

Bach

SOCIETY of DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

PRESENTING OUR 2015-2016 SEASON

MASTERY, MYSTERY,
& MAJESTY

*Salute
to American
Masters*

OCTOBER 25, 2015 / 4:00 PM

Kettering Adventist Church / 3939 Stonebridge Road / Kettering, Ohio

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R. Alan Kimbrough, Accompanist

Welcome to the first concert of the Bach Society's 2015-16 season! We've actually already started the fall with an appearance at the American Mosaic concert last month at the Schuster Center, honoring the 50 years of service to the Dayton arts community of the Miriam Rosenthal Foundation for the Arts. Having received generous funding from that Foundation over the years, the Bach Society was honored to join many other area arts groups in two gala performances.

Today's concert continues the focus on music from our own country as we salute American masters. From Aaron Copland to Eric Whitacre, from William Dawson to Jonathan Bailey Holland, there will be something in this concert that is new, fresh and vibrant for you. We welcome our longtime friend, renowned singer and choral director William Caldwell as soloist today. Join us after the concert for refreshments in the fellowship area across the hall.

The good news is...this is just the start of a wonderful season that continues on Dec. 6 at 7:30 p.m. with our beloved annual "Sweet Sounds of the Holidays" concert. The Kettering Children's Choir Chorale and the Kettering Advent Ringers again help us offer a festive celebration of the season.

On March 13 at 7:30 p.m., we welcome orchestra and soloists as the Bach Society presents songs of mystery and praise--Gabriel Fauré's *Requiem* and Johann Sebastian Bach's *Magnificat in D Major*, BWV 243. We conclude the season on May 15 with two performances, at 4 and 7:30 p.m., of evocative music from the era of the popular TV series "Downton Abbey." Just mentioning the names Parry and Elgar conjures the times and tones of England in the early 20th century. Rest assured--tea will be served.

All concerts are here at the Kettering Adventist Church. You can still order season tickets so you don't miss a single note of this imaginative year with the Bach Society. Stop by the box office before leaving to sign up for all four concerts--we'll give you appropriate credit for the ticket you bought today.

In truth, ticket sales only defray a portion of our costs. We could not continue as a vital part of Dayton's cultural scene without generous contributions from donors and corporate sponsors. Please consider an additional gift to support the Bach Society, through a check today or online at www.bachsocietyofdayton.org. Thank you!

Proud member of





Bach Society of Dayton Chorus

Sopranos

Carla Ballou
 Jodi Blacklidge
 Barbara Campbell
 Kay Cherry
 Barbara Colaner
 Joan Crafton
 Susan Cromer
 Sharon Kohnle
 Rachel Spry Lammi
 Karen Linaberry
 Elaine Morris Roberts
 Connie Palmus
 Amy Potter
 Donna Reece
 Cathy Renfrow
 Shirley Richardson-
 McCourt
 Lydia Schweizer
 Faye Seifrit
 Elizabeth Weibel
 Mary Ann Woods

Altos

Cynthia Bertleff
 Kim Bostic

Madelyn Callender
 Willow Cliffswallow
 Pamela Cooper-
 Servaites
 Helen Cripe
 Carla J. H. Drye
 Greta Holt
 Ann Holzer
 Sharon Norton
 Barbara Piatt
 Pam Rauch
 Mary Beth Rodes
 Barbara Schramm
 Mary Tymeson
 Sara Vice

Tenors

Fred Bartenstein
 Todd Berry
 Craig Boman
 Joe Codispoti
 Marc Georgin
 Thom Meyer
 William Miller
 Christopher Oldstone-
 Moore

Kevin Samblanet
 Jerome Servaites
 William Spohn

Basses

Mike Bates
 Erick Beaven
 Gary Blacklidge
 Cullen Bower
 Marc Fleischauer
 David Grupe
 John Gummel
 Lew Hann
 Dick Hattershire
 Larry Hollar
 R. 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 34 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



Jeremy Winston graduated from Oakwood University in 2001 with a Bachelor of Arts in music and Morgan State University in 2003 with a Master of Arts degree. Winston currently serves as Assistant Professor of Music and Chorus Director of the Central State University Chorus at Central State University. Accepting this position in August 2013, Jeremy leads this outstanding chorus in the black choral tradition. Winston is an acclaimed conductor, classical tenor, arranger, and pianist.

