

Bach

SOCIETY of DAYTON

JOHN NEELY, MUSIC DIRECTOR
R. ALAN KIMBROUGH, ACCOMPANIST

CHORAL MASTERWORKS
FROM EARLY MUSIC TO NOW!
2013-2014 SEASON

HYMNS OF TRIUMPH

OCTOBER 27, 2013, 4:00 P.M.

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John Neely, Music Director
R. Alan Kimbrough, Accompanist

We're delighted you've joined us for this first concert of our 2013-2014 Bach Society season. Each performance this season offers a special treat. Today's "Hymns of Triumph" features the intriguing story and brilliant music of Haydn's *Lord Nelson Mass* as well as great works by Handel. We hope you took advantage of our concert preview with Dr. Paul Lockhart to learn more about the historical context for Haydn's masterful work.

There are delights still to come in this Bach Society season: the December 8 holiday concert, a true family favorite; the March 23, 2014 performance of the iconic Bach B minor Mass; and the vibrant May 18, 2014 collaboration with the Dayton Contemporary Dance Company. We know you'll want to be here for all of these great concerts, so we invite you to subscribe before you leave today. Just use the form at the back of this program for discounted rates for the final three performances, available at our box office only at this concert.

The Bach Society depends on individual contributions of every amount, as well as sponsorships and support from foundations and government, to make our season possible. Many of those who attend our concerts also provide additional support, since ticket sales pay only a portion of our expenses. We hope you'll consider a special contribution, using either the form at the back of this program or the secure PayPal account on our web site, www.bachsocietyofdayton.org. All your gifts beyond your ticket purchases are tax deductible.

We are very grateful for our loyal friends; for the wonderful support of the Kettering Adventist Church; and for the chance to share with you and the Greater Dayton area the finest in early and new choral music.





Bach Society of Dayton Chorus

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Barbara Campbell
Kay Cherry
Barbara Colaner
Joan Crafton
Susan Cromer
Mary Ann Frazell
Lauren Gleason
Laura Grimes
Sharon Kohnle
Rachel Lammi
Karen Linaberry
Deborah Martin
Connie Palmus
Donna Reece
Cathy Renfrow
Shirley Richardson-
McCourt
Connie Rohrer
Lydia Schweizer
Faye Seifrit
Elizabeth Weibel

Madelyn Callender
Willow Cliffswallow
Pamela Cooper-
Servaites
Helen Cripe
Carla Drye
Peg Holland
Greta Holt
Ann Holzer
Barbara Piatt
Pam Rauch
Suzanne Richardt
Mary Beth Rodes
Judith Russell
Barbara Schramm
Mary Tymeson
Sara Vice

Tenor

Todd Berry
Marc Georgin
Stan Gockel
Robert Knechel
Michael Linaberry
Gregory Martin
Thom Meyer
Kevin Samblanet
Jerome Servaites

Michael Shannon
William Spohn

Bass

Fred Bartenstein
Erick Beaven
Cullen Bower
Marc Fleischauer
David Grupe
John Gummel
Lew Hann
Dick Hattershire
Larry Hollar
Alan Kimbrough
Steve Makovec
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Alto

Cynthia Bertleff
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BACH SOCIETY 2013–2014 SEASON

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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 32 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



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, and Arcadia Players. Career highlights include her recent Carnegie Hall debut singing the Verdi

Requiem and touring Japan with Maestro Neal Gittleman and the Telemann Chamber Orchestra. She has sung numerous operatic roles including Atalanta in Handel's *Xerxes*; Lucia in Donizetti's *Lucia di Lammermoor*; and Fiordiligi in Mozart's *Così fan tutte*. Ms. Chenoweth concertizes frequently and is a featured soloist at Boston's Shakespeare Concert Festival.

A proponent of new music, Ms. Chenoweth has worked with many living composers including Libby Larsen, Joseph Summer, Jonathon Sheffer, and Monica Houghton. Ms. Chenoweth received her Masters of Music degree 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.

Ms. Chenoweth is an Artist in Residence at the University of Dayton. Please visit www.andreachenoweth.com for more information.



Ryu-Kyung Kim, mezzo soprano, has delighted audiences with her unique, dark luscious voice and powerful stage presence. Praised for her superb technique and innate musicality, Ms. Kim performs a wide range of roles from Handel, Bel Canto to Wagnerian repertoires. She currently serves on the faculty at the University of Dayton as Lecturer in Voice.

