



Handel's
Judas Maccabæus

Sunday, October 30, 2011, 4:00 p.m.
Kettering Adventist Church
3939 Stonebridge Road
Kettering, Ohio



John Neely, Music Director
R. Alan Kimbrough, Accompanist

Welcome to the first concert of the Bach Society's exciting 2011-2012 season!

After hearing *Judas Maccabæus* today, we're sure you'll want to subscribe for the remainder of this "Season to Remember." That way you won't miss our enormously popular holiday concert, our March collaboration with Central State University's Chorus, and our all-Bach finale in May. The final page of this program is a subscription form that you can hand to an usher with a check before you leave today.

The same form allows you to make a contribution to support the Bach Society. Your financial gifts, along with ticket sales, are the core of our annual budget. Please consider a generous gift to help us continue to bring great music to the Greater Dayton area.

We are grateful to Culture Works for providing Level 2 General Operating Support for this concert season, and to the Monarch/Genesis Fund of The Dayton Foundation and Dr. and Mrs. Hans Zwart for their generous support of our March and May concerts.

Next season, 2012-2013, is the Bach Society's 10th anniversary, and we plan a year-long celebration. Today we invite you to use the sheet inserted in this program to tell us what "favorites" you'd like to hear us perform at our May 2013 concert—something you've heard us sing or a piece you've wished we'd offer. Simply hand the form to an usher before you leave today or mail it back if you need more time to think about your favorites.

If you are (or know) an experienced singer who would like to join the Bach Society, please call 294-BACH to schedule an audition.

Now...enjoy Handel's compelling story of the "conquering hero," Judas Maccabæus.



The Arts Fund





Bach Society of Dayton Chorus

Soprano

Carla Ballou
 Sarah Cavender
 Kay Cherry
 Joan Crafton
 Susan Cromer
 Britteny Cyphers
 Mary Ann Frazell
 Jennifer Grubb
 Sharon Kohnle
 Karen Linaberry
 Deborah Martin
 Connie Palmus
 Donna Reece
 Cathy Renfrow
 Shirley Richardson-
 McCourt
 Faye Seifrit

Alto

Sarah Brockmeier
 Willow Cliffswallow
 Pamela Cooper-
 Servaites

Helen Cripe
 Peg Holland
 Greta Holt
 Ann Holzer
 Margaret Karns
 Barbara Piatt
 Pam Rauch
 Mary Beth Rodes
 Judith Russell
 Barbara Schramm
 Mary Tymeson
 Sara Vice

Tenor

Todd Berry
 Marc Georgin
 Stan Gockel
 Gary Grubb
 Skip Layman
 Michael Linaberry
 Gregory Martin
 Thom Meyer
 Kevin Samblanet
 Jerome Servaites

Bill Spohn
 Blair Wentworth

Bass

Fred Bartenstein
 Erick Beaven
 Cullen Bower
 Paul Grabiell
 David Grupe
 John Gummel
 Lew Hann
 Dick Hattershire
 Larry Hollar
 Alan Kimbrough
 Steve Makovec
 Bill Miller
 Dave Roderick
 Mark Spencer
 John Stengel

The Bach Society of Dayton's mission is to perform and promote appreciation of choral music, both sacred and secular, including the music of Johann Sebastian Bach, and to nurture the next generation of choral singers. Through an annual concert series that features diverse repertoire and innovative collaborations and educational elements, the Bach Society provides musical excellence across the range of classical music. Generous funding support from foundations, government arts entities, underwriters, donors, and subscribers makes this possible. See more about us at www.bachsocietyofdayton.org.



John Neely is one of the most renowned musicians in the Greater Dayton region. He has been Music Director of the Bach Society of Dayton since its inception in 2002. His engaging personality, abundant musical skills, and ability to nurture musicians of varied ages make him the ideal musical leader of the Bach Society. For 30 years John Neely has been Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. A superb organist and choral director, under his leadership Westminster Church has an active music program for all ages with five singing choirs and three handbell choirs. Westminster offers musical programs that nourish the entire region.

Neely holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary. He is an ordained Presbyterian minister. Prior to coming to Dayton he taught at Washington and Jefferson College in Washington, Pennsylvania, and at Mt. Union College in Alliance, Ohio. He has held leadership roles in the American Guild of Organists and the Presbyterian Association of Musicians. Neely is active in the tri-state area as an organ recitalist and choral clinician.



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.

Soloists



Andrea Chenoweth, soprano, is a two-time regional finalist in the Metropolitan Opera National Council auditions. She has appeared with the Cleveland Orchestra, the Dayton Philharmonic Orchestra, Cleveland Opera, Commonwealth Opera, Lyric Opera Cleveland, Dayton Opera, the Springfield Symphony, the Bach Society of Dayton, Mansfield Symphony Orchestra, Arcadia Players, and Red (an orchestra).

Ms. Chenoweth's recent operatic engagements include *Atalanta* in Handel's *Xerxes* with Arcadia Players; *Lucia* in Donizetti's *Lucia di Lammermoor* and *Fiordiligi* in Mozart's *Così fan tutte* with Commonwealth Opera in Massachusetts. She has also performed the roles of Blondchen in Mozart's *Abduction from the Seraglio* with Lyric Opera Cleveland, Liu for Cleveland Opera on Tour, and Madeline in the Ohio professional premiere of Philip Glass's opera *The Fall of the House of Usher*. She has understudied numerous roles, including Rosalinda from *Die Fledermaus* and Alma March in Mark Adamo's *Little Women*. She has also performed in scenes from Mozart's *Don Giovanni* (Donna Elvira), Massenet's *Manon* (Manon), Britten's *The Rape of Lucretia* (Female Chorus and Lucia), Douglas Moore's *The Ballad of Baby Doe* (Baby Doe), and Puccini's *La Bohème* (Mimi).

