

*Bach*  
SOCIETY of DAYTON

John Neely, Music Director  
R. Alan Kimbrough, Accompanist

Presenting Our  
2014-2015 Season

# Music

The Universal Language  
Choral Works from Europe to the Americas

## Mozart's Vienna An All Mozart Concert

March 8, 2015 at 7:30 pm

Kettering Adventist Church / 3939 Stonebridge Road / Kettering, Ohio

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**John Neely, Music Director**  
**R. Alan Kimbrough, Accompanist**

Welcome to the third concert of The Bach Society of Dayton 2014-15 season, "Mozart's Vienna". We hope you enjoy this all-Mozart performance featuring the *Clarinet Concerto in A Major*, *Mass in C minor*, *Ave Verum*, and *Regina Coeli*. By the end of this concert, we know you'll be Mad about Mozart!

The *Clarinet Concerto*, performed today by Dayton's own John Kurokawa, is considered to be history's first great clarinet concerto. Listen closely to the luscious second movement. This is Mr. Kurokawa's premiere performance of this concerto here in Dayton — a treat for all of us.

The tenor soloist this evening, Cameo Humes, is a Bach Society favorite. One of the most sought-after tenors in the operatic and concert repertory, Humes has performed Handel's *Judas Maccabeus* as well as *Lord Nelson Mass* by Haydn with the Bach Society.

Additional Bach Society treasures are sopranos Andrea Chenoweth and Minnita Daniel-Cox both of whom add such warmth and passion to the all-Mozart presentation this evening. Baritone Mark Spencer rounds out the slate of soloists and is always a favorite.

We hope you'll take time to check out our newly re-designed website at [www.bachsocietyofdayton.org](http://www.bachsocietyofdayton.org). We hope you find it to be informative and easy to navigate and that you notice how easy it is to order tickets, make donations, and volunteer.

Mark your calendar now for our exciting final concert of the season "South American Accents" spotlighting Dayton's own Jim McCutcheon on guitar and tenor soloists Emmanuel Vargas and Pedro Arroyo. The concert is at 4 p.m. on May 10 here at the Kettering Adventist Church. Jaime Morales-Matos, Associate Professor of Music at Miami University, will present the concert preview at 3 p.m. This should be a fabulous performance featuring the *Misa Criolla* by Ariel Ramírez.

Again, thank you for being here. Now is the time to think about being a season subscriber next season. You'll be glad you did!

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## Bach Society of Dayton Chorus

### Soprano

Carla Ballou  
 Barbara Campbell  
 Kay Cherry  
 Barbara Colaner  
 Joan Crafton  
 Susan Cromer  
 Jennifer Davis  
 Julie Davis  
 Hannah Edge  
 Sharon Kohnle  
 Rachel Lammi  
 Karen Linaberry  
 Connie Palmus  
 Amy Potter  
 Donna Reece  
 Cathy Renfrow  
 Shirley Richardson-  
 McCourt  
 Connie Rohrer  
 Lydia Schweizer  
 Faye Seifrit  
 Elizabeth Stidham  
 Elizabeth Weibel  
 Mary Ann Woods

### Alto

Cynthia Bertleff  
 Kim Bostic  
 Madelyn Callender  
 Willow Cliffswallow  
 Pamela Cooper-  
 Servaites  
 Helen Cripe  
 Carla Drye  
 Peg Holland  
 Greta Holt  
 Barbara Piatt  
 Pam Rauch  
 Suzy Richardt  
 Mary Beth Rodes  
 Barbara Schramm  
 Mary Tymeson  
 Sara Vice

### Tenor

Fred Bartenstein  
 Todd Berry  
 Joe Codispoti  
 Marc Georgin  
 Robert Knechel

Michael Linaberry  
 Thom Meyer  
 William Miller  
 Kevin Samblanet  
 Jerome Servaites  
 William Spohn