She highlighted her recent seasons with Avery Fisher Hall performances as alto soloist in Handel's *Messiah* with National Chorale and Peniel Concert Choir, the title role in Handel's *Orlando* with Stony Brook Opera, three concerts at Silicon Valley Music Festival in San Jose featuring Schoenberg's chamber arrangement

of Mahler's *Das Lied von der Erde*, and Jake Heggie's song cycle, *The Deepest Desire*. She has also performed at Carnegie Hall as alto soloist in the Mozart *Requiem* and Handel's *Messiah*.

In premiere performances of two contemporary operas in 2009 and 2010, Ms. Kim performed the role of Anya in Sheila Silver's *The Wooden Sword* and Giuliano in Francesco Cavalli's *Eliogabalo* for which she received numerous critical acclaims. She was one of the featured soloists for the Korean Embassy of Washington D.C.'s Celebration Concert of the 17th President-elect Myung Bak Lee. Additional operatic successes include her

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portrayal of Suzuki in *Madama Butterfly* at Cleveland Opera and El Paso Opera; the title role in *La Cenerentola* with Ash Lawn Opera Festival; Emilia in *Otello* and Alisa in *Lucia di Lammermoor* with the Baltimore Opera; and Flora in *La Traviata* and *Carmen* with the Virginia Opera.

In concert, she made her German concert debut in three performances with Frankfurter Sinfoniker under the baton of Maestro Günter Gräf. In addition, she has appeared in Handel's *Israel in Egypt* with Concerto Soloist Orchestra of Philadelphia and The Philadelphia Singers, Haydn's *Harmoniemesse* with Philomusica Orchestra and Chorale, and Beethoven's *C Major Mass* and *Choral Fantasy* with the Washington, D.C. Festival Symphony.

Ms. Kim earned the Doctor of Musical Arts degree from SUNY at Stony Brook, received her Artist's Diploma in opera from the Academy of Vocal Arts, and Master's and Bachelor's Degrees in Voice from Manhattan School of Music. She has also studied at Seoul National University in Seoul, Korea; the Israel Vocal Arts Institute in Tel Aviv, Israel; and the International Institute of Vocal Arts in Chiari, Italy.



Cameo Humes, tenor, is thrilled to be back with the Bach Society of Dayton after making his debut in the title role of *Judas Maccabaeus*. He has performed with the Orlando Philharmonic Orchestra, Hilton Head Choral Society, Gainesville Civic Chorus, and the Orchestra Sinfonica dell'International Chamber Ensemble in Italy. His opera credits include Ottavio (*Don Giovanni*) with Operafestival di Roma, Tito (*La Clemenza di Tito*), Almaviva (*Il Barbiere*), Peter (*Porgy and Bess*) with Dayton Opera and Skylight Music Theatre of Milwaukee, Nelson (*Porgy and Bess*) with Cincinnati Opera, Ballad Singer (*Of Mice and Men*), and Ensemble (*Show Boat*) with Houston

Grand Opera. He was also featured as tenor soloist for a world premiere of Mozart's *Requiem* staged with the Cincinnati Ballet. He completed his undergraduate studies at Stetson University, earned his Master's at the University of Florida, and is a DMA candidate at the University of Cincinnati College-Conservatory of Music.



Joshua Zink, baritone, is beginning to make a reputation on the stage and in the concert and recital hall. 2013-2014 will bring Joshua to Opera Omaha in the role of Band Leader in John Harbison's opera *The Great Gatsby*. Other recent operatic engagements have included Marullo in Verdi's *Rigoletto* with Nashville Opera and *Don Giovanni* on tour as a Mary Ragland Young Artist; *The Mikado* and *Die Entführung aus dem Serail* with Opera New Jersey. As an advocate for new works, Zink collaborated with composer Michael Ching to workshop a new opera, *A Midsummer Night's Dream*, an a capella opera which was showcased at Opera America in New York City in

the summer of 2009. At Dayton Opera, Zink was an Artist in Residence for the 2008-2009 season and covered Belcore in *L'elisir d'amore* and performed Kromov in *The Merry Widow*.