Winston recently served as guest conductor to the award-winning Czech National Symphony Orchestra (Prague, Czech Republic) in June 2014 and again in November. In addition to conducting, Winston was featured as tenor soloist and pianist.

Winston's compositions and arrangements have been performed by many leading musicians and ensembles including The Czech National Symphony Orchestra, Grammy-nominated a cappella group Take 6, the St. Louis Symphony Orchestra, the 105 Voices of History National Choir, and many independent choral ensembles.

Other career highlights include a performance for President Barack and Michelle Obama with the Jeremy Winston Chorale at the White House in December 2012.

This professional ensemble created by Winston won the gold medal championship at the World Choir Games in Cincinnati in July 2012. In his previous post as director of the Wilberforce University Choir, Winston led this ensemble in a performance at the White House for President and Mrs. Obama. Other highlights with this ensemble include performances with Wynton Marsalis and the Lincoln Jazz Orchestra, the New Orleans Jazz and Heritage Festival, the Dayton Opera as cast and chorus of the great American opera *Porgy and Bess*, and featured on the title track of the major motion picture *Amazing Grace*.

Sought after as an educator and clinician, Winston served as choral director for University of California Berkeley's Young Musicians Program in 2011. In 2010 he received the John F. Kennedy Medal for his leadership as a National Conductor for the 105 Voices of History Concert Choir at the John F. Kennedy Center for the Performing Arts. In April 2012, Oakwood University recognized Winston as an outstanding alumnus.

Guest Artists



William Henry Caldwell, baritone, is currently the resident conductor for the Martin Luther King Celebration Chorus for the Cleveland Orchestra and the Classical Roots Community Chorus for the Cincinnati Symphony Orchestra. In observance of the annual birthday celebration of the Reverend Dr. Martin Luther King, Caldwell prepares the MLK Celebration Chorus of Cleveland, Ohio for its annual appearance with the Cleveland Orchestra at Severance Hall.

A retired full professor of music at Central State University (CSU), Caldwell served as chairman of the Department of Fine and Performing Arts and for 34 years conductor of the Grammy-nominated Central State University Chorus. He holds degrees from Stillman College (B.A. Magna Cum Laude) and The University of Texas in Austin (M.M. in Vocal Performance). Mr. Caldwell did further study at The Ohio State University and The University of Cincinnati College-Conservatory of Music and advanced studies in Lucca, Italy and Vevey, Switzerland. Mr. Caldwell has toured extensively throughout the United States, Europe, and Asia as conductor of the CSU Chorus. Under his leadership, the Chorus was selected by the World Choir Games Committee and the Cincinnati Convention's Bureau to travel to Passau, Germany and Salzburg, Austria. The Chorus appeared on "Musikantenstadl," a television program sponsored by the German government with more than 8 million viewers. It was under his chairmanship that the Ohio Board of Regents declared the CSU Department of Fine and Performing Arts a "Center of Excellence."

Caldwell adjudicated the Sing'n'Joy International Choral Festival and Competition in Louisville, Kentucky. As an artist/teacher and conductor, Caldwell has students who currently appear on Broadway, perform with various opera companies here and abroad, serve as college and university professors, and teach music in public schools.

Caldwell has prepared choruses for performances with the Cleveland Orchestra, the Cincinnati May Festival, the Cincinnati Pops, the Indianapolis Pops, the Bach Society of Dayton, the Vocal Arts Ensemble, and the Dayton Philharmonic Orchestra. He recently prepared the MLK Chorus for Robert Porco, conductor of choruses for the Cincinnati and Cleveland Orchestras. Caldwell has appeared as soloist with the Dayton Philharmonic Orchestra, the Cincinnati Symphony Orchestra, the Blue Ash-Montgomery Symphony Orchestra, and the Cleveland Orchestra. He appears on the Telarc label in the opera *Blue Monday* with the Cincinnati Pops Orchestra. Under his leadership the CSU Chorus appears on five Telarc recordings with the Cincinnati Pops and the late Erich Kunzel. He has performed with the Dayton Opera Association and was cast as "Jim" in their latest production

of *Porgy and Bess*. He has performed in Italy, Egypt, and Germany, and the United Kingdom. Mr. Caldwell resides in Washington Township and is choir director at Westminster Presbyterian Church in Xenia. He serves on boards for the Cincinnati May Festival, the Cleveland Orchestra, the Dayton Performing Arts Alliance, the Bach Society of Dayton and the Miriam Rosenthal Foundation for the Arts.



