

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

South American Accents

Music from the Americas

May 10, 2015 at 4:00 pm

Kettering Adventist Church / 3939 Stonebridge Road / Kettering, Ohio

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R. Alan Kimbrough, Accompanist

Welcome to South American Accents—the final concert of the Bach Society's 2014-2015 season. *Bienvenidos todos a este concierto especial de nuestra temporada—los Acentos de Sudamérica.*

Today marks a series of significant firsts for the Bach Society—a wide collaboration with the Hispanic community in our area, major choral works sung in Spanish, and a connection to the City of Dayton's commitment as a welcoming community for immigrants from many regions of the world. We thank Dayton's Human Relations Council and other sponsors in our area's Hispanic business, media and academic communities for their support.

In truth, the music brings us here. Today we sing sweet music about love and the ending of the day, from a variety of geographical settings and languages. (Mothers take note on this day in your honor—this music is about the deep love you show to all of us!)

We also remember the homelands that people throughout the Americas hold dear, and the elegant words of Omar Khayyam. And we present a significant work, the *Misa Criolla*, which vocalizes the words of the Catholic Mass in Spanish accompanied by distinct and engaging Andean rhythms and instruments. We are grateful to Ariel Ramírez, from Argentina, for creating this unique Mass setting five decades ago. And we celebrate tenors Emmanuel Vargas and Pedro Arroyo, guitarist Jim McCutcheon, and charango player Thomas Garcia as well as talented percussionists, joining us to evoke the engaging spiritual and musical climate of our hemisphere.

In March the Bach Society sang an all-Mozart program. This season we have sung Masses by Bach, Schubert, Mozart, and Ramírez. You get the idea that we realize that our audiences appreciate diverse works, innovation, and collaborations. Through the years the Bach Society has been versatile enough to meet these welcome challenges.

We invite you to subscribe today to our 2015-2016 season. More information is in this program. If you like what you've heard this year, commit to making the Bach Society's concerts a steady part of your cultural calendar, and help us even more by making a contribution at www.bachsocietyofdayton.org.

Please fill out the audience survey inserted in today's program so we can serve you better. Thank you!

Proud member of





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 Georjin
 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



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.

Concert Preview



Jaime Morales-Matos received a Bachelor of Arts, Performer's Certificate and Artist Diploma from Indiana University, and a Master's from the Cincinnati College-Conservatory of Music (CCM). His DMA in performance and conducting from CCM is in progress.

Mr. Morales-Matos has experience as a trombonist. His performance venues include the Cincinnati Symphony Orchestra, Columbus Symphony, Dayton Philharmonic and the New World Symphony in the United States. He has performed solos with several orchestras, including the Puerto Rico Symphony, Bangor Symphony, and Guayaquil Symphony. Morales-Matos has extensive chamber music experience, performing with the Gabrieli Brass Quintet, Top Brass,

Upbeat Brass and concerts with members of the brass section of the New York Philharmonic and Cleveland Orchestra.

He has taught trombone as a faculty member at the Puerto Rico Conservatory of Music, the Conservatorio Superior de Asturias in Spain, and the Cincinnati-College Conservatory of Music, and on the faculties of summer festivals in the U.S., Puerto Rico and Spain. He is active as a Master class artist in the United States and Latin America. His trombone teachers have included Keith Brown, Tony Chipurn, M. Dee Stewart, and John Swallow. He has studied privately with Joseph Alessi and Arnold Jacobs.

As a conductor, Morales-Matos has appeared in the United States, Germany, Austria, Bulgaria, Ecuador, Venezuela, as well as in his native Puerto Rico. In 2003 he made his conducting debut at the prestigious Casals Festival. In 2007 he was selected by the American Symphony Orchestra League as one of the most promising young conductors, and participated in the Bruno Walter Conductor Preview held with the Jacksonville Symphony. He was appointed Music Director of the Central Ohio Symphony Orchestra in 2002 where he has enjoyed great success in a broad range of programming. In 2008 he became Music Director of the Clermont Philharmonic.

In addition to his classical credentials, Morales-Matos directs the salsa band Son Del Caribe, well known throughout Southwest Ohio and the tri-state area for its energetic and varied Latin dance music.