Recently on the concert platform, Zink has sung Bach's *St. John Passion* and been a soloist in Handel's *Israel in Egypt*. Other concert repertoire with various symphony orchestras include: Mozart's *Requiem* and *Mass in C minor (The Great)*, Beethoven's *Mass in C* and *Missa solemnis*, Handel's *Messiah*, and Mendelssohn's *Elijah*. An avid song lover, Zink has performed some of the great repertoire with pianist John Wustman, including Schubert's *Winterreise* on the Crescendo Concert Series in St. Louis in 2011. In 2007 Zink participated in "The Song Continues..." given by Marilyn Horne at Lincoln Center to promote and preserve the art of song recital.

Zink is an alumnus of The University of Illinois, where he studied with his mentor John Wustman, and of Bowling Green State University.

Orchestra

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Aurelian Oprea, Concertmaster
Dona Nouné-Wiedmann
Will Manley

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Kirstin Greenlaw
Kara Manteufel
Bill Slusser

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Colleen Braid
Lori LaMattina

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Andra Padrichelli
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Concert Preview

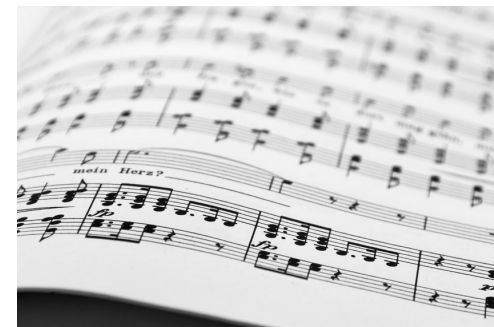
3:00 p.m.



Dr. Paul Lockhart has taught history at Wright State since 1989, when he earned his Ph.D. at Purdue University under the direction of the late Gunther E. Rothenberg. He teaches courses on Europe in the “age of religious wars,” on warfare in Western history, and – occasionally – on Scandinavia. In studying those eras he has developed an interest in the music of the times. He has also held appointments at the Institut for Historie, Kultur, og Samfundsbeskrivelse, Odense Universitet (now University of Southern Denmark), Odense, Denmark, and at his undergraduate alma mater, SUNY/Potsdam College, where he served as NEH Visiting Distinguished Professor of History. Dr. Lockhart has also held fellowships from the American Council of Learned Societies and the American-Scandinavian Foundation.

Dr. Lockhart’s first four books concern Scandinavian history – especially the history of the Danish monarchy, including Norway and Iceland – in the sixteenth and seventeenth centuries, but more recently he has written about American military history, and for a much bigger audience. In his two most recent books – *The Whites of Their Eyes: Bunker Hill, the First American Army, and the Emergence of George Washington*, and *The Drillmaster of Valley Forge: The Baron de Steuben and the Making of the American Army* – Lockhart returned to his first love, the American Revolution.

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Hymns of Triumph

“Zadok the Priest”

George Frederic Handel (1685-1759)

Handel was naturalized as a British subject by King George I, shortly before the King's death in 1727. The king also commissioned Handel to write the music for the coronation of King George II and Queen Caroline, which took place on October 11th of that year. Handel chose the texts and wrote four anthems for the Westminster Abbey coronation service: “Let Thy Hand Be Strengthened” (Ps. 89:13-14), “The King Shall Rejoice” (Ps. 21:1-3, 5); “My Heart is Inditing” (adapted from a text developed by Purcell for the 1685 coronation, with words taken from Ps. 45:1, 10, 12 and Isaiah 49:23); and “Zadok the Priest” (I Kings 1:38-40). “Zadok” has been performed at every subsequent English coronation. Handel clearly exulted in the opportunity to write for a choir of over fifty singers and an orchestra of over 150 players in the resonant space of the Abbey. For extended additional information, a highly recommended recent study is that of Matthias Range—*Music and Ceremonial at British Coronations from James I to Elizabeth II* (Cambridge University Press, 2012).

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 forever. Amen, Allelujah, Amen.”

Concerto in F major for Organ and Strings (Hob. XVII:7)

Franz Joseph Haydn (1732-1809)

Martin Haselböck, who edited this concerto for a Universal Edition, notes that it is probably Haydn's own arrangement of the piano trio No. 6 (Hob. XV/40). But it was listed in its concerto form as early as 1766 together with two other organ concerti (Hob. XVII/6 and 8). The solo part has been reduced to fit the more limited range of an organ manual. The scoring for a typical church trio (two violins and bass) might also suggest that it was designed to be performed in a church setting.

