



***For the Joy
of Singing!***

Saturday, March 10, 2012, 7:30 p.m.
Central State University
Wilberforce, Ohio

Sunday, March 11, 2012, 4:00 p.m.
Kettering Adventist Church
Kettering, Ohio



John Neely, Music Director
R. Alan Kimbrough, Accompanist

We're delighted you've joined us for this exciting collaboration between the Bach Society of Dayton and the Central State University Chorus. You might say it's a natural fit at the personal level since William Henry Caldwell of Central State University serves on the Bach Society board. But we think it's a terrific musical fit too. We entitled this concert "For the Joy of Singing"...and you'll soon understand why!

The Bach Society's mission of nurturing the next generation of choral singers has led to a wide variety of connections with area high school and college-age singers in the past. We welcome this weekend's opportunity not only to sing with the Central State Chorus but also to perform on their campus as well as at our traditional venue at the Kettering Adventist Church. We honor Central State University for celebrating this week 125 years of academic excellence.

The Bach Society is very grateful for the strong support from the Monarch/Genesis Fund of The Dayton Foundation that has helped make this collaboration possible. We also appreciate the support of Culture Works and the many donors and sponsors listed in this program. If you like what you hear in this concert, please consider making a donation now to support the remainder of the Bach Society's 2011-2012 season, using the form at the back of this program.

And while we're on that subject, don't miss joining us for the final concert of our season, on May 13, at 7:30 p.m. at the Kettering Adventist Church, for an all-Bach program that features several cantatas, the Sanctus in G Major, and Aurelian Oprea performing Bach's Violin Concerto in E Major. Tickets are on sale at the box office; visit www.bachsocietyofdayton.org, or call 937-294-BACH.

Enjoy today's part of the Bach Society's Season to Remember. And plan now to join us for our 10th Anniversary season next year—stay tuned for more details to come!



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
 Madelyn Callender
 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
 Michael Linaberry
 Gregory Martin
 Thom Meyer

Kevin Samblanet
 Jerome Servaites
 Bill Spohn
 Patrick Thomas
 Blair Wentworth

Bass

Fred Bartenstein
 Erick Beaven
 Cullen Bower
 Paul Grabel
 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, he leads an active music program for all ages at Westminster Church, 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.

Guest Artists

The Central State University Chorus William Henry Caldwell, Director



Soprano

Angelica Bonds
Dominque Collins
Courtney Dortch
Kyrie Harris
Terri Harris
Rashida Haugabook
Christian Jones
Gabriela Rodriguez
Kimberley Stewart
Christina Turner
Rosalyne Wright

Alto

Sylvia Aponte
Venus Armstrong
Brittany Bernard
Aminata Burton

Aesha Dominguez

Anita Myers
Gabrielle Ruffin
Teeya Skipper
Nakiya Wright

Tenor

Troy Boone
Darius Coleman
Gabriel Gibson
Joshua Gooding
Kendall Hart
LaVonte Heard
Ronnie Pierce
Earnest Tremble
Jarret Ward
Steven Weems
Merkell Williams

Bass

Artrell Allen
Brandon Berry
Michael Cage
Zuriel Clark
Jonathon Cummings
Jerel Duren
William Harris
Deon Jefferson
Derrick Myers
Randall Nimocks
Henry Parker
James Ruffin
Brandon Stivers
Jacob Towner

The Central State University Chorus. Since its founding, Central State University has maintained a long tradition of choral excellence. The group has performed often with the Springfield Symphony Orchestra and with James Levine and the Cincinnati May Festival. The Chorus also combined with Cedarville University for performances of Mendelssohn's oratorio *Elijah*.

Vocal music has played an essential role in the history of Central State University. Located in historic Wilberforce, Ohio, Central State University has served as a launching pad for many outstanding singers of international renown including Leontyne Price, Roberta Alexander, and Nancy Wilson. For thirty-two years that tradition has continued through the dedicated teaching and professionalism of William Henry Caldwell. The main Chorus consists of more than one hundred students from all academic disciplines of the University and has a repertoire encompassing all periods and styles including Black Gospel music.

The Chorus has performed with the Cincinnati Symphony Orchestra, Cleveland Orchestra, Dayton Philharmonic Orchestra, and the Cincinnati and Indianapolis Pops Orchestras. The Chorus appears on several Telarc International CD recordings: *The Best of Erich Kunzel*, *Gershwin Centennial Edition*, *Play Ball*, *Blue Monday*, *Porgy and Bess*, and *Amen: A Gospel Celebration*, which was nominated for a Grammy Award in 1994.

