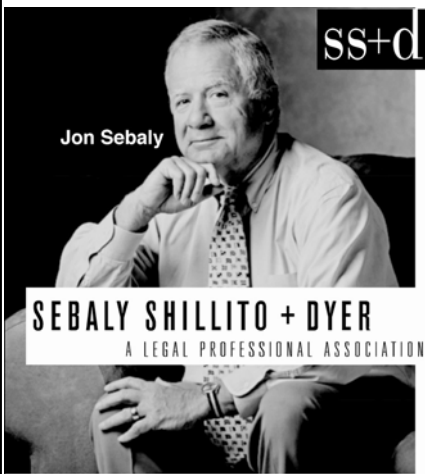
“A Choral Sampler”

**Choral Music by
Brahms, Elgar, Vaughn Williams
and Dello Joio**

*Concert Preview by
Dr. R. Alan Kimbrough at 3:00 p.m.*

www.bachsocietyofdayton.org

Bach
SOCIETY of DAYTON



SS+D

Jon Sebaly

SEBALY SHILLITO + DYER
A LEGAL PROFESSIONAL ASSOCIATION

Discover SS+D

Advocating for the
Arts in the Dayton
Region



www.ssdlaw.com 937.222.2500

MASTERPIECE
SEASON 09/10

DAYTON
Opera
Thomas Bankston
General & Artistic Director

SUBSCRIPTIONS
START AT \$99



Verdi's
LA TRAVIATA
October 17, 23 & 25, 2009
A Romantic Masterpiece



Dayton Opera Star Gala
Metropolitan Opera Tenor
LAWRENCE BROWNLEE
January 29 & 31, 2010
A Bel Canto Masterpiece



Gounod's
FAUST
April 10, 16 & 18, 2010
A Devilish Masterpiece



New York Gilbert & Sullivan Players
Albert Bergeret, Artistic Director
THE MIKADO
May 14, 15, & 16, 2010
A Comic Masterpiece



ALL IN THE BEAUTIFUL
SCHUSTER CENTER

TICKET
Center Stage **228-3630**
www.ticketcenterstage.com



THE BACH SOCIETY OF DAYTON
THANKS
THE KETTERING ADVENTIST CHURCH
AND MINISTER OF MUSIC
JERRY TAYLOR
FOR THEIR GENEROUS
AND CONTINUING SUPPORT
OF OUR
CONCERTS



Special Programs & Continuing Education

ENCORE VIENNA

June 5 – 16, 2010

Adult Cultural Travel Program
featuring optional excursions to
Oberammergau Leipzig, Germany

University of Dayton
Your UD Hosts: Edward Hatch
(Department of Languages)
and Linda Snyder (Department of Music)

Imagine yourself in charming Vienna, beautiful Salzburg and fascinating Munich ... surrounded by the music, culture and art you love. Now your dream has come true. Our 11-night sojourn begins with the opportunity to immerse yourself in the cultural traditions of Vienna and Salzburg and ends in Munich, Germany, the capital of Bavaria. Spend a week in Vienna during the world famous Viennese Spring Festival, when the city is alive with concerts, opera, operettas, chamber music, solo recitals, street performances and special exhibitions. At the Vienna State Opera enjoy Lohengrin, Eugene Onegin, and Madama Butterfly.

The Land Program includes:

*11-nights deluxe lodging in the heart of the cities (7 Vienna, 2 Salzburg, 2 Munich)
Daily breakfast buffet and 11 dinners
On-site cultural lectures and excursions to Melk and Eisenstadt, Austria
Two tickets to musical events
Deluxe motor coach ground transportation*

The program ends in Munich where participants will have a myriad of options, including: returning home, extending their stay in Munich, enjoying the International Bach Festival in Leipzig, joining a 3-day excursion to Oberammergau and its Passion Play or visiting famous sites on the Romantic Road. Individuals interested in the Oberammergau Passion Play are encouraged to make this reservation as soon as possible. For more information regarding registration, please contact 937-229-2347.

University of Dayton Office of Special Programs and Continuing Education.
Website: artssciences2.udayton.edu/continuingeducation
Phone: 937-229-2347



Vocal Virtuosity

Dr. Robert Jones, Artistic Director
www.MusicaDayton.org

Musica! is proud to share the stage with the many wonderful performing arts groups in Dayton.

2009 - 2010 SEASON

Please honor my Culture Works Passport # _____
and process the following ticket order on a two-for-one basis

TICKETS	# Tickets	Subtotal
ADULT TICKETS for May 23 @ \$15	_____	_____
STUDENTS for May 23 @ \$10 (Children 12 and under free)	_____	_____
CONTRIBUTION		
Patron (\$5,000+)	_____	
Benefactor (\$1,000-\$4,999)	_____	
Sustainer (\$500-\$999)	_____	
Supporter (\$250-\$499)	_____	
Friend (\$100-\$249)	_____	
Contributor (\$25-\$99)	_____	
GRAND TOTAL		_____

Name _____

Address _____

City _____

State _____ Zip _____

Daytime Telephone _____

E-mail _____

Method of Payment

Check made payable to Bach Society of Dayton

*Bach Society of Dayton
126 North Main Street, Suite 210
Dayton, Ohio 45402
Telephone: (937) 294-BACH*

You will receive your tickets by mail. All tax-deductible contributions will be gratefully acknowledged.



FAZEL RUG GALLERY

Passion for the Most Beautiful Rugs in the World

Once upon a time, in a land far away.....

The enchanting beauty of rugs crafted by ethnic tribes surrounding the ancient villages of Persia captivated silk route traders in quest of the Orient's treasures.

Fazel Rug Gallery Is Proud To Support

BACH SOCIETY OF DAYTON

Please Visit Us in Our Show Room, Located in the Shops of Oakwood, for a Vast Selection of Genuine Oriental Rugs, New or Antique. Specializing in Hand Cleaning & Restoration.



"Artwork for your Floor"

FAZEL RUG GALLERY

2405 Far Hills Avenue • 937.643.0800

www.fazelruggallery.com