Aurelian Oprea was born in Cluj-Napoca, Romania, and grew up in a musical family. He is a fourth-generation professional violinist.

He began playing the violin in the first grade, when his parents enrolled him in the city's music school. He graduated in 1995 with a Baccalaureate degree in violin performance in the class of Stefan Ruha.

In the United States, Oprea was concertmaster of the Chautauqua Institution Youth Orchestra (NY) in 1993 and 1994 and the Chautauqua Institution Music Festival Orchestra in 1997. He was also the winner of the Chautauqua Institution Concerto Competition and the Bowling Green State University Concerto Competition. In 1999, he graduated with a Bachelor's degree in music performance from Bowling Green State University. While at Bowling Green, he studied with Vasile Beluska.

Oprea won his first professional audition at the age of 20, becoming the youngest member of the Michigan Opera Theater Orchestra in Detroit. He held that position until 2000, when he became the Dayton Philharmonic Orchestra's Assistant Concertmaster and, later, Associate Concertmaster. He is also concertmaster of the Bach Society of Dayton.

Oprea has been featured as soloist with concertos by Bach, Vivaldi, Haydn, Mozart, Kabalevsky, Khachaturian, and his own transcription for electric violin of Friedrich Gulda's *Concerto for Cello and Wind Ensemble*.



Debbie Lindley, pianist, has been in the Dayton region since 2002. A native of Mobile, Alabama, she began piano studies at a young age, studying with Mary Jane Scruggs as a preparatory student and with Dr. Jerry Bush at the collegiate level.

She earned a Bachelor of Music degree in piano performance from the University of South Alabama in Mobile and a Master of Music Degree in Piano Performance from the University of Maryland where she studied with the award-winning artist Santiago Rodriguez.

Mrs. Lindley was previously a member of the piano faculty at the University of South Alabama and served as faculty accompanist at the University of Mobile where she served as pianist and organist for the Chorale's European tours. She has served as an adjudicator for piano festivals and competitions throughout the Southeast.

Mrs. Lindley's performance experience as both soloist and accompanist are wide-ranging. She made her orchestral debut with the New Orleans Symphony at the age of 14 and also appeared with the symphony as a collegiate artist. She has performed as concerto soloist with the Mobile Piano Ensemble several times and has presented numerous solo recitals, both classical and religious. She has presented organ and piano concerts with Gregory Land, organist, as part of Downtown Dayton's "Urban Nights" at First Baptist Church of Dayton, and The Dayton Art Institute's Afternoon Musicales.

Currently, Mrs. Lindley is Adjunct Instructor in piano at Sinclair Community College where she teaches applied piano and class piano.

She has been active in church music from a very young age and is pianist and assistant organist at First Baptist Church of Dayton. She also serves as pianist at Temple Israel in Dayton.

A Salute to American Masters

Two Excerpts from *The Testament of Freedom* Randall Thompson (1899-1984)

I. The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

Thomas Jefferson (1743-1826), *A Summary View of the Rights of British America* (1774)

IV. I shall not die without a hope that light and liberty are on steady advance. And ev'n should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them. The flames kind'ed on the Fourth of July, Seventeen-sev'nty-six, have spread over too much of the globe to be extinguish'd by the feeble engines of despotism; on the contrary, they will consume these engines and all who work them. The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them. Liberty, life, liberty!

Thomas Jefferson, *Letter to John Adams, Monticello* (September 12, 1821)

The Testament of Freedom, a four-movement work originally written for a men's chorus with piano accompaniment, was composed in honor of the 200th anniversary of the birth of Thomas Jefferson. The texts were chosen by the composer. The work was first performed at Cabell Hall, University of Virginia, on Founder's Day, April 13, 1943, by the University of Virginia Glee Club. Dr. Stephen D. Tuttle conducted, and the composer accompanied. The performance was broadcast nation-wide and rebroadcast by the Office of War Information to the Armed Forces overseas. The arrangement for SATB was done by the composer.