Her recent orchestral engagements include Bach's *Magnificat* with the Cleveland Orchestra, concert performances of *Candide* with the Mansfield Symphony, Vaughan-William's *Dona Nobis Pacem*, Mozart's *C minor Mass* and *Coronation Mass* with the Dayton Philharmonic, and the world premiere of *A Red Couch Floats in Lake Erie: A Symphony of Songs* by Jonathon Sheffer with Red (an orchestra). She toured Japan with Maestro Neal Gittleman, singing Handel's *Messiah* and Bach's *Christmas Oratorio* with the Telemann Chamber Orchestra.

A proponent of new music, Ms. Chenoweth has worked with many living composers including Libby Larsen, Joseph Summer, Jonathon Sheffer, and Monica Houghton. She performed all the major soprano roles in a concert reading of Houghton's opera, *The Big Bonanza*, conducted by Stephen Byess, and has also premiered several songs by Houghton, including the cycle *In Singing Weather*.

An active recitalist, Chenoweth has performed at several institutions of higher education throughout Ohio, presenting full recitals, lecture/demonstrations, and master classes. She has performed outreach concerts under the auspices of Opera Cleveland. She has twice participated in the Cleveland Art Song Festival where she has worked with such noted professionals as Stephanie Blythe, Warren Jones, Francois le Roux, Mikhail Hallak, Vladimir Chernov, and Anthony Dean Griffey. She recently made her Boston debut singing music by Joseph Summer and Schubert on the long-running Shakespeare Concert Festival.

Ms. Chenoweth received her Master of Music in voice from The Cleveland Institute of Music and her Bachelor of Arts degree from the University of Dayton. Her teachers include Ruth Golden, George Vassos, Ellen Shade, and Linda Snyder. She competed in the Dutch International Vocal Competition in the Netherlands.

Ms. Chenoweth was Lecturer in Voice at Baldwin-Wallace Conservatory of Music for two years and now teaches voice at the University of Dayton.



Steven Rickards, countertenor, has received international acclaim as one of America's finest countertenors. He 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 Malmö 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, 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.



Cameo Humes, tenor, in the role of Judas Maccabæus, is completing doctoral studies at the University of Cincinnati College-Conservatory of Music. While there he has performed the roles of Almaviva (*Il Barbiere di Siviglia*) and the Ballad Singer (*Of Mice and Men*). Other opera credits include Tito (*La Clemenza di Tito*), Prunier (*La Rondine*), Slender (*Merry Wives of Windsor*), Gaston (*La Traviata*), Ottavio (*Don Giovanni*) with Operafestival di Roma and the Orchestra Sinfonica dell'International Chamber

Ensemble, and most recently Peter (*Porgy and Bess*) with Dayton Opera. He has also performed the roles of Tony Candolino (Terrence McNally's *Master Class*) and the Beadle (*Sweeney Todd*). Equally at home in concert oratorio, he has performed as tenor soloist in Handel's *Messiah*, J.S. Bach's *Mass in B Minor* and *St. John Passion*, Mozart's *Grand Mass in C Minor* and a world premiere of Mozart's *Requiem* in collaboration with Cincinnati Ballet at the Aronoff Center. Upcoming engagements include a complete performance of Bach's *Weihnachts-Oratorium* in December. Mr. Humes is an Adjunct Professor of Voice at Central State University. He holds a Bachelor of Music in voice and in International Studies from Stetson University and a Master of Music in voice from the University of Florida.



Jason Amos, tenor, received his Bachelor of Music from Central State University, where he studied under Professor (and Bach Society Board member) William Caldwell. He also attended the Capital Conservatory of Music in Bexley, Ohio, and frequently coaches with Christina Haan in Cincinnati. A native of Massillon, Ohio, Mr. Amos has worked with a number of opera companies and orchestras, including Cincinnati Opera, Dayton Opera, Opera Columbus, the Dayton Philharmonic, and the Lincoln Center Jazz Orchestra in New York under Wynton Marsalis. His repertoire ranges from operas and oratorios to contemporary jazz and art song arrangements. His most recent engagements include *Mass* written by Wynton Marsalis, and *Fidelio* and *Porgy and Bess* with Dayton Opera. Future engagements include *Romeo and Juliet* with Dayton Opera and *Messiah* at Armstrong United Methodist Church in Cincinnati this December.



Ben Smolder, bass-baritone, has enjoyed a varied regional and international performance career. He has performed opera in houses in the Czech Republic, Italy, Spain, Vienna, and Cairo. He has performed roles with the Spoleto Festival, Des Moines Opera, and the Cincinnati Conservatory of Music, including Reverend Hale in Ward's *The Crucible*, Don Prudenzo in Rossini's *Viaggio a Reims*, Don Alfonso in Mozart's *Così fan tutte*, Death in Holst's *Savitri*, Collatinus in Britten's *Rape of Lucretia*, and Figaro in *Le Nozze di Figaro*. He has also gained a reputation regionally

as an oratorio soloist and has performed with the Cincinnati Chamber Orchestra, West Virginia Symphony, Detroit Symphony, Wheeling Symphony, and the Lexington Philharmonic. His oratorio repertoire includes over thirty works with emphasis on the passions and oratorios of Bach. Mr. Smolder was a national finalist in the Wurlitzer Competition and winner of the Greenbriar Song Festival.