The Central State University Chorus opened the 2002 May Festival in Cincinnati with Maestro James Conlon conducting the Cincinnati Symphony Orchestra in a performance of Beethoven's *Symphony No. 9* and *Done Made My Vow* by Adolphus Hailstork. In January 2003, the Chorus performed with Franz Welser-Möst, the newly appointed conductor of the Cleveland Orchestra at Severance Hall, and continues to perform with them annually. In 2001, the group travelled to Europe and performed in England and France, and in 2007 the Chorus returned to Europe to perform in Venice, Florence, and Rome at the Vatican for Pope Benedict XIX. In November 2009 the Chorus travelled to Passau, Germany, and Salzburg, Austria, as part of Interkultur, the sponsors for the World Choir Olympics scheduled for 2012 in Cincinnati, Ohio.



William Henry Caldwell is Professor of Music and Chairperson of the Department of Fine and Performing Arts at Central State University. He is also director of the Paul Robeson Cultural and Performing Arts Center. Professor Caldwell is a native of Demopolis, Alabama, and has performed as a baritone soloist throughout the United States and in Italy, Egypt, and Germany. He performs regularly with the Dayton Philharmonic Orchestra and has appeared with the Cincinnati Symphony Orchestra, the Cincinnati Pops, the Blue Ash-Montgomery Symphony Orchestra, and

the Cleveland Orchestra. He served as guest conductor of the "Ohio All-State Chorus" and continues to serve as a choral and vocal adjudicator. Recently, he performed the role of "Jim" in *Porgy and Bess* with the Dayton Opera Association, and "Balthazar" in several Dayton area productions of *Amahl and the Night Visitors*. He also was featured as baritone soloist in the Mozart *Requiem* with the Dayton Philharmonic Orchestra. Professor Caldwell is a *magna cum laude* graduate of Stillman College, where he studied voice with Dr. James Arthur Williams. He holds the Master of Music degree in vocal performance from the University of Texas at Austin and has done additional study at The Ohio State University and the University Of Cincinnati College-Conservatory of Music. His teachers also included Willa Stewart, David Garvey, Andrew White, William McGraw, Henry Pleasants, and Hugue Cuenod. He studied opera in Lucca, Italy, with Donna Brunsma, Lorenzo Malfatti, and Rolando Russo. Professor Caldwell holds membership in The National Association of Teachers of Singing (NATS), Chorus America, Phi Beta Sigma Fraternity and Alpha Kappa Mu National Honor Society. Since his coming to Central State University in 1979, the Central State Chorus has been lauded as one of the finest choruses in the United States. Its acclaim continues to grow.



Soprano Lee Hoffman is Assistant Professor of Voice, Coordinator of Voice Performance Studies, and Director of Opera Workshop at Central State University. Among Ms. Hoffman's performance career highlights are her annual CSU faculty artist recitals, performing George Crumb's *Ancient Voices of Children* (composer in residence), and opening the Dayton Philharmonic Orchestra's program at the Schuster Performing Arts Center with her performance of Schumann's song cycle *Frauenliebe und -leben*. Ms. Hoffman holds a Master of Music degree in Voice Performance from Webster University in St. Louis, a Master of Science in Education degree in Community Counseling at the University of Dayton (LPC), and a Bachelor of Music degree in Voice Performance from California State University, Sacramento; she has completed all doctoral coursework in Voice Performance (Pedagogy Cognate) at the University of Cincinnati College-Conservatory of Music. She is a member of Mu Phi Epsilon-Gamma Eta Chapter, the National Association of Teachers of Singing, and the Ohio Counseling Association.

Orchestra

1st Violins

Dona Nouné-Wiedmann, Concertmaster
John Lardinois
Tom Sobieski

2nd Violins

Bill Slusser
Yoshiko Kunimitsu
Nick Naegele

Violas

Lori LaMattina
Leslie Dragan

Cellos

Linda Katz
Nan Watson

Bass

Don Compton

Organ

R. Alan Kimbrough

Concert Preview 3:00 p.m., March 11



James Arthur Williams is a native of Columbia, South Carolina, and was educated at Allen University, the University of Illinois, Columbia University, and The Ohio State University. In 2004, Alma College honored him with the Doctor of Letters degree. In 1994, Alabama Public Television produced a documentary on him entitled "Lift Every Voice."