"Hush! Somebody's Callin' My Name" arr. Brazeal W. Dennard (1929-2010)

Hush! Somebody's callin' my name. Oh, my Lord, what shall I do?
So glad that trouble don't last always. Oh, my Lord, what shall I do?
I'm so glad I got my 'ligion in time. Oh, my Lord, what shall I do?
Soon one mornin' death come creepin' in my room. Oh, my Lord, what shall I do?

Brazeal Dennard, a native of Detroit, earned his Master of Arts degree in Music Education at Wayne State University, and then taught in the Detroit public schools, where he was Fine Arts Department Head at Southwestern High School and Director of Music Education. He founded the Brazeal Dennard Chorale and was a skilled music arranger who specialized in the preservation and revitalization of the spiritual musical form.

“Soon Ah Will Be Done” arr. William L. Dawson (1899-1990)

Soon ah will be don' a wid de troubles ob de worl', goin' home t' live wid God.
I wan' t' meet my mother, I'm goin' t' live wid God.
No more weepin' an' a wailin'; I'm goin' t' live wid God.
I wan' t' meet my Jesus, I'm goin' t' live wid God.

A native of Alabama, William L. Dawson is best known for his teaching career at the Tuskegee Institute, where he developed the Tuskegee Institute Choir. His best known works are arrangements and variations on spirituals, frequently performed by school, college, and community choruses..

Five Hebrew Love Songs Eric Whitacre (b. 1970)

Aurelian Oprea, violin soloist
Pamela Cooper-Servaites, percussion
Steve Makovec, speaking part

Temuná

Temuná belibí charutá;
Nodédet beyn ór uveyn ófel:
Min dmamá shekazó et guféch kach otá
Usaréch al panáich kach nófel.

A picture is engraved in my heart;
Moving between light and darkness;
A sort of silence envelopes your body,
And your hair falls upon your face just so.

Kalá kallá

Kalá kallá Kulá shelí
La, la, la, la, la.
U'vekalút Tishák hí lí!
Kalá kallá
U'vekalút Tishák hí lí!
La, la, la, la, la.

Light bride
She is all mine,
And lightly
She will kiss me!

Lárov

“Lárov,” amár gag la'shama'im,
“Hamerchák shebeynéynu hu ad;
Ach lífnéy zman alu lechán shna'im,
Uveynéynu nishár sentiméter echad.”

“Mostly,” said the roof to the sky,
“The distance between you and me is endlessness;
But a while ago two came up here,
And only one centimeter was left between us.”

Éyze shéleg!
Éyze shéleg!
Kmo chalómót ktaním
Noflím mehashamá'im;

What snow!
Like little dreams
Falling from the sky.

Rakút
Hu hayá malé rakút;
Hi haytá kashá.
Vechól káma shenistá lehishaér kach,
Pashút, uvlí sibá tová,
Lakách otá el toch atzmó,
Veheniach Bamakóm hachí rach.

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.
—Hila Plitmann (b. 1973)

Eric Whitacre is perhaps the best known American composer writing choral music today. Born in Nevada and educated at the University of Nevada at Las Vegas, he now resides in England, where he is composer-in-residence at Sidney Sussex College, Cambridge. For extensive additional information on this remarkable composer, see his web site (<http://ericwhitacre.com>), where he describes the genesis of this five-part work, which he wrote in 1996. All of the poems were written by Hila Plitmann, a soprano, who eventually became Whitacre's wife.

“Awake, O North Wind” (from *Wedding Cantata*)
Daniel Pinkham (1923-2006)

Awake, O north wind; and come, thou south;
Blow upon my garden, that the spices may flow out.
Let my beloved come into his garden,
And eat his pleasant fruits.
—Song of Songs 4:16

Daniel Pinkham was one of the most prolific American composers in the second half of the twentieth century. A native of Massachusetts, he was educated at Harvard and enjoyed a teaching career that included appointments at Simmons College, Boston University, Harvard, and the New England Conservatory of Music. His web site is www.danielpinkham.net. He wrote the four-movement *Wedding*

Cantata in 1956 for the wedding of two friends, with texts all drawn from the Song of Solomon (or Song of Songs). Among his numerous teachers was Aaron Copland.