He has taught voice for Cincinnati Conservatory of Music, University of Kentucky, and the University of Dayton, and was appointed as the youngest

member of the voice faculty at the West Virginia Governor's School for the Arts. He now teaches voice at Miami University in Oxford, Ohio. During the summers he has acted as vocal coach and accompanist for Downtown Theater Classics, an equity theater based in Cincinnati's Aronoff Center for the Arts. Mr. Smolder can be heard on a new CD of Copland's "The Tender Land" as Grandpa with the Bahu-Slave Martinu Orchestra (Albany Records).

Orchestra

First Violins

Aurelian Oprea, Concertmaster
Dona Nouné-Wiedmann
Will Manley

Second Violins

John Lardinois
Bill Slusser
Rachel Frankenfeld

Violas

Colleen Braid
Lori LaMattina

Cellos

Linda Katz
Nan Watson

Bass

Don Compton

Flutes

Jennifer Northcut
Marianne Chenoweth

Oboes

Eileen Whalen
Ashley Noble

Bassoon

Kristen Smith

Horns

Sean Vore
Richard Chenoweth

Trumpets

Eric Knorr
David Zeng
David Diamond

Timpani

Jane Varella

Organ

R. Alan Kimbrough

Concert Preview

3:00 p.m.



Rabbi Judy Chessin has been the Rabbi of Temple Beth Or since its inception in 1984.

Originally from Orlando, Florida, Rabbi Chessin received her undergraduate training at the University of South Florida, where she was the first graduate in “Judaic Studies” within the Religious Studies Department. After studying in Jerusalem, Israel, she went on to complete her Master of Arts in Hebrew Letters at the Hebrew Union College-Jewish Institute of Religion in Cincinnati. There she received ordination as Rabbi in June of 1984 and was awarded the Morris H. Youngerman Prize for Homiletics. During her tenure

at HUC-JIR, she served pulpits in Owensboro, Kentucky, and Brookhaven, Mississippi. Chessin also directed the seminary’s Youth and College Programming for three years.

Rabbi Chessin also studied graduate-level psychology at the University of Cincinnati and worked as a caseworker at both the University of Cincinnati’s Walk-in Clinic and Jewish Family Service of Cincinnati. From 1984-5 she received pastoral counseling training and supervision at the Pastoral Counseling Center at Miami Valley Hospital.

In 1984 she was asked to guide 35 South Dayton families in their endeavor to create a Reform Jewish synagogue in the Centerville area. Together they created Temple Beth Or (a member congregation of the Union for Reform Judaism), which has now grown to 225 families and serves the needs of Reform Jewish families from all over the Dayton area.

Along with her duties at the congregation, Rabbi Chessin speaks extensively for Dayton area universities, churches, synagogues, and organizations on topics of Jewish interest. She also serves as a mentor to rabbinic students at the Hebrew Union College-Jewish Institute of Religion who are preparing for a career in the rabbinate. Additionally, she spends several weeks each summer teaching Jewish youth at the Goldman Union Camp Institute in Zionsville, Indiana. She is currently President of the Synagogue Forum of Greater Dayton and was honored in 2004 as a Woman of Influence by Dayton’s Y.W.C.A.

JUDAS MACCABÆUS

George Frideric Handel (1685-1759)

BACH SOCIETY OF DAYTON

Jason Amos, tenor Andrea Chenoweth, soprano
Cameo Humes, tenor Steven Rickards, countertenor
Ben Smolder, bass-baritone

CHARACTERS REPRESENTED

Judas Maccabæus, <i>tenor</i>	Simon, the High Priest, <i>bass</i>
Israelitish Man, <i>tenor</i>	Israelitish Messenger, <i>bass</i>
Israelitish Woman, <i>soprano</i>	Israelitish Woman, <i>alto</i>
A Priest, <i>alto</i>	The People of Israel, <i>chorus</i>

ARGUMENT

- Part I. –Lamentations for the death of Mattathias (the father of Judas Maccabæus and Simon), by whom the Jewish people had been roused to resist the cruelties and oppressions of Antiochus Epiphanes, the Syrian king, in his attempt to suppress their religion and liberties. –The divine favour invoked. –Judas recognized as leader. –Appeal to the patriotism of the people, and their response. –The value of liberty. –Preparations for war. –Pious trust in God, and heroic resolve to conquer or die.
- Part II. –Celebration of the victories gained over the armies of Apollonius, the Governor of Samaria, and Seron, the Deputy Governor of Cœlesyria; and the valour of Judas. –Renewal of war by a division of the Syrian army from Egypt, under Gorgias, and the despondency it occasions amongst the Israelites. –Judas again arouses the failing courage of the people, and they set out to meet the enemy. –Those who remain behind utter their detestation of the Heathen Idolatries, by which the Sanctuary at Jerusalem had been desecrated, and their determination to worship only the God of Israel.
- Part III. –Feast of the Dedication at Jerusalem, after Judas and his followers had recovered and restored the Sanctuary, and re-established the liberties of his country. –Return of Judas from his final victory over Nicanor and his confederates.