1. Moderato
2. Adagio
3. Allegro

“O Praise the Lord with One Consent” George Frederic Handel

Handel composed twelve sacred anthems (including a “Te Deum”) for soloists, chorus (atypically only STB), and small orchestra, in 1717–18 for

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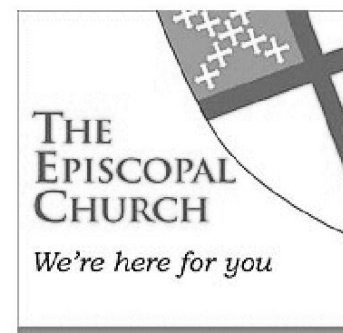
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Dr. Ryu-Kyung Kim
Lecturer in voice

Jeff Lehman
Lecturer in music and director of
the Pride of Dayton Marching Band

Dr. Randall Wolfe
Adjunct instructor in piano

Matt Anklan
Adjunct instructor in jazz brass and
director of the Flyer Lab Band

Brent Gallaher
Adjunct instructor in jazz woodwinds

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2014 AUDITION DATES

January 25
February 1
February 15

James Brydges, Earl of Carnarvon, later the Duke of Chandos, at Cannons (his palace near Edgware, Middlesex, where Handel served as music director). These were originally performed in the local parish church of St Lawrence, Whitchurch, which then served as Brydges' private chapel. The texts for the anthems (not including the "Te Deum") are taken from the Psalms, chiefly from the translations found in the Book of Common Prayer. But for the text of No. 9: "O Praise the Lord with One Consent," Handel turned instead to the *New Version of The Psalms of David*, a metrical Psalter published in 1696 by Nahum Tate and Nicholas Brady. The anthem sets verses taken from Psalms 135, 117, and 148.

1. Chorus: O praise the Lord with one consent, and magnify his name.
Let all the servants of the Lord his worthy praise proclaim.
2. Tenor: Praise him, all ye that in his house attend with constant care,
with those that to his utmost courts with humble zeal repair.
3. Tenor: For this our truest int'rest is glad hymns of praise to sing
and with loud songs to bless his name, a most delightful thing.
4. Bass: That God is great we often have by glad experience found
and seen how he with wond'rous pow'r above all Gods is crown'd.
5. Chorus: With cheerful notes let all the earth to heav'n their voices
raise.
Let all, inspir'd with godly mirth, sing solemn hymns with praise.
6. Soprano: God's tender mercy knows no bounds, his truth shall ne'er
decay.
Then let the willing nations round their grateful tribute pay.
7. Chorus: Ye boundless realms of joy exalt your maker's fame,
His praise your song employ above the starry frame.
8. Chorus: Your voices raise, ye Cherubim and Seraphim to sing his
praise. Alleluia!

*** INTERMISSION ***

Missa in Angustiis in d (Hob. XXII:11) ("Lord Nelson Mass")

Franz Joseph Haydn

Although justly celebrated today for his achievement in writing symphonies and chamber music (especially string quartets), Haydn was certainly well established in his own age as a composer of sacred vocal music. As a boy soprano at St. Stephen's Cathedral in Vienna, he supervised the education of the younger choirboys, including his brother Michael. In addition to his monumental oratorios, *The Creation* and *The Seasons*, modeled on the oratorios of Handel with which he had become familiar during his time in London, Haydn wrote some fourteen mass settings. Six of these came from the last years of his life, after his return from London, when he was again employed by the Esterházy family and resident in

Eisenstadt. He wrote his *Heiligmesse* and his *Paukenmesse* in 1796. The *Missa in Angustiis* followed in 1798. (The remaining three are the *Theresienmesse*, the *Schöpfungsmesse*, and the *Harmoniemesse*.) All six of the late masses were for the name day of the Esterházy Princess Maria Josepha Hermenegilda. The festive occasion may help explain how this mass, the only one of the six to begin in a minor key, rather quickly moves from the somber quality of the Kyrie (reflective of the title—translated variously as Mass in the Time of Distress, Mass in Time of Fear, Mass in Time of Anxiety, Mass for Stress, and Mass in Troubled Times) to major tonality and decidedly less troubled moods.