“Lux aeterna” (from *Requiem Brevis*)
Jonathan Bailey Holland (b. 1974)

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum quia pius es. Requiem aeternam dona eis Domine, et lux perpetua Amen.

Let eternal light shine upon them, O Lord, who with your saints in eternity are devoted. Rest eternal grant them, O Lord, and let eternal light Amen.

Jonathan Bailey Holland is on the composition faculty at The Boston Conservatory. He is also an Associate Professor of Composition at the Berklee College of Music and a founding faculty member in the Low Residency MFA in Music Composition program at Vermont College of Fine Arts. His *Requiem Brevis* for SSATB dates from 2008 and was first performed by the University of Tennessee—Chattanooga Chamber Choir.

Andante semplice from *Sonata for Violin and Piano*
Aaron Copland (1900-1990)

Aurelian Oprea, violin soloist

Like his Piano Sonata (1939 - 41), Copland's Sonata for Violin and Piano (1942 - 43) represents a middle ground between the composer's thornier works and those in his readily accessible Americana-influenced style. Alternately reflective and exuberant, the Violin Sonata is permeated by a certain tenderness; Copland dedicated the sonata to the memory of a musician friend, Lieutenant Harry H. Dunham, who was shot down in the Pacific during World War II.

The first movement (performed alone in this concert) features a slow introduction that evolves into a vigorous opening theme. A simple second theme punctuated by plain triads in the piano leads into a more turbulent development that climaxes in a triple-forte passage, followed by a recapitulation and a brief coda. The central Lento is more an interlude than a movement per se, while the finale proceeds in binary form. Following the January 17, 1944 premiere of the sonata by Copland and violinist Ruth Posselt, violinists everywhere took up the work, granting it a position of some importance in the twentieth-century chamber repertoire.
—Brian Wise (www.allmusic.com)

Old American Songs

arr. Aaron Copland

William Henry Caldwell, baritone soloist

Simple Gifts

'Tis the gift to be simple 'tis the gift to be free
'Tis the gift to come down where you ought to be
And when we find ourselves in the place just right
'Twill be in the valley of love and delight.
When true simplicity is gained
To bow and to bend we shan't be ashamed
To turn, turn will be our delight
'Till by turning, turning we come round right.

The Boatmen's Dance

High row the boatmen row, floatin' down the river, the Ohio.
The boatmen dance, the boatmen sing, the boatmen up to ev'rything.
And when the boatmen gets on shore he spends his cash and works for more.
Then dance the boatmen dance, O dance the boatmen dance.
O dance all night 'til broad daylight
And go home with the gals in the momin'.
I went on board the other day to see what the boatmen had to say.
There I let my passion loose, an' they cram me in the calaboose.
O dance the boatmen dance, O dance the boatmen dance.
O dance all night 'til broad daylight
And go home with the gals in the momin'.
The boatman is a thrifty man, there's none can do as the boatmen can.
I never see a pretty gal in my life but that she was a boatman's wife.
O dance the boatmen dance, O dance the boatmen dance.
O dance all night 'til broad daylight
And go home with the gals in the momin'.
High row the boatmen row, floatin' down the river, the Ohio.

The Little Horses (Lullaby)

arr. R. Wilding White

Hush you bye, don't you cry,
Go to sleepy little baby,
When you wake, you shall have,
All the pretty little horses.
Blacks and bays, dapples and grays,
Coach and six-a little horses.
Hush you bye, don't you cry,
Go to sleepy little baby,
When you wake, you'll have your cake, and
All the pretty little horses.
A brown and a gray and a black and a bay and a
Coach and six-a little horses.
Hush you bye, don't you cry,
Oh you pretty little baby.

arr. Irving Fine

Ching-a-Ring Chaw

Ching-a-ring a ring ching ching,
Hoa dinga ding kum larkee,
Ching-a-ring a ring ching ching,
Hoa ding kum larkee.
Brothers gather round,
Brothers, Listen to this story,
'Bout the promised land,
An' the promised glory.
You don't need to fear
If you have no money,
You don't need none there,
To buy you milk and honey.
There you'll ride in style,
Coach with four white horses,
There the evenin' meal,
Has one, two, three, four courses.
Ching-a-ring a ring ching ching,
Hoa dinga ding kum larkee.
Nights we all will dance
To the harp and fiddle,
Waltz and jig and prance,
"Cast off down the middle."
When the mornin' come,
All in grand and splendor,
Stand out in the sun,
And hear the holy thunder.
Brothers, hear me out,
The promised land's a-comin',
Dance, sing and shout,
I hear them harps a-strummin'.
Ching-a-ring a ching ching ching.
Ring ching ching ching Chaw!