Part the First

OVERTURE

SCENE.—Modin

Israelites, Men and Women, lamenting the death of Mattathias,
Father of Judas Maccabæus.

CHORUS

Mourn, ye afflicted children, the remains
Of captive Judah, mourn in solemn strains;
Your sanguine hopes of liberty give o'er;
Your hero, friend, and father is no more.

DUET (*Israelitish Man and Woman*)

Mr. Amos and Ms. Chenoweth

From this dread scene, these adverse pow'rs,
Ah! Whither shall we fly?
O Solyma, thy boasted tow'rs
In smoky ruins lie!

CHORUS

For Sion lamentation make
With words that weep, and tears that speak.

RECITATIVE (*Simon*)

Mr. Smolder

Not vain is all this storm of grief;
To vent our sorrows gives relief.
Wretched indeed! But let not Judah's race
Their ruin with desponding arms embrace.

CHORUS

O Father, whose Almighty pow'r
The heav'ns, and earth, and seas adore,
The hearts of Judah, Thy delight,
In one defensive band unite,
And grant a leader bold and brave,
If not to conquer, born to save.

RECITATIVE (*Simon*)

Mr. Smolder

I feel the Deity within,
Who, the bright Cherubim between,
His radiant glory erst display'd;
To Israel's distressful pray'r
He hath vouchsaf'd a gracious ear,
And points out Maccabæus to their aid:
Judas shall set the captive free,
And lead us on to victory.

AIR (*Simon*)

Mr. Smolder

Arm, arm, ye brave! A noble cause,
The cause of Heav'n, your zeal demands;
In defence of your nation, religion, and laws,
The almighty Jehovah will strengthen your hands.

CHORUS

We come, we come, in bright array,
Judah, thy sceptre to obey!

RECITATIVE (*Judas Maccabæus*)

Mr. Humes

'Tis well, my friends! With transport I behold
The spirit of our fathers, famed of old
For their exploits in war. —Oh, may their fire
With active courage you, their sons, inspire!
As, when the mighty Joshua fought,
And those amazing wonders wrought,
Stood still, obedient to his voice, the sun,
Till kings he had destroy'd, and kingdoms won.

AIR (*Judas Maccabæus*)

Mr. Humes

Call forth thy pow'rs, my soul, and dare
The conflict of unequal war:
Great is the glory of the conqu'ring sword
That triumphs in sweet liberty restor'd.

CHORUS

Lead on, lead on! Judah disdains
The galling load of hostile chains!

RECITATIVE (*Israelitish Woman*)

Ms. Chenoweth

To Heav'n's almighty King we kneel,
For blessings on this exemplary zeal.
Bless him, Jehovah, bless him, and once more
To Thy own Israel liberty restore.

DUET (*Israelitish Woman and Man*)

Ms. Chenoweth and Mr. Amos

Come, ever-smiling liberty,
And with thee bring thy jocund train;
For thee we pant, and sigh for thee,
With whom eternal pleasures reign!

RECITATIVE (*Judas Maccabæus*)

Mr. Humes

My zealous father, now at rest
In the eternal mansions of the blest:
"Can ye behold," said he, "the miseries

In which the long insulted Judah lies?
Can ye behold their dire distress,
And not, at least, attempt redress?"
Then faintly, with expiring breath:
"Resolve, my sons, on liberty, or death."
We come! O see, thy sons prepare
The rough habiliments of war,
With hearts intrepid, and revengeful hands,
To execute, O Sire, thy dread commands.

TRIO and CHORUS (*Priest, Israelitish Man, and Simon*)

Mr. Rickards, Mr. Amos, and Mr. Smolder
Disdainful of danger, we'll rush on the foe,
That Thy pow'r, O Jehovah, all nations may know.

RECITATIVE (*Simon*)

Mr. Smolder

Haste ye, my brethren, haste ye to the field,
Dependent on the Lord, our strength and shield.

CHORUS

Hear us, O Lord, on Thee we call,
Resolv'd on conquest, or a glorious fall!

Part the Second

SCENE.—The same.

The Israelites celebrating the return of Judas from the victories
over Apollonius and Seron.

CHORUS

Fall'n is the foe: so fall Thy foes, O Lord,
Where warlike Judas wields his righteous sword.

DUET (*Israelitish Woman and Man*)

Ms. Chenoweth and Mr. Amos

Sion now her head shall raise;
Tune your harps to songs of praise.

DUET and CHORUS

Ms. Chenoweth and Mr. Rickards

Hail, Judea, happy land!
Salvation prospers in his hand.

INTERMISSION

RECITATIVE (*Judas Maccabæus*)

Mr. Humes

Thanks to my brethren: but, look up to Heav'n!
To Heav'n let all glory and all praise be giv'n;
To Heav'n give your applause, nor add the second cause,
As once your fathers did in Midian,
Saying, "The sword of God and Gideon."
It was the Lord that for His Israel fought,
And this our wonderful salvation wrought.

AIR (*Judas Maccabæus*)

Mr. Humes

How vain is man, who boasts in fight
The valour of gigantic might.

RECITATIVE (*Israelitish Messenger*)

Mr. Smolder

O Judas, O my brethren!
New scenes of bloody war
In all their horrors rise.
Prepare, prepare,
Or soon we fall a sacrifice
To great Antiochus: From th' Egyptian coast
(Where Ptolemy hath Memphis and Pelusium lost)
He sends the valiant Gorgias, and commands
His proud victorious bands
To root out Israel's strength, and to erase
Ev'ry memorial of the sacred place.