### Bass

Erick Beaven  
 Cullen Bower  
 Marc Fleischauer  
 David Grupe  
 John Gummel  
 Lew Hann  
 Dick Hattershire  
 Larry Hollar  
 Alan Kimbrough  
 Steve Makovec  
 Dan Minneman  
 David Jon Priebe  
 Dave Roderick  
 Paul Schweizer  
 Wayne Shaw  
 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](http://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 33 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 Verdi's *Requiem* and touring Japan with Maestro Neal Gittleman and the Telemann Chamber Orchestra. She has sung numerous operatic roles, including Lucia in Donizetti's *Lucia di Lammermoor*, Fiordiligi in Mozart's *Così fan tutte*, Atlanta in Handel's *Xerxes*, the First Lady in Mozart's *Magical Flute*, and Kitty Hart in Heggie's *Dead Man Walking*.

Ms. Chenoweth concertizes actively and is a frequent soloist at Boston's Shakespeare Concert Festival. She is featured on several recordings of works with text by Shakespeare on the Parma label. 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, where she teaches voice and aural skills and coordinates recruitment for the Department of Music.



**Dr. Minnita Daniel-Cox, soprano**, a native of Columbus, Ohio, attended Bowling Green State University where she majored in Music Performance. Upon completion of her baccalaureate studies, she attended The University of Michigan where she received her Master of Music and her Doctorate of Musical Arts degrees. It was at BGSU that Ms. Daniel-Cox, for the first time, experienced the thrill of the lyric stage. Two of her notable roles include Leonora in the world premiere of the opera *Witness* by Zae Munn, and Irene in the world premiere of James P. Johnson's *The Dreamy Kid*, which the Ann Arbor news described as "compelling and beautifully sung."

In addition to her stage work, she has won numerous competitions including the American Traditions Competition (finalist), Hartford Memorial Scholarship Competition, Marjorie Conrad Peatee Art Song Competition., and has been a two-time recipient of the Sigurd I. Rislov and Jarmila H. Rislov Scholarship. Dr. Daniel-Cox has appeared with the University of Dayton, Flint, Ann Arbor, and South Bend Symphony Orchestras as well as the Defiance and Packard Symphonic Bands. In the past year, Dr. Daniel-Cox has represented the Dayton Opera in a performance for the Dayton Foundation Celebration, performed with the Dayton Philharmonic for their Stained Glass Series, and performed with the Miami Valley and Yellow Springs Symphony Orchestras. Her collaboration with Herbert Martin, *I Know Why the Caged Bird Sings: A celebration of Paul Laurence Dunbar*, has been performed across the U.S. and is currently booking further engagements.

Dr. Daniel-Cox has a passion for teaching and has taught music courses or applied voice for programs at Western Michigan University, University of Michigan, Bowling Green State University, and within the award-winning music program at Grosse Pointe South High School. After serving four years as Artist-in-Residence, Dr. Daniel-Cox has been appointed Assistant Professor of Voice and Coordinator of the Voice Area at the University of Dayton where she teaches applied lessons, music courses, and coordinates the Vocal Performance Institute.



**Cameo Humes, tenor**, is quickly becoming one of the most sought-after tenors in the operatic and concert repertory. After performing with the Bach Society of Dayton in the title role of *Judas Macca-beus* as well as Haydn's *Lord Nelson Mass*, he is excited to be making his third appearance as tenor soloist in Mozart's *Grand Mass in C Minor*. His opera credits include Ottavio in *Don Giovanni* with Operafestival di Roma; Tito in *La Clemenza di Tito*; Gaston in *La Traviata*; Almaviva in *Il Barbiere di Siviglia*; and the roles of Peter, Crabman and Nelson with Dayton Opera, Cincinnati Opera, Skylight Music Theatre, and The Princeton Festival. He has been a featured soloist with the American Spiritual Ensemble under the direction of Everett McCorvey in Ireland, France, and Spain. Mr. Humes has performed with the Lyric Opera of Chicago this season in their productions of *Il Trovatore* and *Porgy and Bess*. Upcoming engagements include performances with the Lyric Opera of Chicago in their productions of *Tannhäuser*, and *Carousel*. Mr. Humes is a graduate of 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.