Guest Artists



Pedro Arroyo, tenor, a native of Puerto Rico, is a pupil of Thomas Baresel at the University of Cincinnati College-Conservatory of Music (CCM), where he is pursuing his Master's degree in Voice. Arroyo has just performed his first principal roles in an opera. First, as an apprentice artist at Opera in the Ozarks in Eureka Springs, Arkansas, he performed the role of Ferrando in Mozart's *Così fan tutte*. He then performed the role of the Prince in Dvořák's *Rusalka* as part of the Halifax Summer Opera Festival in Nova Scotia, Canada.

Mr. Arroyo was also Alfredo in a concert performance of Act I of Verdi's *La Traviata* with the Miami Valley Symphony Orchestra in Dayton. Other roles performed include: Fernando in Vives' *Doña Francisquita*, Dr. Cajus in Verdi's *Falstaff*, Zetes in Blitzstein's *The Harpies*, Olaf in Weisensel's *Gisela in her Bathub*, Mayor Upfold in Britten's *Albert Herring* and most recently, Lerme in Verdi's uncut French version of *Don Carlos* in its American premiere in Cincinnati, as well as Patacha in Emmanuel Chabrier's *L'Étoile*, both at CCM.

Mr. Arroyo is becoming an active recitalist, having offered recitals in Cincinnati as well as San Juan and Vega Baja, Puerto Rico.

In Puerto Rico, Pedro Arroyo studied with soprano Zoraida López at the National Conservatory of Music and sang throughout the country as a recital soloist and with the chamber choir *Ars Vocalis*.

The classical music website seenandheard-international.com recently praised his work, saying: "In a smaller but dramatically essential role, Pedro Arroyo brought a fine voice and musicianship to his assignment." Mr. Arroyo was tenor soloist in the Bach Society's October 2014 program, "From Leipzig to Vienna."



Emmanuel Vargas, tenor, was born in San Francisco de Macoris, Dominican Republic in 1985. In 2008 he began voice lessons with soprano Gladys Perez at the Dominican Republic National Conservatory of Music and later with well-known Dominican soprano Marianela Sanchez. Soon after he started voice lessons at the Conservatory, he was acknowledged for his talent and began working with the major cultural organizations in his country including the National Symphony Orchestra, the Dominican Opera Company, and the Youth Symphony Orchestra.

In 2010 he headed to Rome, Italy where he was admitted to the *Academia Musicale Europea* and was

granted an Artist Diploma degree in voice and opera. During this time he was a pupil of Maestro Carlo Desideri, head of the Voice Department at the prestigious Santa Cecilia Conservatory of Music.

Vargas has participated in several concerts and opera productions in his country. In 2013, he was introduced to the acclaimed American soprano Cynthia Lawrence who was impressed with his talent and offered him the opportunity to study with her at the University of Kentucky. He has been her student for the last year.



Jim McCutcheon, guitar, who has been listed for decades on the Touring Roster of the Ohio Arts Council, teaches guitar at the University of Dayton, Wright State University, and Miami University as well as at McCutcheon Music, a store and teaching studio he has operated in Centerville with his wife, Debbie, for 27 years. He hosts "The Intimate Guitar" weekly on Discover Classical (FM 88.1 / 89.9) and is Director of Concerts at the Dayton Art Institute.

McCutcheon has received numerous awards including the Muse Machine's Prism Award; UD Outstanding Faculty Contributions; WSU Outstanding Music Alumni Award and College of Graduate Studies Award; several Artist Fellowships from the Montgomery County Arts and Cultural District, and has twice won the Ohio Federation of Music Clubs Adult Composers Contest.

He performs on artist series and also enjoys taking his Guitar Man performances to schools, pre-K through high school, presenting programs and residencies on the fretted instrument family as well as the science of music.



Thomas George Caracas Garcia, charango, is an ethnomusicologist/musicologist, guitarist and lutenist, and associate professor of ethnomusicology and Latin American studies at Miami University in Oxford. He previously served on the faculties of the University of West Georgia and the University of Massachusetts (UMass) at Amherst.

He received his doctorate in Performance Practice from Duke University, where he studied with John Druessedow and Peter Williams. He received a Master's degree in musicology from UMass, where he studied with the violinist Charles Treger, and has performance degrees from the Juilliard School. Dr. Garcia has received numerous awards and grants and is the recipient of two Excellence in Teaching awards from UMass, as well as Certificate of Appreciation for Artistic Contributions to the Education of West Point cadets enrolled in Spanish and Portuguese.