AIR (*Israelitish Woman*) and CHORUS

Ms. Chenoweth

Ah! Wretched, wretched Israel! Fall'n how low,
From joyous transport to desponding woe.

RECITATIVE (*Judas Maccabæus*)

Mr. Humes

My arms! Against this Gorgias will I go!
The Idumean governor shall know
How vain, how ineffective his design,
While rage his leader, and Jehovah mine.

AIR (*Judas Maccabæus*) and CHORUS

Mr. Humes

Sound an alarm, your silver trumpets sound,
And call the brave, and only brave, around!
Who listeth, follow: --to the field again!
Justice, with courage, is a thousand men.

CHORUS

We hear, we hear the pleasing, dreadful call,
And follow thee to conquest: --If to fall,
For laws, religion, liberty, we fall.

RECITATIVE (*Simon*)

Mr. Smolder

Enough! To Heav'n we leave the rest;
Such gen'rous ardour firing ev'ry breast,
We may divide our cares. The field be thine,
O Judas, and the Sanctuary mine.
For Sion, holy Sion, seat of God,
In ruinous heaps is by the heathen trod.
Down, down with the polluted altars, down!
Hurl Jupiter Olympius from his throne,
Nor reverence Bacchus with his ivy crown!
Our fathers never knew him, or his hated crew,
Or, knowing, scorn'd such idol vanities.

CHORUS

We never, never will bow down
To the rude stock, or sculptur'd stone:
We worship God, and God alone.

Part the Third

SCENE. –Mount Sion

Israelitish Priests, etc., having recovered the Sanctuary.

AIR (*Priest*)

Mr. Rickards

Father of Heav'n, from Thy eternal throne
Look with an eye of blessing down,
While we prepare, with holy rites,
To solemnize the Feast of Lights.
And thus our grateful hearts employ,
 And in Thy praise
 This altar raise
With carols of triumphant joy.

RECITATIVE (*Israelitish Woman*)

Ms. Chenoweth

O grant it, Heav'n, that our long woes may cease,
And Judah's daughters taste the calm of peace;
Sons, brothers, husbands, to bewail no more,
Tortur'd at home, or havock'd in the war.

AIR (*Israelitish Woman*)

Ms. Chenoweth

So shall the lute and harp awake,
 And sprightly voice sweet descant run,
Seraphic melody to make,
 In the pure strains of Jesse's son.

RECITATIVE (*Israelitish Messenger*)

Mr. Smolder

From Capharsalama on eagle wings I fly,
With tidings of impetuous joy:
Came Lysias, with his host array'd
In coat of mail; their massy shields
Of gold and brass flash'd lightning o'er the fields;
But Judas, undismay'd,
Met, fought, and vanquish'd all the rageful train.
But lo! The conqueror comes; and on his spear,
To dissipate all fear,
He bears the vaunter's head and hand,
That threaten'd desolation to the land.

SCENE. —Near Jerusalem
Israelitish Youths and Maidens meeting Judas on his return
from the victory over Nicanor.

CHORUS

See, the conqu'ring hero comes!
Sound the trumpets, beat the drums;
Sports prepare, the laurel bring,
Songs of triumph to him sing.
See the godlike youth advance,
Breathe the flutes, and lead the dance;
Myrtle-wreaths and roses twine,
To deck the hero's brow divine.

MARCH

CHORUS

Sing unto God, and high affections raise
To crown this conquest with unmeasur'd praise.

DUET

Ms. Chenoweth and Mr. Rickards

O lovely peace, with plenty crown'd,
Come, spread thy blessings all around;
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn.
Let the shrill trumpet cease, nor other sound
But nature's songsters wake the cheerful morn.

AIR (*Simon*) and CHORUS

Mr. Smolder

Rejoice, O Judah, and in songs divine,
With cherubim and seraphim harmonious join.
Hallelujah! Amen!

Libretto by The Rev. Thos. Morell, D.D. (1703-1784)

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.

Mark your calendar now to listen to the broadcast of this concert on 'Live and Local' on WDPR/WDPG (FM 88.1 and 89.9 or on the web at www.dpr.org) on Saturday, December 3, 2011, at 10:00 a.m.

Program Notes

George Frideric Handel (1685-1759) wrote over twenty-five oratorios between 1707 and his death, in addition to nearly fifty operas between 1705 and 1750. These two genres of composition for orchestra-accompanied voices brought him considerable fame and income. The two genres overlap considerably. Musically, individual recitatives, arias, choruses, and orchestral overtures or interludes become nearly interchangeable. And Handel's soloists moved easily between the two genres. The chief differences, of course, lie in the facts that the operas were staged, costumed theatrical works and that they were sung in Italian. Because government regulations banned theatrical performances of Biblical material, all of Handel's operas have libretti derived from secular sources. The English-language libretti for Handel's oratorios, by contrast, frequently explore Biblical material, typically drawn from Hebrew scriptural narratives. *Messiah* is a major exception. It also atypically does not identify particular soloists—or the chorus—with specific, named characters. The other major difference between the two genres comes with the far more prominent role given to the chorus in the oratorios.