When and how the work became known as the “Lord Nelson Mass” remains under dispute. Haydn could not have known of Nelson’s victory over Napoleon in the Battle of the Nile at the time that he wrote the work. There are accounts of a cordial meeting between Haydn and Nelson when the latter, along with Lady Hamilton, visited the Palais Esterházy in 1800. (According to one report, Nelson asked for the quill with which Haydn had written this mass and gave Haydn his valuable gold watch to indicate his esteem for the composer.)

Haydn’s patron, Nikolaus II, had dismissed the “Feldharmonie” or wind octet comprising pairs of oboes, clarinets, horns, and bassoons shortly before Haydn wrote this mass, and Haydn was left with a significantly reduced orchestra of strings, trumpets, timpani, and organ—the instrumentation we are using this afternoon. Haydn (or other later editors and arrangers) later revised the orchestration for expanded forces. In 1989, David Janower, the founding director of Albany Pro Musica, published a lengthy study of the major discrepancies among the many editions of the mass, including the three already in existence by the time of Haydn’s death (*Journal of the Conductors’ Guild*, Winter/Spring 1989).

Haydn sets the Kyrie as a single movement. He divides the Gloria into three sections, the first break coming at “Qui tollis” and the second at “Quoniam.” Similarly, he divides the Credo into three sections, the first break coming at “Et incarnatus” and the second at “Et resurrexit.” The Sanctus and Benedictus are continuous. The Agnus Dei has a final allegro vivace tutti section repeating the closing petition, “Dona nobis pacem.” Throughout Haydn shows a mature mastery of integrating music for soloists and music for the chorus. Indeed, the distinguished Haydn scholar and biographer H.C. Robbins Landon famously described the “Lord Nelson Mass” as “arguably Haydn’s greatest single composition.”

Kyrie

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

Gloria

<i>Gloria in excelsis Deo.</i>	Glory to God in the highest
<i>Et in terra pax hominibus bonae</i>	and peace to his people on earth.

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*voluntatis. Laudamus te.
Benedicimus te. Adoramus te.
Glorificamus te. Gratias agimus
tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
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.*

Credo

*Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilibus omnium et invisibilibus.*

*[Et in unum Dominum
Jesum Christum,
Filius 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
descendit de caelis.
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,*

Lord God, heavenly King,
almighty God and Father,
we worship you, we give you thanks,
we praise you for your glory.
Lord Jesus Christ,
only Son of the Father,
Lord God, Lamb of God,
you take away the sins of the world:
have mercy on us;
you are seated at the right hand
of the Father:
receive our prayer.
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.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.

[And in one Lord, Jesus Christ,
Only begotten Son of God,]
Begotten of his Father before
all worlds. God of God,
light of light, Very God of
very God. Begotten, not made,
being of one substance with
the Father: by whom all things
were made. Who for us men
and for our salvation
came down from heaven.
And was incarnate by the Holy
Ghost of the Virgin Mary:
And was made man.
And was crucified also for us
under Pontius Pilate:
suffered, and was buried.
And the third day he rose again
according to the scriptures.
And ascended into heaven,

*secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria judicare vivos et
mortuos: Cujus regni non erit finis.*

*Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque 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/Benedictus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

Agnus Dei

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

and sitteth at the right hand
of the Father. And he shall come
again with glory to judge
the living and the dead:
his kingdom shall have no end.

And (I believe in) the Holy Ghost,
Lord and giver of life:
Who proceeds from the Father
and Son. Who with the Father and
Son together is worshipped and
glorified: Who spoke by the
Prophets. And in one holy catholic
and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for 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.

Lamb of God, who takes away the
sins of the world, have mercy on us.
Lamb of God, who takes away the
sins of the world, have mercy on us.
Lamb of God, who takes away the
sins of the world, grant us peace.

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; the excellent and wide-ranging administrative support provided by David Grupe and Molly Nevius; the design skills of Todd Berry, who has prepared our marketing resources again this season; and the skills of photographers Adam Alonzo, Lew Hann and James H. DeYoung for taking chorus and performance photos.

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Mark your calendar now to listen to the next Bach Society broadcast on "Live and Local" on Discover Classical 88.1 & 89.9 or on the web at www.discoverclassical.org on Saturday, November 30, 2013, at 10 a.m. when today's concert will be aired. The Bach Society is deeply grateful to Charles Berry for generously sponsoring the recording of all our concerts this year for later broadcast on WDPR/WDPG.



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