He is an active solo and chamber music performer, specializing in Brazilian music. He has performed throughout the United States and Brazil, and has appeared in recital in Alice Tully Hall and Merkin Concert Hall in New York. His recitals have been aired on WKCR-FM and WBAI-FM New York and in chamber music at CAMI Hall and Carnegie Hall. He made his New York debut in 1987 with flutist Amy Porter at Carnegie Recital Hall as winners of the Artists International Competition Chamber Music Prize. He was also the opening act for Bob Dylan during his 1988 national tour. He spends several months each year performing in Brazil. He recently lectured and performed Brazilian music for the new Portuguese Language School at Middlebury College in Vermont and was artist-in-residence at Mississippi State University's Brazilian Music Festival. Dr. Garcia has lectured on Brazilian popular music and culture and performed at universities throughout the United States and Brazil, most recently at Northwestern University and the University of New Hampshire. Dr. Garcia performs regularly on lute and Latin American folk guitars and is an accomplished tubist. He served as principal tuba in the National Orchestra of New York and has performed with the Canadian Brass Quintet.

Instrumentalists

R. Alan Kimbrough, keyboard

Jon Pascolini, string bass

Andrew Polter, percussion

David Watson, percussion

Daniel Brinson, percussion

South American Accents: Music from the Americas

Abendlied Op. 69, No. 3

*Bleib bei uns,
denn es will Abend werden,
und der Tag hat sich geneiget.*

Josef Rheinberger (1839-1901)

Remain with us,
for it will soon be evening,
and the day is nearly over. (Luke 24:29)

Abendlied

*Wenn ich auf dem Lager liege,
In Nacht [und Kissen] gehüllt;
So schwebt mir vor ein süßes,
Anmutig liebes Bild.*

*Wenn mir der stille Schlummer
Geschlossen die Augen kaum,
So schleicht das Bild sich leise
Hinein in meinen Traum.*

*Und mit dem Traum des Morgens
Zerinnt es nimmermehr;
Dann trag' ich es im Herzen
Den ganzen Tag umher.
–Heinrich Heine*

Felix Mendelssohn (1809-1847)

When I lie on the bed,
Wrapped in night and pillows,
I see floating before me
A sweet, charmingly lovely image.

When for me the silent slumber
Has barely closed my eyes,
Then steals her dear image
Into my dream.

And yet with the dream of the morning,
The image does not fade away;
I carry it about in my heart,
The entire day.

All Through the Night

Sleep my child, and peace attend thee,
All through the night;
Guardian angels God will send thee,
All through the night.
Soft the drowsy hours are creeping,
Hill and vale in slumber deep'ning,
I my loving vigil keeping,
All through the night.

arr. K. Lee Scott (b. 1950)

Seven Songs of the Rubaiyat

Adolphus Hailstork (b. 1941)

Mark Spencer, baritone

1. Come, fill the cup, and in the fire of Spring
Your Winter-garment of Repentance fling:

The bird of time has but a little way
To flutter—and the bird is on the Wing.

2. The worldly hope men set their hearts upon
Turns ashes—or it prospers; and anon,
Like snow upon the desert's dusty face
Lighting a little hour or two—is gone.

3. Ah, my beloved, fill the cup that clears
To-day of past regrets and future fears—
To-morrow? –Why, to-morrow I may be
Myself with yesterday's sev'n thousand years.

4. Ah, make the most of what we yet may spend,
Before we too into the dust descend;
Dust into dust, and under dust to lie
Sans wine, sans song, sans singer, and—sans end!

5. Oh, threats of hell and hopes of paradise!
One thing at least is certain—This life flies;
One thing is certain and the rest is lies;
The flower that once has blown forever dies.

6. The revelations of devout and learn'd
Who rose before us, and as prophets burn'd,
Are all but stories, which, awoke from sleep,
They told their comrades, and to sleep return'd.

7. I sent my Soul through the Invisible,
Some letter of that after-life to spell:
And by and by my soul return'd to me,
And answer'd "I myself am Heav'n and Hell."