Dr. Williams taught in the Columbia, South Carolina public school and at Morris College. For 25 years, he was Chairman of the Fine Arts Department and Conductor of the internationally acclaimed Stillman College Choir. In 1994, he became Professor of Music and choral director at Wilberforce University. The Wilberforce University Choir appeared on "Today" with Bryant Gumbel and recorded with the famous Ray Charles. In 1999, the choir was invited to tour Egypt for ten days during Black History Month. This tour was such a success that the U. S. ambassador invited the choir to return for an encore performance on July 4 at the Cairo Opera House. His arrangement of "His Eye Is on the Sparrow" has been orchestrated and performed by the Central State University Chorus with the Dayton Philharmonic Orchestra, the Cincinnati May Festival Orchestra, and the Cleveland Symphony Orchestra.

He was Director of Music for the 1976 General Assembly of the Presbyterian Church (PCUSA), and for the 1986 General Conference of the CME church. He also served on the Hymnal Commission of the CME Church. He was one of two primary consultants for "Every Voice and Sing," a five-part PBS documentary that chronicles the birth and rise of Black College Choirs. Presently, he is Adjunct Professor of Voice at The University of Dayton, Professor of Music and Worship at Payne Theological Seminary, and Minister of Music at Bethel Baptist Church in Dayton.

**The Bach Society gratefully thanks the
Monarch/Genesis Fund of The Dayton Foundation
for their generous support of this concert.**

FOR THE JOY OF SINGING!

“Lobet den Herrn”

J. S. Bach (1685-1750)

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

Praise the Lord, all ye nations:
praise Him, all ye people!
For His grace and truth
rules over us for evermore.
Alleluia.

--Psalm 117

Writing for the Bach Choir of Bethlehem, Carol Traupman-Carr has noted that Bach scholars doubt whether this motet is actually by Bach, particularly because of the “unusually virtuosic” choral parts, more idiomatic for instruments than for voices. She concludes, “Lacking any indisputable evidence either way, the work will continue to be published, recorded, and performed as a work of J. S. Bach.” It is one of only two Bach motets in which the entire text comes from the Bible—the short verses from Psalm 117 spread over six minutes of music. She notes, too, that the “norm for Bach’s motets is for a continuo group to perform as support for the choral parts, even where continuo is not explicitly indicated in the score.” The continuo part for this motet, however, is written in the score and is often independent of the other parts. Comparatively little is written about this motet, perhaps because of its doubtful authorship. Traupman-Carr writes, “As a result, scholars are unable to provide a likely date of composition or a performance history during Bach’s lifetime.”

“I Waited for the Lord”

Felix Mendelssohn (1809-1847)

Sylvia Lidice Aponte and Christina Turner, sopranos

I waited for the Lord,
He inclined unto me,
He heard my complaint.
O bless'd are they that hope and trust in the Lord.

--Psalm 40:1; Jeremiah 17:7

Mendelssohn's "*Lobgesang*" ("Hymn of Praise") was written at Leipzig in 1840, the occasion which gave birth to it being the fourth centennial celebration of the introduction of the art of printing. Mendelssohn published it as his Symphony No. 2 (Op. 52) in 1841, as "A Symphony-Cantata on Words of the Holy Bible, for Soloists, Chorus and Orchestra." Meeting the challenge of Beethoven's Symphony No. 9, Mendelssohn wrote three purely orchestral movements for this work and then an eleven-section fourth movement, "*Lobgesang*," which can be performed independently; "I Waited for the Lord" is the fifth of those eleven sections. As Grove points out, the cantata celebrates "mankind's progress from darkness to enlightenment (the agent of this process was the word of God, as disseminated by the Gutenberg Bible)."

"Sanctus"

Charles Gounod (1818-1893)

LaVonte Heard, tenor (Saturday)
Steven Weems, tenor (Sunday)

<i>Sanctus, Sanctus, Sanctus</i>	Holy, Holy, Holy
<i>Dominus Deus Sabaoth.</i>	Lord God of Hosts.
<i>Pleni sunt coeli et terra gloria tua.</i>	Heaven and earth are full of your glory.
<i>Hosanna in excelsis. Amen.</i>	Hosanna in the highest. Amen.