**Mark Spencer, baritone**, is Associate Professor of Vocal Music at Cedarville University. He received his Doctor of Musical Arts degree at Southwestern Baptist Theological Seminary in Fort Worth, Texas, where he studied with Jack Coldiron. Dr. Spencer has taught at California Baptist University in Riverside and Golden Gate Baptist Theological Seminary near San Francisco. He has been a guest clinician in California, Illinois, New York, Pennsylvania, and Singapore. He has appeared as soloist with the Singapore Symphony, the Dayton Bach Society, Bach Society of Dayton, Dayton Opera, Dayton Philharmonic, Ohio Lyric Theatre, Opera Funatics, Riverside (CA) Master Chorale, the Inland Opera Association of Southern California, and Musica Viva.



**John Kurokawa** currently performs as Principal Clarinetist of the Dayton Philharmonic Orchestra and Cincinnati Chamber Orchestra. He has been a featured soloist with both ensembles, performing the works of Mozart, John Williams, Gerald Finzi, and John Adams.

The press applauds his "...warmth, communication, and easy virtuosity" (*Cincinnati Enquirer*) and "truly flawless technique and intonation... a tone as smooth as silk and velvet." (*Kettering-Oakwood Times*). He also performs with the Prestige Clarinet Quartet, which has been a featured ensemble at the Oklahoma Clarinet Symposium and International Clarinet

Association Clarinetfest, and spends his summer performing as Principal Clarinetist with the Lakeside Symphony Orchestra in Lakeside, Ohio.

Additionally, Kurokawa is the instructor of clarinet at Wright State University. In addition to teaching applied clarinet, he teaches courses in woodwind chamber music, woodwind pedagogy, and music education. At Wright State, he performs in the resident faculty wind quintet, the Wright Winds, and the WSU Chamber Orchestra.

Kurokawa has published articles in the *Triad*, presented at the Ohio Music Education Association Conference and Midwest Band and Orchestra Conference, and continues to present masterclasses and clinics for colleges, high schools, and youth orchestras across the Midwest.

Kurokawa holds a Bachelor's in Music in woodwind performance (specializing in clarinet, flute and saxophone) from Bowling Green State University and a Master's in Music in clarinet performance from the University of Cincinnati College-Conservatory of Music. His teachers include Angelo Fortini, Edward Marks, and Ronald de Kant. Kurokawa performs exclusively on the Yamaha CSG Clarinet and is a Yamaha Performing Artist.

## Orchestra

### 1st Violins

Aurelian Oprea,  
Concertmaster  
Dona Nouné-  
Wiedmann  
John Lardinois

### 2nd Violins

Kirstin Greenlaw  
Kara Monteufeuil  
Bill Slusser

### Violas

Colleen Braid  
Lori LaMattina

### Cellos

Christina Coletta  
Katrina Aguiar

### Bass

Don Compton

### Flutes

Rebecca Andres  
Jennifer Northcut

### Oboes

Eileen Whalen  
Ashley Noble

### Bassoons

Kristen Smith  
Katherine Shanklin

### Horns

Sean Vore  
Jonas Thoms

### Trumpets

Eric Knorr  
Daniel Lewis

### Timpani

Jane Varella

### Organ

R. Alan Kimbrough

## Concert Preview



**Neal Gittleman**, Artistic Director and Conductor of the Dayton Philharmonic Orchestra, inspires each listener's imagination with his unique programming, in-depth comments, his easy-going style and infectious enthusiasm for music. His focus is to make symphonic music readily available, as well as appreciated, by all musical tastes.

Under his direction, the Dayton Philharmonic Orchestra has received the American Society of Composers, Authors and Publishers (ASCAP) award for Adventurous Programming of Contemporary Music nine times. Maestro Gittleman continues to bring breakthrough programming to the Dayton Philharmonic. His tenure has seen the addition of four new subscription series: Classical Connections, a beginner's guide to better understanding of classical music; the Family Series, three concerts designed so that families can experience the wonders of classical music; Symphony Sundaes featuring the music of the late 1700s and early 1800s; and the Rockin' Orchestra, which celebrates the rock 'n roll that is especially enhanced in a symphonic setting. Neal Gittleman has been on the Dayton Philharmonic podium since September 1995. He continues to broaden the Orchestra's repertoire with more 20th century compositions and additional variety in programming.