–Omar Khayyam (1048-1123); translation by Edward Fitzgerald (1809-1883)

Come Again, Sweet Love

John Dowland (1563-1626)

Come again! sweet love doth now invite
Thy graces that refrain
To do me due delight,
To see, to hear, to touch, to kiss, to die,
With thee again in sweetest sympathy.

Come again! that I may cease to mourn
Through thy unkind disdain;
For now left and forlorn
I sit, I sigh, I weep, I faint, I die
In deadly pain and endless misery.

* * * * *

Four Venezuelan Waltzes

Antonio Lauro (1917-1986)

Julia Florida

Agustín Barrios (1885-1944)

Chôros No. 1

Heitor Villa-Lobos (1887-1959)

Jim McCutcheon, solo guitar

* * * * *

Misa Criolla

Ariel Ramírez (1921-2010)

KYRIE (Vidala-Baguala)

*Señor, ten piedad de nosotros.
Cristo, ten piedad de nosotros.
Señor, ten piedad de nosotros.*

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

GLORIA (Carnavalito-Yaravi)

*Gloria a Dios en las alturas
Y en la tierra, paz a los hombres
que ama el Señor.
Te alabamos.
Te bendecimos.
Te adoramos.
Glorificamos.
Te damos gracias por tu
inmensa gloria.
Señor Dios, Rey celestial,
Dios Padre todopoderoso.
Señor, hijo único Jesucristo.
Señor Dios, cordero de Dios,
Hijo del Padre.
Tú que quitas los pecados del mundo
Ten piedad de nosotros.
Tú que quitas los pecados del mundo,
Atiende nuestra súplica.
Tú que reinas con el Padre,
ten piedad de nosotros.
Porque Tú,
Sólo eres Santo,*

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,

<i>Tú Sólo altísimo Jesucristo.</i>	you alone are the Most High, Jesus
<i>Christ,</i>	
<i>Con el Espíritu Santo,</i>	with the Holy Spirit,
<i>En la Gloria de Dios Padre. Amen.</i>	in the glory of God the Father. Amen.

CREDO (Chacarera trunca)

<i>Creo en Dios,</i>	I believe in God,
<i>Padre Todopoderoso,</i>	the Father almighty,
<i>Creador de cielo y tierra;</i>	Creator of heaven and earth,

<i>Y en Jesucristo creo,</i>	and in Jesus Christ,
<i>Su único Hijo nuestro Señor;</i>	his only Son, our Lord,
<i>Fué concebido por obra y gracia</i>	who was conceived by
<i>Del Espíritu Santo,</i>	the Holy Spirit,
<i>Nació de Santa María Virgen.</i>	born of the Virgin Mary,
<i>Padeció bajo el poder de Poncio Pilato,</i>	suffered under Pontius Pilate,
<i>Fué crucificado,</i>	was crucified,
<i>Muerto y sepultado.</i>	died and was buried;
<i>Descendió a los infiernos;</i>	he descended into hell;
<i>Al tercer día,</i>	on the third day
<i>Resucitó de entre los muertos;</i>	he rose again from the dead;
<i>Subió a los cielos,</i>	he ascended into heaven,
<i>Está sentado</i>	and is seated
<i>A la diestra de Dios,</i>	at the right hand of God
<i>Padre Todopoderoso,</i>	the Father almighty;
<i>Desde allí ha de venir</i>	from there he will come
<i>A juzgar vivos y muertos.</i>	to judge the living and the dead.

<i>Creo en el Espíritu Santo,</i>	I believe in the Holy Spirit,
<i>Santa Iglesia Católica,</i>	the holy catholic Church,
<i>La comunión de los santos,</i>	the communion of saints,
<i>Y el perdón de los pecados.</i>	the forgiveness of sins,
<i>Resurrección de la carne,</i>	the resurrection of the body,
<i>Y la vida perdurable.</i>	and life everlasting.
<i>Amen.</i>	Amen.

SANCTUS (Carnaval cochabambino)

<i>Santo, Santo, Santo,</i>	Holy, Holy, Holy
<i>Señor Dios del Universo!</i>	Lord God of hosts.
<i>Llenos están los cielos</i>	Heaven and earth
<i>y la tierra de tu Gloria.</i>	are full of your glory.
<i>¡Josana en las alturas!</i>	Hosanna in the highest.
<i>Bendito el que viene</i>	Blessed is he who comes

*en el nombre del Señor.
¡Josana en las alturas!*

in the name of the Lord.
Hosanna in the highest.