At the River

Shall we gather by the river,
Where bright angels feet have trod,
With its crystal tide forever
Flowing by the throne of God.
Yes we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.
Soon we'll reach the shining river,
Soon our pilgrimage will cease,
Soon our happy hearts will quiver
With the melody of peace.
Yes we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

Zion's Walls

Come fathers and mothers come,
Sisters and brothers come,
Join us in singing the praises of Zion.
O fathers don't you feel determined
To meet within the walls of Zion,
We'll shout and go round the walls of Zion.

Aaron Copland wrote two sets of five songs each in 1950 and 1952, originally scored for voice and piano and eventually reworked for voice and orchestra. The songs on this afternoon's program come from both collections. The first set was first performed by Peter Pears and Benjamin Britten in 1950 at Aldeburgh; five years later the arrangement for baritone and orchestra was premiered by William Warfield and the Los Angeles Philharmonic. The second set was first performed by Warfield and Copland himself in Ipswich, Massachusetts, in 1958. When searching for songs to set, Copland scoured the Brown University Library, specifically the Harris Collection, in search of interesting material and found "The Boatmen's Dance." "Zion's Walls" is a revivalist tune with words and music by John G. McCurry (1821-1886), a farmer from Georgia who published the song collection, *The Social Harp*. Copland used this song again in his opera, *The Tender Land*.

"Shenandoah"

arr. James Erb (1926-2014)

O Shenando', I long to see you,
And hear your rolling river,
O Shenando', I long to see you,
'Way, we're bound away,
Across the wide Missouri.

I long to see your smiling valley
And hear your rolling river,

'Tis sev'n long years since last I see you,
And hear your rolling river,

O Shenando', I long to see you,
And hear your rolling river,
O Shenando', I long to see you,
'Way, we're bound away,
Across the wide Missouri.

James "Jim" Brian Erb, an American composer, arranger, musicologist, and conductor founded the Richmond (Virginia) Symphony Chorus and was the director of chorus activities at the University of Richmond. He is most broadly known for his arrangement of "Shenandoah," which he wrote for a 1971 European tour by the University of Richmond Choir.

“Cindy”

arr. Mack Wilberg (b. 1955)

*Pamela Cooper-Servaites, percussion
Devon Howard, keyboard*

I wish I was an apple,
A-hangin' on a tree,
And ev'ry time my sweetheart passed,
She'd take a bite of me.

I wish I had a nickel,
I wish I had a dime,
I wish I had a pretty girl,
To love me all the time.

I wish I had a needle,
As fine as I could sew,
I'd sew that girl to my coattail
And down the road I'd go.

You ought to see my Cindy,
She lives away down south,
An' she's so sweet the honey bees
All swarm around her mouth.

Get along home, little Cindy,
I'll marry you sometime.

The first time I saw Cindy,
She was standing in the door,
Her shoes and stockings in her hand,
Her feet all o'er the floor.

She took me to her parlor,
She cooled me with her fan,
She swore that I'ze the purtiest thing
In shape of mortal man.

Get along home, little Cindy,
I'll marry you sometime.

Now Cindy hugged and kissed him,
She wrung her hands and cried,
She swore he was the purtiest thing
That ever lived or died.

She told him that she loved him,
She called him sugar plum,
She threwed her arms around him
He thought his time had come.

Get along home, little Cindy.
I'll marry you sometime.

Now Cindy went to the preachin',
She swung around and round,
She got so full of glory,
She knocked the preacher down.

My Cindy in the springtime,
My Cindy in the fall,
If I can't have my Cindy,
I'll have no girl at all.

Get along home, little Cindy,
I'll marry you sometime.

When Cindy got religion,
She thought her time had come,
She walked right up to the preacher
And chawed her chewin' gum.