Judas Maccabæus falls midway in the major era of Handel's oratorios—later than his early successes, including *Saul*, *Israel in Egypt*, *Messiah*, *Samson*, and *Belshazzar* (1738-44), but earlier than *Solomon* (1748), and *Jephtha* (1752). Handel wrote *Judas Maccabæus* in 1746—reportedly in two months. Its first performance took place—at Covent Garden—on 1 April 1747.

The oratorio's dedication makes its contemporary political connections abundantly clear: "To His Royal Highness Prince William, Duke of Cumberland, This Faint Portraiture of a Truly Wise, Valiant, and Virtuous Commander, As to the Possessor of the like Noble Qualities, Is, With most profound Respect and Veneration, Inscribed, By His Royal Highness's Most obedient, and most devoted Servant, The Author." The Duke of Cumberland, King George II's son, had led the English troops in the decisive Battle of Culloden (16 April 1746), which routed the Jacobite rebellion led by Bonnie Prince Charlie, the "Young Pretender," who hoped to overthrow the Hanoverian succession. For a detailed account of this historical context, see Ruth Smith's finely detailed article "The Meaning of Morell's Libretto of 'Judas Maccabæus'" (*Music & Letters*, Vol. 70 No. 1 [February 1998], 50-71). The Duke's older brother, Frederick Louis, the Prince of Wales and later King George III, personally recommended that Handel engage Thomas Morell as his librettist when Handel began work on the oratorio.



William Hogarth, T. Morell, 1762.
Engraving by J. Bastine, British Museum.

Thomas Morell (1703-1784), educated at Eton and King's College, Cambridge, eventually worked both as a clergyman and as a classical scholar. After his initial collaboration with Handel, he wrote the libretti for three more of Handel's oratorios—*Alexander Balus*, *Theodora*, and *Jephtha*; he prepared an English text for Handel's early oratorio *The Triumph of Time and Truth*; and he wrote the libretti for two additional oratorios that used Handel's music after the composer's death—*Nabal* and *Gideon*.

For *Judas Maccabæus*, Morell drew his material from both I Maccabees and II Maccabees in the Apocrypha and inconsistent accounts from two first-century works by Josephus: his *Antiquities of the Jews* and his *Jewish War*. Smith ("Meaning") reconstructs the historical narrative, noting Morell's many omissions, condensations, changes, and additions. The battles related to this history occurred in a six-year span (166-160 BCE), when Israel was part of the Seleucid or Syrian Empire. After the death of Alexander the Great in 323 BCE, his feuding generals eventually divided his conquered territories into three dynasties: the Ptolemies in Egypt, the Seleucids in Asia, and the Antigonids in Macedonia. The Seleucid dynasty was founded by Seleucus Nicator; one of his successors, Antiochus III (223-187 BCE), managed to wrest control of Phoenicia and Palestine from the Ptolemies. When the oratorio's plot begins, King Antiochus IV Epiphanes (c. 215-163 BCE) is pursuing his zealous campaign to suppress Jewish religion and to force the Hellenization of the Jewish people. (Thus the references to Jupiter Olympius and Bacchus at the end of Part II in Morell's libretto.) The Maccabean revolt began in 168 BCE, when Judas's father, Mattathias, led an armed resistance. The oratorio opens with mourning for Mattathias's death two years later and the continuation of the resistance by his sons, especially Judas, the military leader, and his oldest brother, Simon, the religious leader.

Morell's libretto apparently assumes a familiarity with the material that many modern audiences lack. Thus a partial glossary of place names to help make sense of the text:

Capharsalama (Kafar Salama)—the city northeast from Jerusalem, the site of Judas's victory in Part III of the oratorio. Morell conflates Judas's earlier battles elsewhere against forces led by Lysias, the encounter with Nicanor that occurred at Capharsalama, and the final victory over Nicanor at Adasa, when the victorious Israelites severed Nicanor's head and right hand and brought them back to Jerusalem as trophies.

Cœlesyria (Coele-Syria, Celesyria)—the Greek term for the area of southern Syria including the Beqaa Valley of Lebanon and Judea.

Idumea—the region of ancient Israel south of Judea.

Modin (Modein. Modiin)—the community in northwest Judea, east of the seaport Joppa, home to Mattathias and his family.

Samaria—the region of ancient Israel north of Judea and south of Galilee.

Sion—both an alternate name for Jerusalem, as Mount Sion was one of the two hills of Jerusalem and the site of the city's citadel, and a term synonymous with the Jewish religion and/or people.

Solyma—a Biblical Greek alternative for Salem (Peace), the original name for Jerusalem and thus synonymous with Jerusalem.

Morell's mention of the "Feast of the Dedication" at the beginning of Part III in the prefatory "Argument" (or plot summary) and the Priest's mention of the "Feast of Lights" in the air that begins Part III both refer to the annual celebration mandated in I Maccabees, chapter 4:

Early in the morning on the twenty-fifth day of the ninth month, which is the month of Chislev, in the one hundred and forty-eighth year, [53] they rose and offered sacrifice, as the law directs, on the new altar of burnt offering which they had built. [54] At the very season and on the very day that the Gentiles had profaned it, it was dedicated with songs and harps and lutes and cymbals. [55] All the people fell on their faces and worshiped and blessed Heaven, who had prospered them. [56] So they celebrated the dedication of the altar for eight days, and offered burnt offerings with gladness; they offered a sacrifice of deliverance and praise. [57] They decorated the front of the temple with golden crowns and small shields; they restored the gates and the chambers for the priests, and furnished them with doors. [58] There was very great gladness among the people, and the reproach of the Gentiles was removed. [59] Then Judas and his brothers and all the assembly of Israel determined that every year at that season the days of dedication of the altar should be observed with gladness and joy for eight days, beginning with the twenty-fifth day of the month of Chislev. [Revised Standard Version]