## MOZART'S VIENNA

### **Regina Coeli, K. 276      Wolfgang Amadeus Mozart (1756-1791)**

*Andrea Chenoweth, soprano  
Minnita Daniel-Cox, soprano  
Cameo Humes, tenor  
Mark Spencer, baritone*

*Regina coeli laetare, Alleluia.  
Quia quem meruisti portare,  
Alleluia.  
Resurrexit sicut dixit, Alleluia.  
Ora pro nobis Deum. Alleluia.*

Queen of Heaven, rejoice, Alleluia.  
For He whom you were worthy to bear,  
Alleluia,  
has risen, as He said, Alleluia.  
Pray for us to God, Alleluia.

### **Ave Verum, K. 618**

### **Wolfgang Amadeus Mozart**

*Ave verum corpus  
natum de Maria Virgine,  
vere passum immolatum  
in cruce pro homine.  
Cujus latus perforatum  
unda fluxit et sanguine,  
esto nobis praegustatum  
in mortis examine.*

Hail, true Body [of Christ],  
born of the Virgin Mary,  
who truly suffered, sacrificed  
on the Cross for mankind.  
[Thou] whose pierced side  
poured forth water and blood,  
be for us a foretaste  
during our trial of death.

### **Clarinet Concerto in A Major, K. 622      Wolfgang Amadeus Mozart**

*John Kurokawa, clarinet*

Allegro  
Adagio  
Rondo. Allegro

\* \* \* \* \*

## INTERMISSION

\* \* \* \* \*

**Grand Mass in C Minor, K. 427      Wolfgang Amadeus Mozart**

*Andrea Chenoweth, soprano  
Minnita Daniel-Cox, soprano  
Cameo Humes, tenor  
Mark Spencer, baritone*

**Kyrie**

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

**Chorus and Solo Soprano**

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

**Gloria**

*Gloria in excelsis Deo.  
Et in terra pax hominibus  
bonæ voluntatis.*

**Chorus**

Glory be to God in the highest.  
And in earth peace to men of  
good will.

**Laudamus Te**

*Laudamus te, benedicimus te,  
adoramus te, glorificamus te.*

**Solo Soprano**

We praise Thee; we bless Thee;  
we worship Thee; we glorify Thee.

**Gratias**

*Gratias agimus tibi  
propter magnam gloriam tuam.*

**Chorus**

We give thanks to Thee  
for Thy great glory.

**Domine**

*Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.*

**Duet: Two Sopranos**

O Lord God, Heavenly King,  
God the Father Almighty.  
O Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God,  
Son of the Father.

**Qui tollis**

*Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi.  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.*

**Double Chorus**

Thou that takest away, the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy upon us.

**Quoniam**

*Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus,*

**Trio: Two Sopranos and Tenor**

For Thou only art holy,  
Thou only art the Lord,  
Thou only art the most high.

**Jesu Christe**

*Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris. Amen.*

**Chorus**

Jesus Christ,  
together with the Holy Ghost  
in the glory of God the Father. Amen.

**Credo**

*Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium,  
et invisibilium.*

**Chorus**

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

*et [Credo] in unum Dominum,  
Jesu 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,*

And I believe in one Lord,  
Jesus Christ,  
the only begotten Son of God,  
begotten of the Father  
before all worlds.  
God of God,  
light of light,  
true God of true God,  
begotten not made;  
being of one substance with the Father  
by Whom all things were made,

*qui propter nos homines  
et propter nostram salutem  
descendit de coelis.*

Who for us  
and for our salvation  
descended from heaven.

**Et Incarnatus est**

**Solo Soprano**

*Et incarnatus est  
de Spiritu Sancto,  
ex Maria Virgine,  
et homo factus est.*

And was incarnate  
by the Holy Ghost,  
of the Virgin Mary,  
and was made man.