AGNUS DEI (Estilo pampeano)

*Cordero de Dios
que quitas los pecados del mundo,
ten compasión de nosotros.
Dáanos la paz.*

Lamb of God,
you take away the sins of the world,
have mercy on us.
Grant us peace.
—— (Tr. Enrique Romaguera)

Mañanitas de mi Tierra (Mornings of My Land)

**Julio Fonseca
(1895-1950)**

*Mañanitas de mi tierra tan alegres y risueñas
Cual claveles reventados en las tardes abrileñas.
Mañanitas que se anuncian por el trino de las aves
Que se levantan del nido entonando sus cantares;
Que entusiasman nuestras almas, que embellecen nuestros lares,
Que nos brindan el aroma de los frescos azahares.
Mañanitas queridas.*

*Mañanitas que parecen desgajadas de las sierras
Donde largan los volcanos sus nubecillas morenas.
Mañanitas que se anuncian etc.*

Homeland mornings so sweet and joyous
Like carnations blossoming on late April afternoons.
Mornings proclaimed by the singing of birds
Who leave their nests while intoning their songs;
Which animate our souls, which bring beauty to our lands,
Which bring us the scent of fresh orange blossoms.
Dear sweet mornings.

Mornings that seem harvested from the hills
Where volcanoes emit colorful clouds.
Mornings proclaimed...etc.
—— (Tr. Enrique Romaguera)

Amor de mi Alma (The Love of My Soul)

Z. Randall Stroope (b. 1953)

Yo no nací sino para quereros; I was born to love only you;
Mi alma os ha cortado a su medida; My soul has shaped you to its measure;
Por hábito del alma misma os quiero. Loving you is a habit of my soul.

Escrito está en mi alma vuestro gesto; Your very image is written on my soul;
Yo lo leo tan solo que aun de vos I read it as such, but even from you
Me guardo en esto. I hold back.

Por vos, quanto tengo ; All that I have,
confieso yo deberos; I confess I owe to you;
Por vos nací, por vos tengo la vida, For you I was born, for you I live,
Y por vos é de morir y por vos muero. For you I would die, and I am dying for you.
—— (Tr. Enrique Romaguera)

Alma Llanera (Soul of the Plains) Pedro Gutiérrez (1870-1954)

Yo nací en una ribera I was born on a bank
del Arauca vibrador. of the Arauca rapids.
Soy hermana de las flores, I am sister to the flowers,
Soy hermana de las rosas, I am sister to the roses,
Soy hermana de la espuma, I am sister to the foam,
de las garzas, de las rosas to the herons, to the roses
y del sol. and the sun.

Me arrulló la viva diana The lively reveille of the breeze
de la brisa en el Palmar serenaded me in the palm grove
Y por eso tengo el alma and therefore I have a soul
como el alma primorosa del cristal. like the exquisite breath of a crystal.

Amo, lloro, canto, sueño I love, I cry, I sing, I dream
con claveles de pasión about passionate carnations
para ornar las rubias crines to adorn the blond mane
del potro de mi amador. of my beloved's colt.
—— (Tr. Enrique Romaguera)

Please join us for a 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 next Bach Society broadcast "Live and Local" on WDPB/WDPG (FM 88.1 and 89.9 or on the web at www.discoverclassical.org) at 10 a.m. Saturday, Aug. 29, 2015, 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 Discover Classical 88.1 and 89.9 FM.



PROGRAM NOTES

By Alan Kimbrough

This afternoon's program opens with two evening songs from the German Romantic repertoire. The first, a setting of a short text from The Gospel of St. Luke when the disciples on the road to Emmaus invite the resurrected Jesus, whom they have not recognized, to stay with them, is by Josef Gabriel Rheinberger. Rheinberger's Opus 69, *Three Sacred Songs*, comprises a morning song for six voices a cappella, to a text by August Heinrich Hoffmann von Fallersleben, a "hymn" setting of Psalm 89:11 for five voices a cappella, and this evening song, again for six voices a cappella. The three pieces were written in 1858, 1864, and 1855 respectively and first published in 1873.