Now Cindy got religion,
She'd had it once before,
But when she heard my banjo
She's the first one on the floor.

Get along home, little Cindy,
I'll marry you sometime.
Cindy, some day!

Mack Wilberg, a native of Utah, has directed the Mormon Tabernacle Choir since 2008. He is a former Professor of Music at Brigham Young University. Also a graduate of BYU, Wilberg holds graduate degrees from the University of Southern California. Wilberg's compositions and arrangements are performed and recorded by choral organizations throughout the world. In addition to the many compositions he has written for (and recorded with) the Mormon Tabernacle Choir, his works have been performed by artists such as Renée Fleming, Frederica von Stade, Bryn Terfel, The King's Singers, Audra McDonald, and narrators Walter Cronkite, Claire Bloom, Michael York, and Jane Seymour..

Program notes by R. Alan Kimbrough

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 WDPR/WDPG (FM 88.1 and 89.9 or on the web at www.discoverclassical.org) at 10:00 a.m. on Saturday, December 5, 2015, when the December 2014 concert will be aired. Today's concert will be aired on Saturday, March 5, 2016. 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.



Bach Society of Dayton Sponsors

Among the many financial donors for whom the Bach Society is grateful, the following have provided generous sponsorship support designated for particular facets of this season. Their specific gifts will also be recognized at the concerts they have chosen to underwrite.

Charles D. Berry

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Special Acknowledgements

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; Westminster Presbyterian Church in Dayton for providing rehearsal facilities; the generosity of the Kettering Adventist Church for providing performance facilities; the excellent and wide-ranging administrative support provided by David Grupe; the design skills of Todd Berry, who prepares our marketing resources; the skills of photographers Adam Alonzo, Lew Hann, and James DeYoung for taking chorus and performance photos; and the Dayton Performing Arts Alliance for receiving our mail.

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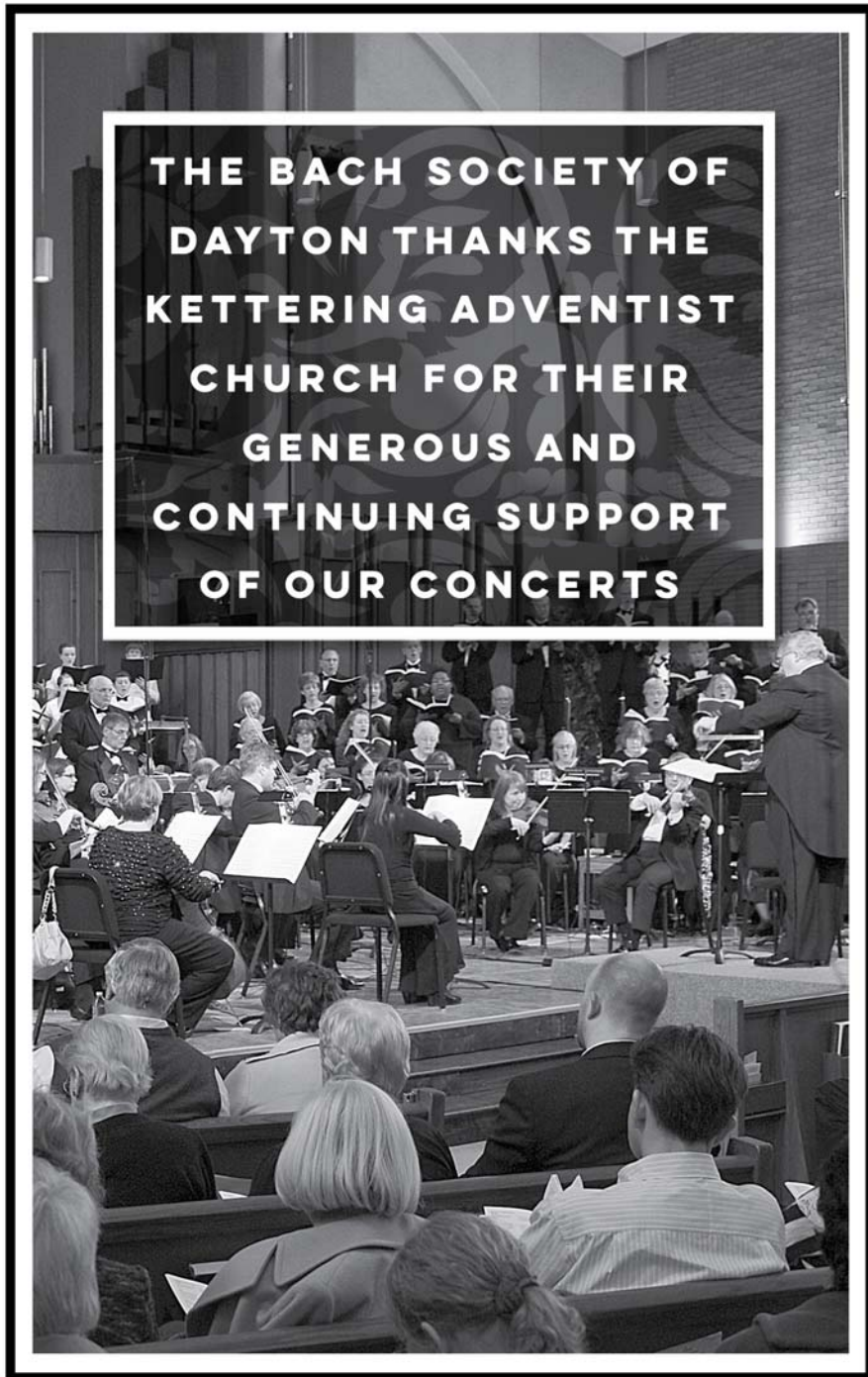


