

2017 CONNECTIONS 2018

THE FRENCH CONNECTION

OCTOBER 29, 2017

Bach

SOCIETY of DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

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John Neely, Music Director
R. Alan Kimbrough, Accompanist

Welcome to this delightful first concert of the 2017-2018 “**Connections**” season. What better way to begin this journey than with renowned 19th and 20th century French composers in works that feature voice and organ. Seldom will you hear more beautiful melodies, along with some surprising dissonances, than in these works by Poulenc, Durufé and Fauré that span roughly a century of time. Revel in their diverse styles and themes.

We hope you’ll return for each of the upcoming **Connections** concerts—on December 3 for warm holiday sounds connecting to our most beloved traditions; on March 25, 2018 as we creatively explore Bach family connections; and on May 13, 2018, as we connect to our Romantic sides. Visit the box office today to learn about and to buy discounted season tickets.

We are grateful for the many ways our audiences support us—through your gracious applause, your ticket purchases, your inviting family and friends to experience our concerts, and your generous financial support as donors and sponsors. Thank you, many times over!





Bach Society of Dayton Chorus

Sopranos

Carla Ballou
 Jodi Blacklidge
 Joy Carter
 Kay Cherry
 Barbara Colaner
 Joan Crafton
 Lauren Fox
 Rachel Spry Lammi
 Karen Linaberry
 Connie Palmus
 Amy Potter
 Donna Reece
 Shirley Richardson-
 McCourt
 Faye Seifrit
 Rhea Smith
 Elizabeth Weibel
 Mary Ann Woods
 Chelsea Worly

Altos

Cynthia Bertleff
 Madelyn Callender
 Willow Cliffswallow
 Pamela Cooper-
 Servaites

Helen Cripe
 Beverly Dean
 Sallie Fisher
 Peg Holland
 Ann Holzer
 Micheline Jarvis
 Cynthia Karns
 Kenzie Moore
 Sharon Norton
 Barbara Piatt
 Pam Rauch
 Mary Beth Rodes
 Barbara Schramm
 Loraine Simard
 Mary Tymeson
 Sara Vice

Tenors

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

Kevin Samblanet
 Jerome Servaites
 William Spohn
 Vincent Velten

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
 Mark Spencer
 John Stengel
 Marshall Wareham

Instrumentalists

R. Alan Kimbrough, Piano

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 has been Music Director of the Bach Society of Dayton since its inception in 2002. For the past 36 years he has served as Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. John has taught in the music departments of Washington and Jefferson College in Washington, Pennsylvania, and of Mt. Union College in Alliance, Ohio. He has been Dean of the Canton and Dayton Chapters of the American Guild of Organists and was national president of the Presbyterian Association of Musicians.

John is recognized nationally as an organ recitalist, conductor, and choral clinician, having conducted workshops most recently in Ft. Worth, Texas; Portland, Oregon; and Tallahassee, Florida. He holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary.



R. Alan Kimbrough, retired 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



Dr. Sandra Yang is Associate Professor of Music History at Cedarville University in Cedarville, Ohio. She taught in the Departments of Music and History at California State Polytechnic University in Pomona, California before coming to Cedarville in 2009. She is actively involved in the College Music Society and the American Musicological Society, regularly presenting current research. Dr. Yang serves on the Pedagogy Study Group of the American Musicological Society and has been actively promoting music history pedagogy through National Music History Day and the National Conference on Undergraduate Research. She is the Editor-in-Chief of *Musical Offerings* and frequently serves as a peer reviewer for journals in her field. Dr. Yang specializes in pedagogy, online learning, and 20th century French music history. She has three degrees from the University of California, Los Angeles: a B.A. in Geography, and both an M.A. and Ph.D. in Musicology.