Gounod wrote 21 masses, three oratorios, and many cantatas, motets, and smaller scale religious works, using a vast variety of compositional styles. His *Messe solennelle de Sainte Cécile* (1855), with orchestral accompaniment, is in direct contrast to Gounod's earlier masses, which used an austere sacred style. It is also his most famous mass, and the Sanctus is the most famous section of the mass. Curiously, the mass ends with what Grove terms "a blaze of patriotic fervour in the form of a threefold prayer to the Emperor Napoleon (changed to Queen Victoria in English editions) invoking church, army, and nation. Brass chords emulating bells in the last prayer bring the mass to a boisterous close and confirm the impression of a work that sits astride liturgy and functional music for the state."

Mass in G

Franz Schubert (1797-1828)

Lee Hoffman, soprano; Joshua Goodings, tenor; Jonathon Cummings, bass

(Portions in brackets are omitted from the sung text)

Kyrie

<i>Kyrie eleison,</i>	Lord, have mercy.
<i>Christe eleison,</i>	Christ, have mercy.
<i>Kyrie eleison.</i>	Lord, have mercy.

Gloria

*Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi
propter magnam gloria tuam,
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
[Qui sedes ad dexteram Patris,
miserere nobis.]
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
[Jesu Christe],
cum sancto spiritu
in gloria Dei Patris. Amen.*

Glory to God in the highest,
and on earth peace to people
of good will.
We praise you, we bless you,
we adore you, we glorify you,
we give you thanks
for your great glory,
Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ,
Only Begotten Son,
Lord God, Lamb of God,
Son of the Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
[you are seated at the right hand
of the Father, have mercy on us.]
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
[Jesus Christ],
with the Holy Spirit,
in the glory of God the Father. Amen.

Credo

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.
[Et] in unum Dominum,
Jesum Christum,
filium Dei unigenitum,
[et] ex Patre natum,
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines
et [propter] nostram salutem*

I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible
and invisible.
[I believe] in one Lord
Jesus Christ,
the Only Begotten Son of God,
born of the Father
before all ages.
God from God, Light from Light,
true God from true God,
begotten, not made,
consubstantial with the Father;
through him all things were made.
For us men
and for our salvation

*descendit de coelis.
Et incarnatus est
de Spiritu sancto
ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dexteram Patris.*

*Et iterum venturus est
cum gloria
iudicare vivos et mortuos,
cujus regni non erit finis.
Credo in Spiritum sanctum,
Dominum et vivificantem,
qui ex Patre et Filio procedit,*

*qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per prophetas.
[et unam sanctam catholicam
et apostolicam ecclesiam,]
Confiteor unum baptisma
in remissionem peccatorum
[et expecto resurrectionem]
mortuorum,
et vitam venturi saeculi.
Amen.*

Sanctus

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra
gloria tua.
Osanna in excelsis!*

Benedictus

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis!*

he came down from heaven,
and by the Holy Spirit
was incarnate
of the Virgin Mary,
and became man.
For our sake he was crucified
under Pontius Pilate,
he suffered death and was buried,
and rose again on the third day
in accordance with the Scriptures.
He ascended into heaven
and is seated at the right hand of the
Father.

He will come again
in glory
to judge the living and the dead
and his kingdom will have no end.
I believe in the Holy Spirit,
the Lord, the giver of life,
who proceeds from the Father and the
Son,
who with the Father and the Son
is adored and glorified,
who has spoken through the prophets.
[I believe in one, holy, catholic
and apostolic Church.]
I confess one baptism
for the forgiveness of sins
[and I look forward to the resurrection]
of the dead
and the life of the world to come.
Amen.

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full
of your glory.
Hosanna in the highest.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.*

Lamb of God,
you take away the sins of the world:
have mercy on us.
Lamb of God,
you take away the sins of the world:
grant us peace.

Schubert wrote six complete masses, the first four between 1814 and 1816, probably for the Lichtental church, his local parish in Vienna. These are in the Austrian *Missa brevis* tradition of Mozart. The *Mass in G* is his second, shortest, and most intimate mass, scored only for strings and organ. Autograph dates on the score indicate that he started and completed it in six days. He began his *Mass in A Flat* in 1819 and finished it three years later. His *Mass in E Flat* invites comparison with Beethoven and Haydn more than Mozart. Schubert also wrote a *Deutsche Messe*, eight chordal vernacular hymns that invite broad congregational participation in the Ordinary of the Mass. Practice in Schubert's time gave composers some freedom to abbreviate or alter liturgical texts; Schubert's habitual omission of "[Credo] in unam sanctam catholicam et apostolicam Ecclesiam" has occasioned some speculation about his feelings for and attitudes toward the institutional church.