**Sanctus**

**Double Chorus**

*Sanctus, Sanctus, Sanctus.  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
gloria tua.*

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are  
full of Thy glory.

*Osanna in excelsis.*

Hosanna in the highest.

**Benedictus**

**Solo Quartet**

*Benedictus qui venit  
in nomine Domini.*

Blessed is He that cometh  
in the name of the Lord.

**Osanna in excelsis.**

**Double Chorus**

*Osanna in excelsis.*

Hosanna in the highest.

## PROGRAM NOTES

This evening's Bach Society concert is devoted exclusively to music by Wolfgang Amadeus Mozart. Born on January 27, 1756, in Salzburg, Mozart spent the first 24 years of his life there before moving to Vienna in 1781. He spent the rest of his life in Vienna, dying on December 5, 1791. Our program features music Mozart wrote while he was still working for Archbishop Colloredo in Salzburg, two works composed in the very last year of his life, and his *Grand Mass in C Minor* from his early years in Vienna.

### **Regina Coeli, K.276**

This is the last of three settings Mozart made for this widely known Marian antiphon. In some liturgical practices, this is the devotion that replaces the Angelus (usually recited three times a day—morning, noon, and evening) during Eastertide. A metrical version of the opening lines can be sung to a number of different hymn tunes:

Joy to thee, O Queen of Heaven. Alleluia!

He whom Thou wast meet to bear. Alleluia!

As He promised hath arisen. Alleluia!

Pour for us to God Thy prayer. Alleluia!

The devotion concludes with a versicle and response (Rejoice and be glad, O Virgin Mary, Alleluia. For the Lord is risen indeed, Alleluia.) and a collect (O God, who through the resurrection of Thy Son our Lord Jesus Christ didst vouchsafe to give joy to the world: grant, we beseech Thee, that through His Mother, the Virgin Mary, we may obtain the joys of everlasting life. Through Christ our Lord. Amen.)

The restrictions that Archbishop Colloredo placed on Mozart's music demanded the straight-forward declamation of text that characterizes this piece, which has been described as "music of a manic intensity—so highly-charged that Sir Colin Davis once referred to it as having 'appalling adolescent energy.'" It is often dated 1779, making it likely that Mozart was not yet familiar with Handel's *Messiah*, despite the similarities many listeners have found in the three-times repeated "Alleluia."

### **Ave Verum, K. 618**

Forty-six bars of only about three minutes of music, yet this work is what Classic FM describes as music "capable of leaving the listener just as moved as might an entire five-day long cycle of Wagner's *The Ring*. And

certainly less tired.” Mozart wrote this short motet in the last year of his life as a present for Anton Stoll, the music coordinator in the parish of Baden bei Wien, where Mozart’s wife, Constanze, would go to visit the baths for her health. At the time that he wrote the motet, Mozart was in the midst of work on *The Magic Flute*, and Constanze was pregnant with their sixth child. Mozart contributed this setting of the Eucharistic hymn to the Corpus Christi celebrations in Baden, and the manuscript is dated June 17, 1791.

### **Clarinet Concerto in A Major, K. 622**

This instrumental work, too, was composed in the last year of Mozart’s life. It was expressly written for Mozart’s friend, the famous clarinetist Anton Stadler. Stadler premiered the concerto in Prague on October 16, 1791. No autograph score survives. (The widely circulated story is that Stadler pawned it.) The concerto was published posthumously, for an A clarinet. But the range of notes goes beyond what an A clarinet can play, and the supposition is that Mozart wrote it either for a basset horn in G or a basset clarinet, which has a range that extends down to low C instead of stopping at E. Editions have been published with the low notes transposed to regular range so that the concerto can be played on a standard clarinet. Modern scoring is for an orchestra of two flutes, two bassoons, two horns, and strings. It has the usual three movements, fast—slow—fast.