This feast is more popularly known as Hanukkah. The entry in the *Oxford Dictionary of the Jewish Religion* provides additional details, including the date of the rededication of the Second Temple—25 Kislev 165 BCE, “the third anniversary of its desecration by Antiochus IV Epiphanes.” The ensuing elaboration fits well with Morell’s reworking of his Apocryphal material, particularly his de-emphasis of the military aspects of the story. The enormous success that Handel enjoyed with *Judas Maccabæus* and its enduring popularity during the rest of his lifetime have been linked with the significant Jewish presence in London in the mid-18th century, a strong community that was reliably pro-Hanoverian and anti-Jacobite in political sympathies.

Smith ends her examination of the libretto by observing, “In 1747 Britons had much to be positive about, and *Judas Maccabæus* gave them an image for it; . . . Locating this work in the events and climate of its time enables us to hear it as a prayer for unity, peace, and an end to fear of a foreign enemy, . . . It is not complacent or vainglorious or belligerent but an expression of relief, gratitude and hope for a better future” (67-68). May we hear it similarly in 2011!

Bach Society of Dayton Board of Directors

Larry Hollar, president

Dick Hattershire, treasurer

Alan Kimbrough, secretary

William Caldwell

John Gummel

Lisa Hess

Margaret Karns,
past president

Linda Menz

Jessica Pahl

William Spohn

Sara Vice

++++

David Grupe, general manager

Bach Society of Dayton Donors

The Bach Society of Dayton gratefully acknowledges the financial support of all its generous donors for the 2011-2012 season. Without their help, the season would not be possible. The list below includes donations received and processed as of October 10, 2011.

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

Richard and Jane Hattershire
R. Alan Kimbrough
Dr. Benjamin Schuster
Bill Spohn and Margaret Dunn
John and Carla Stengel

Dr. and Mrs. Marshall Wareham
Dr. and Mrs. Hans Zwart
The Virginia W. Kettering Foundation
The Marianists of the University of Dayton

Sustainers

Larry Hollar and Karen Cassedy
Macy Janney
Margaret P. Karns and
Ralph C. Johnston

Mr. and Mrs. John W. Longstreth
John and Ruth Neely

Supporters

Dorothy Bickley
William Henry Caldwell
Jane Collins
The Reverend and Mrs. Earl Fritz
David Grupe
Mr. and Mrs. John S. Haddick
Lisa M. Hess and Brian D. Maguire
Joseph Hookey

Steve and Lou Mason
Linda Menz
Thom Meyer
Jessica and Nathaniel Pahl
Dr. and Mrs. David Ponitz
Mary Tymeson
Sara and Roy Vice

Friends

Fred and Joy Bartenstein
Harry and Barbara Bradbury
Diane Dille
Mary Fahrenbruk
Stanley Gockel

Mr. and Mrs. Alexander Gounaris
Ann Greiner
Linda Lee
Mr. and Mrs. David Lehman
Connie and Rolf Palmus

Peter and Pamela Rauch
Mr. and Mrs. Odell Richardson
Sandy and Dave Roderick
Mr. and Mrs. Theodore Scheidt
Mr. and Mrs. Thomas Schumann
Jerome Servaites and
Pamela Cooper-Servaites
Marilyn Shannon

Dr. Ralph Smith, Jr.
James and Kay Stahler
Everett Telljohann
Peter Torvik
Elizabeth Vandevander
Mr. and Mrs. Phil Wetzel
Mr. and Mrs. Leon Whitney

Contributors

Erick Beaven
Donna and Anthony Beran
Todd Berry
Rebekah Bower
Ruth Brandon
Craig Brandt
Sarah Brockmeier
Dr. Gwen Brubaker
Sarah Cavender
Helen Cripe
Susan Cromer
Brittney Cyphers
Bryan and Susan Daly
Mr. and Mrs. Horace Davis
Mary Ann Frazell
Dr. Sharon Gratto
Rosemary Hellwig
in memory of Norris and Dirk Hellwig
Greta Holt
Mr. and Mrs. Fred Jenkins
Mr. and Mrs. Earl Kettler

Sharon Kohnle
James and Donna Larson
Byron Layman, Jr.
Michael and Karen Linaberry
Steve Makovec
Greg and Debbie Martin
William Miller
David Monroe
Barbara Piatt
Donna Reece
Shirley Richardson-McCourt
Mary Beth Rodes
Kevin Samblanet
Ute Sano
Barbara Schramm
Peri Switzer
Anne and James Veghte
Max and Judi Weaver
Blair Wentworth
Tom Wilson

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

The Bach Society 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 provides the group rehearsal space; the generosity of the Kettering Adventist Church and Jerry Taylor, Minister of Music, in providing performance facilities and the use of the Bennett and Guitari portative organ (2000), which was given to the church by the Dayton Bach Society; the skills of photographers Adam Alonzo for taking chorus and performance photos and Lew Hann for his photo of Alan Kimbrough.

Bach Society of Dayton 2011-2012 Season

Subscribe now—order form at the end of program

Sunday, December 4, 7:30 p.m.