* * * * *

INTERMISSION

* * * * *

"Psalm 100"

Heinrich Schütz (1585-1672)

Shout and be joyful, all ye lands. Joyfully sing to God the Lord, serve Him with joy and with gladness. Come ye before the Lord with singing. For know ye that the Lord is our God, He hath made us all, not we ourselves, we are His flock, in His quiet pastures grazing. Enter His gates to give Him thanks, with thanksgiving, and into His presence to praise Him. Thank ye Him. Sing and praise His name and bless it. For the Lord is gracious, His loving kindness everlasting, His truth endureth evermore. Glory to the Father and the Son and to the Holy Spirit. As it was in the beginning, now and evermore. Amen.

"Bogoroditse Devo"

Sergei Rachmaninoff (1873-1943)

O most Holy Maria full of grace, woman loved by all, Maria.
God's love surrounds you.
Mother, God's Child full of love to redeem our souls.

“Great God A’Mighty” arr. **Jester Hairston (1901-2000)**

Ridin in a hurry, ridin like he’s angry,
Bull whip in one hand, cow hide in de other
Cap-n went to yellin, yes de cap-n went to yellin,
Bully tak’off your shirt now, cause I’m gonna kill ya
Bully went to pleadin, yes de bully went to pleadin,
Cap-n don’t ya kill me, cap-n don’t ya kill me.

“Great God A’ Mighty” is a work song sung by men sentenced to serve time on the Chain Gang. It is arranged by the late Jester Hairston, a prolific composer, arranger, and actor. His notable compositions include “Amen,” a gospel-tinged theme from the film *Lilies of the Field*. Hairston appeared as Henry Van Porter on *The Amos ‘n’ Andy Show* and in 1937 was a founding member of the Screen Actors Guild.

“I’ve Been ‘Buked” arr. **Hall Johnson (1888-1970)**

I’ve been ‘buked an’, I’ve been scorned, yes
I’ve been ‘buked an’, I’ve been scorned, children!
I’ve been ‘buked an’, I’ve been scorned
I’ve been talked about, sho’s you’ born.

Dere is trouble all over dis worl’ yes
Dere is trouble all over dis worl’, children!
Dere is trouble all over dis worl’
Dere is trouble all over dis worl’.

Ain’ gwine lay my ‘li-gion down, no,
Ain’ gwine lay my ‘li-gion down, children!
Ain’ gwine lay my ‘li-gion down
Ain’ gwine lay my ‘li-gion down.

“I’ve Been ‘Buked” is a spiritual arranged by Hall Johnson, who was an outstanding arranger of spirituals and director of the famous Hall Johnson Singers as well as the coach of singers including Marian Anderson, Robert McFerrin, and Shirley Verrett. “Buked” comes from the word “rebuked,” which means to be severely attacked and criticized verbally.

“Don’t You Let Nobody Turn You ‘Round” arr. **Phillip McIntyre (1951-1991)**

Jonathon Cummings, soloist

Don’t you let nobody, turn you ‘round
Keep the straight and the narrow way

T'was at the river of Jordan, baptism was first begun.
John baptized the multitude, but he sprinkled not a one.

The Baptist they go by water, the Meth'dist they go by land;
But when they get to heaven, they'll shake each other's hand.

You may be a good Baptist, or a good Methodist as well,
But if you ain't the pure in heart, your soul is boun' for hell!

This tune set by African-American composer Phillip McIntyre's "Don't You Let Nobody Turn You 'Round" was sung as often as "We Shall Overcome" in many meetings and gatherings during the Civil Rights movement of the 1960s. McIntyre's setting of "My Jesus I Love Thee" is performed often by many churches throughout the country.