The second evening song is a setting by Felix Mendelssohn of a text by Heinrich Heine (1797-1856), one of the many poems in his *Buch der Lieder* (*The Book of Songs*), published in 1827 and mined by many composers. It is the second of three songs Mendelssohn composed for soprano and alto voices, with piano accompaniment, at an uncertain date and without an opus number.

These evening songs are followed by an evening hymn, one of the most familiar Welsh hymns, "Ar Hyd y Nos." The tune first appeared in Edward Jones' *Musical and Poetical Relics of the Welsh Bards* in 1784. The Welsh poet John Ceiriog Hughes (1832-1887), sometimes referred to as the "Robert Burns of Wales," wrote the Welsh lyrics, which have been translated into many languages. The most familiar English translation is that done in 1884 by Sir Harold Boulton (1859-1935). Today's arrangement is by K. Lee Scott, one of the foremost American composers and arrangers of music for the church. Scott earned two degrees in choral music from The University of Alabama School of Music. He has travelled extensively as a guest conductor and clinician, and he has taught at The University of Alabama School of Music, The University of Alabama at Birmingham Department of Music, and Samford University's School of Music. His website is www.kleescott.com.

The next set of songs on today's program comprises compositions by the noted American composer Adolphus Hailstork, who studied with Nadia Boulanger at the American Institute at Fontainebleau and also at Howard University and at the Manhattan School of Music before earning his doctorate in composition at Michigan State University. He has written in many genres for chorus, solo voice, piano, organ, various chamber ensembles, band, and orchestra. His works have been performed by the leading American orchestras under the direction of conductors such as James DePriest, Daniel Barenboim, Kurt Masur, and Lorin Maazel. The choral settings of *Seven Songs of the Rubaiyat* date from 1981. Hailstork has set selected poems from a collection of poems originally written in Persian and attributed to the Persian poet, mathematician, and astronomer Omar Khayyam (1048-1131). The most notable English translation of those

poems was done by Edward Fitzgerald (1809-1883), and published in five editions (1859, 1868, 1872, 1879, and 1889). Hailstork occasionally uses variants of Fitzgerald's translations, but the translations included in today's program are Fitzgerald's originals, which preserve the quatrain form (usually rhyming AABA) responsible for the title.

The first half of today's choral offerings concludes with John Dowland's famous music for an anonymous Elizabethan text, included in Dowland's *First Booke of Songes or Ayres* in 1597. It is often performed by a solo voice, usually with lute accompaniment, but can be sung as an SATB madrigal as well. Christopher, an English teacher in Korea who writes the "A Poem a Day" blog, has noted the evenly matched strophes or stanzas of the melancholic song, with the telling contrast between the two fourth lines. In the first stanza, the principal meaning of "to die" is sexual, the logical fulfillment of the progression "see," "hear," "touch," and "kiss," whereas the more usual meaning of "die" completes the contrasting progression in the second stanza: "sit," "sigh," "weep," "faint."

(<http://poetry-fromthehart.blogspot.com/2014/07/come-again-john-dowland.html>)

* * * * *

Our guitar pieces begin with Antonio Lauro who was one of the most eminent 20th century South American composers, infusing nationalistic idioms into his compositions much as did Bartok and Smetana. After hearing a concert by Agustín Barrios, Lauro gave up his studies of the piano and violin in favor of the guitar.

Julia Florida, a barcarola, is a piece Barrios wrote with great love for a lady named Julia who would, sadly, not return his affections. *Julia Florida* is reminiscent of Beethoven's *Fur Elise*.

With cello being his principal instrument, and with classical composition studies in both Brazil and Paris, Heitor Villa-Lobos also played in carioca bands in Brazil and saw the guitar as a fitting vehicle for communicating his country's music. This piece is the first of a series of *chôros* he composed for mostly chamber groups and the only one which uses the guitar.

--- notes by Jim McCutcheon

* * * * *

The second half of today's choral offerings opens with Ariel Ramírez's *Misa Criolla* (1964). Ramírez was an Argentine composer and musician who studied the sounds, rhythms, and folklore of Argentine music from varied sections of his country. His study of classical music took him to Madrid, Rome, and Vienna from 1950 to 1954. Upon his return to Argentina he collected over 400 folk and country songs and popular songs and founded the *Compañía de Folklore Ariel Ramírez*.