“Sweet Sounds of the Holidays”

A great tradition: the Bach Society Chorus,
Kettering Children’s Choir Chorale, and Advent Ringers

Saturday, March 10, 7:30 p.m.

at Central State University
and

Sunday, March 11, 4:00 p.m.

at Kettering Adventist Church

“For the Joy of Singing”

Identical concerts featuring the Bach Society Chorus and
Central State University Chorus singing a diverse program in
the classical and African-American traditions

Sunday, May 13, 7:30 p.m.

“Bach to Bach”

Bach, Bach, and more with orchestra, chorus, and soloists

Auditions

Interested in joining the Bach Society chorus?

Just call 937.294.2224 to schedule an audition.

We are glad to hear singers in all voice parts

www.bachsocietyofdayton.org

UNIVERSITY of DAYTON

DEPARTMENT OF MUSIC



**Announcing
new full-time
and part-time
appointments:**



Dan Grantham
Trumpet



Dr. Ingrid Keller
Piano



Dr. Tobias Rush
Music Theory/Technology



Don Jenkins
Music Education



JulieAnn Bernard
Music Education



Kristen Smith
Bassoon



Dianne Kronour
Music Education

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*

2012 AUDITION DATES

Saturday, January 28
Saturday, February 11
Saturday, February 25

Now offering a Jazz
Studies Concentration for
the Bachelor of Arts in
Music Degree

ACADEMIC.UDAYTON.EDU/MUSIC

937.229.3936

DAYTON

Opera

Thomas Bankston
General & Artistic Director

2011-2012

transcendent
SEASON



GOUNOD'S
ROMEO AND JULIET
February 24 & 26, 2012
SCHUSTER CENTER

PRINCIPAL SPONSOR
The Opera Guild of Dayton

LEADERSHIP SPONSORS
The Dayton Power and Light Company Foundation
The ELM Foundation

PERFORMANCE SPONSORS
Drs. Ingrid Brown & Troy Tynor
Premier Health Partners
Miami Valley Hospital
Good Samaritan Hospital

With Generous Support From:



ON LINE · ON MOBILE · ON SITE
www.daytonopera.org · 888-228-3630 · In the Schuster Center

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.christepiscopalexenia.org

**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
<http://stchristophersfairborn.diosohio.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

**St. Paul's
Episcopal Church**

201 South Broadway
Greenville
548-5575
www.stpaulsgreenville.org



***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***

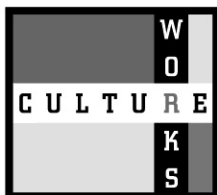
Experience the Mozart Effect



Classical
WDPR 88.1
WDPG 89.9 FM

It's Enlightening!

T H E V O I C E O F T H E A R T S



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.



Senior Programs

Special Programs and Continuing Education at the University of Dayton invites you to consider participating in one of the several programs offered for senior adults.

They include:

- **Senior Fellows Program**
This program gives adults 60 years of age and better the opportunity to audit up to two classes each semester for a \$35 registration fee.
- **Osher Lifelong Learning Institute**
This program provides the opportunity for adults 50 years of age and better to participate in a peer run program. Seminars on a variety of topics are moderated by other seniors.
- **New Horizons Band**
The UD New Horizons Band offers adults 50 years of age and better the opportunity to begin a musical instrument or provides a 're-entry' point for those who have been away from active music making for many years.

For additional information or to register for one or more of our programs, please contact:

*Special Programs and Continuing Education
300 College Park
Dayton, OH 45469-7011
(937)229-2347 (937)229-3500 Fax*

Musica!
Vocal Virtuosity

presents its 2011-2012 season

Legend & Lore

join us for our next concerts:

'Twas the Night...
December 10 & 11, 2011

Into the Sunset...
May 5 & 6, 2012

for more information and to order tickets,
call 937.222.2787 or visit our website at www.musicadayton.org

BACH SOCIETY 2011 - 2012 SEASON

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

TICKETS		# Tickets	Subtotal
SEASON ADULT TICKETS			
Remaining 3 season concerts	@ \$36	_____	_____
ADULT TICKETS—Dec. 4	@ \$15	_____	_____
ADULT TICKETS—Mar. 10 or 11	@ \$15	_____	_____
ADULT TICKETS—May 13	@ \$15	_____	_____
SEASON STUDENT TICKETS			
Remaining 3 season concerts	@ \$21	_____	_____
STUDENT TICKETS—Dec. 4	@ \$10	_____	_____
STUDENT TICKETS—Mar. 10	Free with valid student ID		
STUDENT TICKETS—Mar. 11	@ \$10	_____	_____
STUDENT TICKETS—May 13	@ \$10	_____	_____

(Children 12 and under free. Please call the Bach Society for group rates.)

Please help us continue our mission by making a tax-deductible contribution to the Bach Society of Dayton

CONTRIBUTION

Patron (\$5,000+)	_____
Benefactor (\$1,000-\$4,999)	_____
Sustainer (\$500-\$999)	_____
Supporter (\$250-\$499)	_____
Friend (\$100-\$249)	_____
Contributor (\$25-\$99)	_____

GRAND TOTAL (Tickets + Contribution)

Please, checks only, made payable to Bach Society of Dayton. Mail to:

*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.

Name _____

Address _____

City _____

State _____ Zip _____

Daytime Telephone _____

E-mail _____