"Way Over in Beulah Lan'" arr. Stacey V. Gibbs (b. 1962)

We gonna have a good, good time way ovuh in Beulah Lan'.
Oh, when we get way ovuh in Beulah Lan',
We gonna have a good, good time, oh, Lordy, way ovuh in Beulah Lan'.
I'm singin', way ovuh in Beulah Lan', yes, way ovuh in Beulah, Lan'.
We gonna have a good, good time, oh, Lordy, way ovuh in Beulah Lan'.
Oh, we gonna walk dem golden streets, way ovuh in Beulah Lan'.
Oh, we gonna drink of de Holy wine, way ovuh in Beulah Lan'.
We gonna have a good time, oh, Lordy, when we get to heaven, chillun,
Way ovuh in Beulah Lan', oh, yes, way ovuh in Beulah Lan'!
--Traditional Spiritual

A spirited spiritual like this is known as a Jubilee. This recent arrangement is by Stacey Gibbs, a Detroit-based composer and arranger, whose works (many of which can be seen/heard on YouTube) include "Near the Cross," "Roll, Jordan Roll," "See Dat Babe," "His Name So Sweet," "Didn't My Lord Deliver Daniel," "Honor, Honor," "Walk Together Children" (selected for the 2011-2012 Michigan State Honors Choir, 7-8-9 SATB), and "Hold On!" (published just this year).

"To Sit and Dream" Rosephanye Powell (b. 1962)

To sit and dream, to sit and read,
To sit and learn about the world.
Outside our world of here and now—
Our problem world—
To dream of vast horizons of the soul
Through dreams made whole,
Unfettered, free--help me!

All you who are dreamers too,
Help me make our world anew.
I reach out my hand to you.
--Langston Hughes (1902-1967)

Dr. Rosephanye Dunn Powell has been hailed as one of America's premiere women composers of choral music. She is commissioned yearly to compose for professional and community choruses, church choirs, university choruses, and secondary school choirs throughout the U.S. and Europe. Her research has focused on the art of the African-American spiritual, the art songs of William Grant Still, and voice care concerns for voice professionals. She is Professor of Voice at Auburn University.

In "To Sit and Dream" she sought to capture, in concert form, the jazz influences harmonically that were such a part of Langston Hughes' world. She uses harmonic colors that could be both "dark" (for "our problem world") and "bright" (for "our world anew"). She imagined Hughes, in his apartment, in solitude, reading the paper, overwhelmed by the realities of America's present state, yet daring to dream of a better day. Almost in a state of trance, he makes his way to the busy streets of New York, reaching out his hand to passersby. Many respond positively and joyfully to his invitation and begin to reach out to others. This idea is expressed in the last section of the song as parts enter successively, singing, "I reach out my hand to you," then join in one voice. In the final phrase of the song, Hughes awakens—the newspaper headlines still before him—and resolves that he may never see such a day, except when he sits and dreams. (<http://rosephanyepowell.com>)

"To Sit and Dream" was commissioned by MUSE Cincinnati's Women's Choir, Dr. Catherine Roma, Artistic Director for the 12th New Spirituals Project, 2008, and premiered by MUSE and the Central State University Chorus, William Henry Caldwell, Director.

"His Eye Is on the Sparrow"

Charles H. Gabriel (1856-1932)
arr. James Arthur Williams

Jacob Towner and Kimberley Stewart, soloists
Derrick Myers and Earnest Tremble, keyboards
Angel Knotts, drums
Marcaelis Sanders, bass guitar

Why should I feel discouraged,
Why should the shadows come,
Why should my heart be lonely
And long for heaven and home,
When Jesus is my portion?
My constant Friend is He:
His eye is on the sparrow,
And I know He watches me.

Refrain: I sing because I'm happy,
I sing because I'm free,
For His eye is on the sparrow,
And I know He watches me.

Whenever I am tempted,
Whenever clouds arise,
When song gives place to sighing,
When hope within me dies,
I draw the closer to Him,
From care He sets me free:
His eye is on the sparrow,
And I know He watches me. [Refrain.]
--Civilla D. Martin (1860-1948)

The Gospel hymn "His Eye Is on the Sparrow," a staple of African-American worship services, was written in 1905 by a white lyricist and a white composer. The song is closely associated with actress-singer Ethel Waters, who popularized it during the Billy Graham Crusades and used the title for her autobiography. This arrangement, by Dr. James Arthur Williams, was done for the inauguration of Dr. Cordell Wynn as the second African-American President of Stillman College in Tuscaloosa, Alabama. This arrangement has been performed by the Central State University Chorus with the Dayton Philharmonic Orchestra under Neal Gittleman, the Cincinnati May Festival under James Conlon, and the Cleveland Orchestra under Franz Welser-Möst.