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Culture Works is the nonprofit regional arts agency that provides a unified voice for all the cultural organizations and activities in the Dayton Region and promotes the good news about the cultural vibrancy of our region to a national audience.



WHAT WE DO

Culture Works is committed to leading the charge to ensure a healthy environment for arts and culture in this community for generations to come. We work to galvanize widespread support for arts and culture while also providing grants, unified marketing efforts, research, and cultural planning to help our entire cultural community thrive.

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2015-2016 SEASON

MASTERY, MYSTERY, & MAJESTY

SWEET SOUNDS OF THE HOLIDAYS

DECEMBER 6, 2015 7:30 PM



Join us for our annual festive concert celebrating the spirit of the season and the traditions that bring hope and wonder to us all. We'll fill the halls with a joyful chorus and fa-la-la-la-la all the way home.

Bach Society Chorus, John Neely, Music Director
Kettering Children's Choir Chorale, Bruce Swank, Conductor
Kettering Advent Ringers, Joan Ulloth Dorgan, Conductor

SONGS OF MYSTERY AND PRAISE

MARCH 13, 2016 7:30 PM



CONCERT PREVIEW AT 6:30 P.M.

We'll contrast Gabriel Fauré's reflection on the impact of the death of his father with J. S. Bach's exultant and mesmerizing Song of Mary.

Requiem - Gabriel Fauré ; Magnificat in D Major, BWV 243 - Johann Sebastian Bach

Bach Society Chorus, John Neely, Music Director
with Orchestra and Soloists

THE MUSIC OF DOWNTON ABBEY

MAY 15, 2016 (2 PERFORMANCES)

4:00 PM & 7:30 PM



CONCERT PREVIEWS AT 3:00 AND 6:30 P.M.

We finish the season with a tribute to the music of Downton Abbey. We'll highlight music from the era in which the popular British series is set. We'll even serve a spot of tea.

I Was Glad, Jerusalem, and As Torrents in Summer
My Soul, There is a Country - Parry and The Snow - Elgar

Bach Society Chorus, John Neely, Music Director
with Orchestra and Soloists

Tickets can be purchased at www.bachsocietyofdayton.org or by calling 937.294.2224



BACH SOCIETY 2015–2016 SEASON

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May 15, 2016, 4 p.m.	@ \$18	_____
May 15, 2016, 7:30 p.m.	@ \$18	_____
STUDENT TICKETS		
December 6, 2015, 7:30 p.m.	@ \$10	_____
March 13, 2016, 7:30 p.m.	@ \$10	_____
May 15, 2016, 4 p.m.	@ \$10	_____
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(Children 12 and under free. Please call the Bach Society for group rates.)

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