For further information, Phillip Huscher has an extended note for the Chicago Symphony Orchestra in an archive that can be easily accessed via Google. And Charles Hazlewood has a very interesting and informative 42-minute interview with clarinetist Emma Johnson for BBC Radio, produced just this past May. See [www.bbc.co.uk/programmes/p1yh14h](http://www.bbc.co.uk/programmes/p1yh14h) or Google for the link.

### **Great Mass in C Minor, K.427**

For the second half of the program we turn back to Mozart’s early years in Vienna, for this incomplete work was composed in 1782-83. In a letter to his father dated January 4, 1783, Mozart mentions the vow he made to write a Mass when he would bring his new wife to Salzburg to meet his father and sister. And the first performance took place in Salzburg on October 26, 1783, Constanze perhaps singing the “Et incarnatus est.” Despite the work’s incomplete status—missing much of the Credo, all of the Agnus Dei, some of the orchestration, and part of the Sanctus—it was sung in the context of a Mass at the Church of St. Peter’s Abbey, perhaps supplemented by music from Mozart’s early Salzburg Masses.

The Mass is an anomaly. Its grand character makes it unlike the many Mass settings Mozart had composed earlier in Salzburg. At the time—during the reign of Emperor Joseph II—even in Vienna, orchestral Masses had fallen out of favor (Haydn wrote none between 1782 and 1796). And the orchestral forces are the largest Mozart employed in sacred music.

The work also demonstrates Mozart's new familiarity with the fugal and contrapuntal techniques of Bach and Handel. He had only recently been introduced to their music by the Imperial Court Librarian, Van Swieten.

The work is extraordinarily varied, as Mozart writes for four-part, five-part, and double SATB choruses, and intersperses music for four soloists, usually singing separately, but once in a duet (the "Domine Deus" in the Gloria for two sopranos) and once in a trio (the "Quoniam" in the Gloria for the two sopranos and the tenor). The Gloria and the existing movements from the Credo have both been described as cantata-like because of their incredible variety, not only in the voicing, but in keys, tempos, time signatures, and character.

And for many, the high point of the Mass is the exquisite soprano solo, "Et incarnatus" in the Credo. This movement is at the very center of the recited Nicene Creed; for many it is the central statement of the Christian faith. In earlier liturgical practice, the congregation would genuflect at this segment of the Creed, in honor of the Incarnation. Many Mass settings dramatically change character and mood at this point. And Mozart's setting is one of the most stunning. It is an extended 6/8 andante movement, with a lengthy orchestral introduction featuring what will be three solo instruments—a flute, an oboe, and a bassoon. Eventually the work transforms into what is virtually a quartet consisting of the soprano and these three instruments, the soprano line frequently extending a single verbal syllable over as many as six measures, so that the soprano voice becomes a pure instrument. And the work climaxes in an extended cadenza for all four—over twenty measures before we get the concluding two syllables of text. The demands on the soprano soloist are every bit as great as those for the various soprano characters in Mozart's operas. The debate about which is Mozart's best soprano solo would surely be endless, but inadequate indeed if the contenders did not include this brilliant composition, which some would place at the very pinnacle of Mozart's achievements.

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

Mark your calendar now to listen to the net Bach Society broadcast on "Live and Local" on WDPR/WDPG (FM 88.1 and 89.9 or on the web at [www.discoverclassical.org](http://www.discoverclassical.org)) at 10 a.m. Saturday May 9, 2105, when today's performance will be aired. The Bach Society is deeply grateful to Charles Berry for generously sponsoring the recording of all our concerts this year for the later broadcast on Discover Classical 88.1 and 89.9 FM.





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The Bach Society also gratefully acknowledges the services of Lloyd Bryant, who serves as the Bach Society announcer on WDPR/WDPG and records and edits our performances for broadcast; the hospitality of the University of Dayton Department of Music, which provides the group rehearsal space; the generosity of the Kettering Adventist Church in providing performance facilities; the excellent and wide-ranging administrative support provided by David Grupe; the design skills of Todd Berry, who has prepared our marketing resources this season; the skills of photographers Adam Alonzo, Lew Hann, and James H. DeYoung for taking chorus and performance photos; and the Dayton Performing Arts Alliance for receiving our mail.

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