Misa Criolla is one of the first masses to be composed in a modern language following the authorization of the use of the vernacular by the Second Vatican Council. Ramírez wrote the work in 1963-64, for two soloists

(either male or female), chorus, and orchestra using harpsichord or piano, guitar, string bass, and percussion instruments including two tenor drums ("Bombo Argentino"), two Tom-Toms ("Tumbadoras"), Triangle ("Triángulos"), Jingles ("Cascabeles"), Small Gong, Temple Woodblocks ("Cocos"), and Snare Drum with Brushes ("Tambor"). It is based on folk genres, which Ramírez specifies in the score: "The opening **Kyrie** is in the rhythm of the *Vidala-Baguala*. This music, characteristic of northern Argentina, depicts the feeling of loneliness one has living on a deserted high plateau. The **Gloria** rhythm, the *carnavalito*, is also from the same area but evokes the sense of rejoicing implicit in this part of the mass. The two sections of the *Gloria* are separated by a recitative (*Yaraví*), which makes the cadence of the *carnavalito* more brilliant when it returns with a full rhythmic accompaniment. The *chacerera trunca*, a folk theme of central Argentina, is the basis of the **Credo**. Its obsessive rhythm accentuates the profession of faith, and the section ends with the final words of prayer, reaffirming the triumph of everlasting life. One of the most beautiful and unusual Bolivian folk rhythms, the *carnaval cochabambino*, is used for the **Sanctus**. It has a subdued but marked beat. The **Agnus Dei** is written in a typical style of the pampas ["*estilo pampeano*"]. As in the *Kyrie*, a feeling of solitude and distance is created. A simple recitative expresses the universal longing for peace."

A web site for Ramírez can be found at www.arielramirez.com, and listeners interested in very detailed analysis of the score should read the 2009 University of Cincinnati College-Conservatory of Music dissertation by Aaron Mitchell for his Doctor of Musical Arts in Choral Conducting: "A Conductor's Guide to Ariel Ramírez's *Misa Criolla*." The study includes detailed attention to "the traditional dance rhythms and song forms that create a structural backbone for each movement, providing examples from regional folk traditions."

The final three choral selections continue an exploration of Spanish-American music. "Mañanitas de mi Tierra" is a Costa Rican song arranged in what its editor, William Belan, calls "typical Central American fashion, a beautiful melody surrounded by vocal figurations that are representative of string and percussion instruments." The arrangement is by Marco Dusi, the Italian-born founder of the Chamber Choir of the University of Chile at Valparaiso, and director of the University Chorus of the University of Chile in Santiago. "Amor de mi Alma" is a setting of a "soneto" by the Spanish author Garcilaso de la Vega (1503-1536) composed by Z. Randall Stroope, a graduate of the University of Colorado, Boulder, and Arizona State University. For additional information see www.zrstroope.com. The program concludes with "Alma Llanera," by the Venezuelan composer Pedro Elías Gutiérrez, the Director of the Caracas Band for over 40 years. The song comes from a zarzuela or popular Spanish operetta of the same name, one so popular that the song grew to be considered a second national anthem by Venezuelans. As its editor, María Guinand, has observed, the song "is a joropo, a typical Venezuelan dance rhythm which is based on the simultaneous combination of 3/4 and 6/8 meter." The arrangement is by Angel Sauce (1911-1995), one of the most important Venezuelan conductors and composers of the mid-20th century.

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The Bach Society is grateful for the valuable assistance of our many volunteers, who proofread programs, greet our guests, sell and collect tickets, distribute programs, deliver posters and countless other tasks behind the scenes. We deeply thank Kurtis Olt for coordinating our volunteers. Many Bach Society choristers also contribute time and support for our efforts throughout the year.

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The Bach Society especially thanks Jerry Taylor for his support in setting up and striking the area for choristers and musicians. His dedication and tireless efforts are deeply appreciated. Also, we are grateful to Dave Grupe for his role as chorus/operations manager for the Bach Society. His attention to detail, organizational skills and abundant compassion for the Bach Society are much appreciated.