Civilla Martin, who wrote the lyrics, recounted her inspiration: "Early in the spring of 1905, my husband and I were sojourning in Elmira, New York. We contracted a deep friendship for a couple by the name of Mr. and Mrs. Doolittle—true saints of God. Mrs. Doolittle had been bedridden for nigh twenty years. Her husband was an incurable cripple who had to propel himself to and from his business in a wheel chair. Despite their afflictions, they lived happy Christian lives, bringing inspiration and comfort to all who knew them. One day while we were visiting with the Doolittles, my husband commented on their bright hopefulness and asked them for the secret of it. Mrs. Doolittle's reply was simple: 'His eye is on the sparrow, and I know He watches me.' The beauty of this simple expression of boundless faith gripped the hearts and fired the imagination of Dr. Martin and me. The hymn 'His Eye Is on the Sparrow' was the outcome of that experience." (http://en.wikipedia.org/wiki/His_Eye_Is_on_the_Sparrow)

*[Program texts and notes prepared by
R. Alan Kimbrough and William Henry Caldwell]*

Sunday afternoon concertgoers are invited to 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, May 12, 2012, at 10:00 a.m.

Bach Society of Dayton Board of Directors

Larry Hollar, president	Margaret Karns, past president
Dick Hattershire, treasurer	Linda Menz
Alan Kimbrough, secretary	Jessica Pahl
William Caldwell	William Spohn
John Gummel	Sara Vice
Lisa Hess	

++++

David Grupe, general manager

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 Guittari portative organ (2000), which was given to the church by the Dayton Bach Society; the skills of photographers Adam Alonzo, James H. DeYoung, and Lew Hann for taking chorus and performance photos; and Fran Robinson, Director of Public Relations at Central State University, and Stephon Lane, Technical Director, Paul Robeson Center, for their assistance on the Central State concert.

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 February 13, 2012.

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.

The Monarch/Genesis Fund of The Dayton Foundation

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. Kams and Ralph C. Johnston

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

Supporters

Dorothy Bickley
Mr. and Mrs. Vincent Bolling, Jr.
William Henry Caldwell
Jane Collins
The Reverend and Mrs. Earl Fritz
David Grupe
John Gummel
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
Walter and Marcia Wood

Friends

Dr. and Mrs. Joseph Albrecht
Fred and Joy Bartenstein
Harry and Barbara Bradbury
Diane Dille

Mary Fahrenbruck
Harold and Rose Fox
Marc and Elizabeth Georgin
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
Donna Shaw
Dr. Ralph Smith, Jr.
James and Kay Stahler
Lois and Roger Sutherland
Everett Telljohann
Peter Torvik
Elizabeth Vandevander
Paul and Susanne Weaver
Mr. and Mrs. Phil Wetzel
Mr. and Mrs. Leon Whitney
Frank Williams III

Contributors

Carla Ballou
Erick Beaven
Donna and Anthony Beran
Todd Berry
Rebekah Bower
Donna Boyer
Ruth Brandon
Craig Brandt
Sarah Brockmeier
Dr. Gwen Brubaker
Sarah Cavender
Kay Cherry
Willow Cliffswallow
Joan and James Crafton
Helen Cripe
Susan Cromer
Brittney Cyphers
Bryan and Susan Daly
Mr. and Mrs. Horace Davis
David and Joyce Durham
Alberta Fine
Mary Ann Frazell
Dr. Sharon Gratto
Jennifer and Gary Grubb
Lew Hann
Rosemary Hellwig
in memory of Norris and Dirk Hellwig
Greta Holt
Mr. and Mrs. Fred Jenkins
Robert E. and Karen Jones

Mr. and Mrs. Earl Kettler
Sharon Kohnle
The Reverend James and Donna Larsen
Byron Layman, Jr.
Michael and Karen Linaberry
Steve Makovec
Greg and Debbie Martin
Mrs. Robert D. McGuire
Wilma and Robert Meckstroth
William Miller
David Monroe
Barbara Piatt
Donna Reece
Catherine Renfrow
Shirley Richardson-McCourt
Mary Beth Rodes
Enrique Romaguera
Judith Russell
Kevin Samblanet
Ute Sano
Barbara Schramm
Faye Seifrit
Peri Switzer
Patrick Thomas
Anne and James Veghte
The Reverend and Mrs. Robert Wade
Max and Judi Weaver
Blair Wentworth
Tom Wilson