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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 design skills of Todd Berry, who has prepared our marketing resources this season; support from The Dayton Human Relations Council and La Vanguardia Hoy in translating materials into Spanish to promote this concert; the Dayton Hispanic Chamber and Wright State University's Office of Latino Affairs for offering visibility in the community; 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. Appreciation is also extended to Larry Hollar for being the voice of the Bach Society with the Hispanic community and for serving as Spanish diction coach for today's concert.

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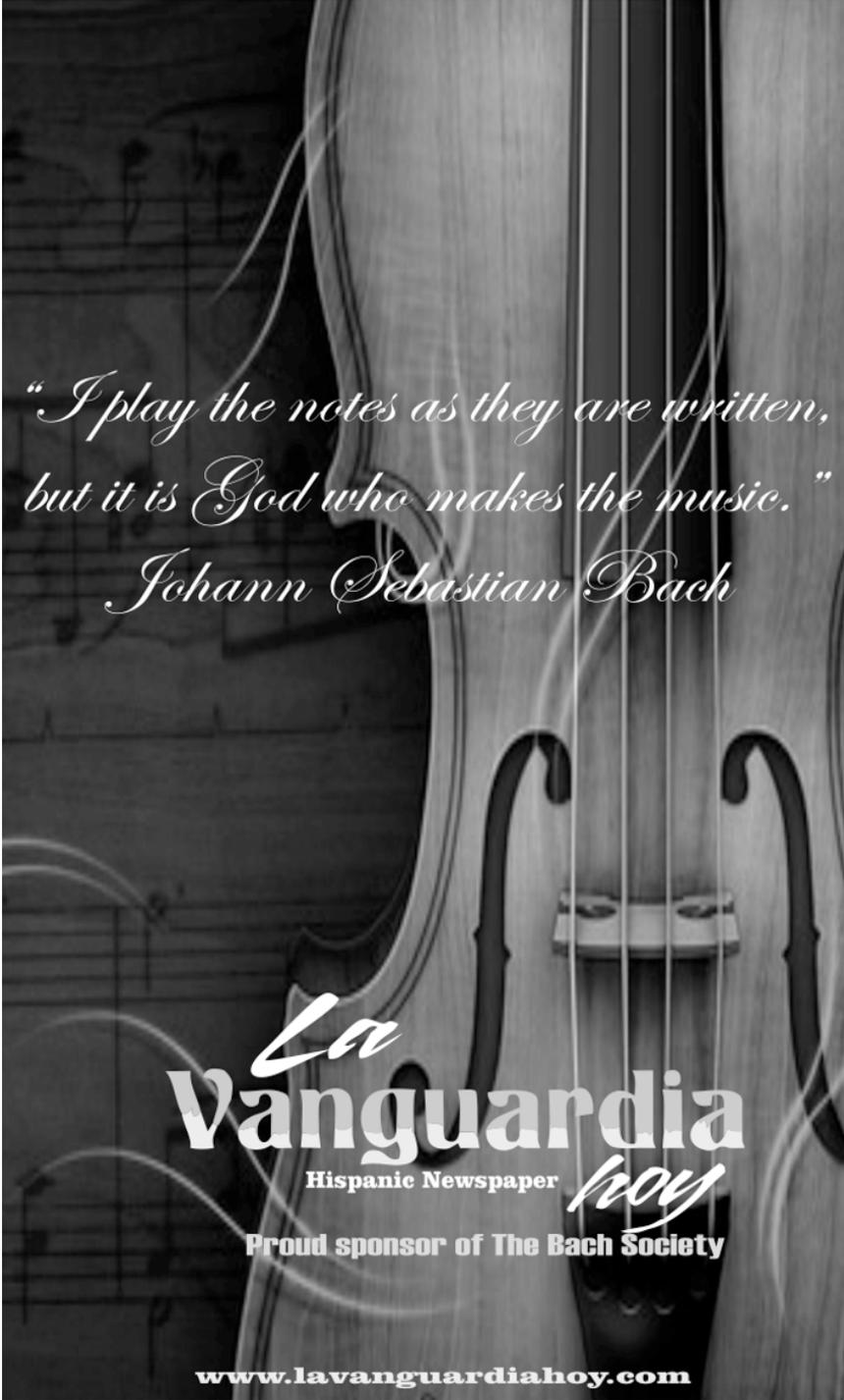
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