Bach Society of Dayton

Join us for our next concert

Sunday, May 13, 7:30 p.m.
at Kettering Adventist Church

“Bach to Bach”

with orchestra, chorus, and soloists

Cantata 34: O ewiges Feuer, O Ursprung der Liebe

Cantata 164: Ihr, die euch von Christo nennet

Sanctus in G Major

Violin Concerto in E Major (Aurelian Oprea, violin soloist)

Cantata 191: Gloria in Excelsis Deo

Concert Preview at 6:30 p.m.
with Aurelian Oprea

To purchase tickets and to support our season with a generous contribution, please see the form at the end of this program.

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

Bach to the 10 future

The Bach Society of Dayton is turning 10!

Our 2012-13 season celebrates our 10th anniversary
with audience and chorus favorites.

October 21, 2012

Works by Gabrieli, Mendelssohn, and 20th-century American composers
with brass ensemble

December 2, 2012

Sweet Sounds of the Holidays

with the premiere of a work by Howard Helvey
commissioned by the Bach Society

March 10, 2013

Bach's St. Matthew Passion

for double chorus and orchestra

May 5, 2013

Selections by Telemann, Mozart, Bach, and contemporary American composers,
with former Bach Society choristers joining us.

We'll also appear in surprise venues in and around Dayton
to spread our joy of singing.

UNIVERSITY of
DAYTON

DEPARTMENT OF MUSIC



NASM ACCREDITED DEGREE PROGRAMS

BACHELOR OF MUSIC

Music Composition
Music Education
Music Performance
Music Therapy

BACHELOR OF ARTS

Music (Jazz Studies Concentration)
Music (Music Studies Concentration)

MASTER OF SCIENCE IN EDUCATION

Music Education

To view summer course offerings, visit go.udayton.edu/grad/musiceducation/.

Featured summer class:

Instrument Repair Workshop
June 18 to 21, 2012
8:30 a.m. to 4 p.m.
2 semester hours

You can complete the master's degree in music education in three summer sessions; an online option is also available.

FOR MORE INFORMATION,

contact Dr. Linda Hartley at
LHartley1@udayton.edu.

DAYTON
Opera
Thomas Bankston
General & Artistic Director

2011-2012
transcendent
SEASON



DAYTON OPERA STAR GALA
MARCELLO GIORDANI
Met Opera Tenor in Recital
March 11, 2012
SCHUSTER CENTER

LEADERSHIP SPONSOR

Kettering Health Network

PERFORMANCE SPONSORS

Dr. and Mrs. Charles Demirjian • Benjamin Schuster, M.D.

ENTREPRENEUR SPONSORSHIP CIRCLE SPONSOR

Mr. and Mrs. William R. Winger

THE TRAGEDY
OF CARMEN

Adapted from the opera by Georges Bizet

May 17, 18, 19 & 20, 2012

VICTORIA THEATRE



LEADERSHIP SPONSORS

Harry A. Toulmin, Jr., and Virginia B. Toulmin Fund
of The Dayton Foundation • Caryl Phillips

PERFORMANCE SPONSORS

Brady Ware • WHIO-TV CHANNEL 7 • AM 1290/95.7 FM News-Talk Radio WHIO

ENTREPRENEUR SPONSORSHIP CIRCLE SPONSOR

10 Wilmington Place

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!

THE VOICE OF THE ARTS



Get your
Passport
to the Arts!

For contributions of \$85 or more to the annual **Campaign for the Arts**, Passport members receive 2 for 1 tickets to a variety of arts events and other discounts throughout the Dayton region! Become a Passport member and support the arts today at:

www.cultureworks.org



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 concert:

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

for more information and to order tickets,
call 937.222.2787 ext. 240, or visit our website
at www.musicadayton.org

BACH SOCIETY 2011 - 2012 SEASON

Please honor my Culture Works Passport # _____ and process this individual concert ticket order on a two-for-one basis

TICKETS		# Tickets	Subtotal
ADULT TICKETS—May 13	@ \$15	_____	_____
STUDENT TICKETS—May 13	@ \$10	_____	_____

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

Please help us 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 _____