Guest Artists



Dr. Minnita Daniel-Cox, Soprano, a native of Columbus, Ohio, attended Bowling Green State University where she received a Bachelor of Music in Music Performance. Upon completing her baccalaureate studies, she attended the University of Michigan, receiving both her Master of Music and her Doctor of Musical Arts degrees. Most recently, Dr. Daniel-Cox has performed with the Dayton Philharmonic Orchestra, the Springfield Symphony Orchestra, the Miami Valley Symphony Orchestra, and the Bach Society of Dayton. She returned this fall to perform with the Dayton Opera as Anna Gomez

in Menotti's *The Consul*. She has appeared with the University of Dayton, Yellow Springs, Flint, Ann Arbor, and South Bend Symphony orchestras as well as the Defiance and Packard symphonic bands. Her research regarding the musical settings of texts by poet and Dayton native Paul Laurence Dunbar led her to establish the Dunbar Music Archive (DMA). Dr. Daniel-Cox travels internationally lecturing and performing, and recently performed an American music recital tour in Bulgaria. Dr. Daniel-Cox 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. Dr. Daniel-Cox is Assistant Professor of Voice and Coordinator of the Voice Area at the University of Dayton, where she teaches applied lessons and music courses, serves as Artistic Director of the yearly musical/opera productions, and coordinates the Vocal Performance Institute, a summer program for high school-aged singers.



Dr. David Crean, Organist, enjoys a multifaceted career as a teacher, recitalist, church musician, and radio personality. He has performed throughout the United States and completed two concert tours of Australia, where he gave several Australian premieres and performed on historic organs. Other recent highlights include recitals at the Cathedral of St. John the Divine, St. Thomas Fifth Avenue, Central College Presbyterian Church (Columbus), and several programs for American Guild of Organists (AGO) chapters.

Dr. Crean has taught organ, harpsichord, and theory at Wright State University since 2014. From 2013 to 2017 he was University Organist and Director of Chapel Music at Wittenberg University, and has held adjunct positions at Juilliard and The University of Iowa. He also chairs the Dayton Organ Academy, a community service and outreach program of the Dayton AGO that provides tuition-free lessons to gifted area high-school students. An avid writer, Dr. Crean is in demand as

a program and CD annotator. He currently supplies program notes for Juilliard performances and has written liner notes for several CDs (including one Grammy-winner). Since February 2017, Dr. Crean has been the mid-day host at Discover Classical WDPR, Dayton's only full-time classical radio station. As Music Director, he also plans music for nearly 70 hours of weekly live broadcast and manages a library of nearly 10,000 recordings. An active church musician since age 15, he recently accepted a position as Organist and Music Director at St. George's Episcopal Church in Dayton, where he directs the adult choir and leads worship from the 1989 C.B. Fisk Organ. A native of New York, Dr. Crean received his D.M.A. from The Juilliard School and also holds degrees from Oberlin College/Conservatory and The University of Iowa.



Orchestra

1st Violins

Aurelian Oprea
Dona Nouné-Wiedmann
Will Manley
Lou Proske
Youjin Na

2nd Violins

Bill Slusser
Yen Jin
Chang Ji
Siryung Park

Violas

Colleen Braid
Lori LaMattina
Leslie Dragan

Cellos

Mark Hofeldt
Jonathan Lee
Ellent Nettleton

Basses

Don Compton
Steve Ullery

Harp

Stephanie Llacuna

Timpani

Jane Varella

Organ

R. Alan Kimbrough

THE FRENCH CONNECTION

“Cantique de Jean Racine,” Op. 11

Gabriel Fauré (1845-1924)
Arr. John Rutter (b. 1945)

*Verbe égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence.
Divin Sauveur, jette sur nous les yeux.*

*Répands sur nous le feu de ta grâce puissante
Que tout l'enfer fuie au son de ta voix.
Dissipe le sommeil d'une âme languissante
Qui la conduit à l'oubli de tes lois.*

*Ô Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé;
Reçois les chants qu'il offre à ta gloire immortelle
Et de tes dons qu'il retourne comblé.*

Word, equal to the Almighty, our sole hope,
Eternal day of the earth and the heavens,
We break the silence of the peaceful night.
Divine savior, cast your eyes upon us.

Pour on us the fire of your powerful grace
So that all hell flees at the sound of your voice.
Dispel the sleep of a languishing soul
Who lives forgetful of your laws.

O Christ, look kindly on your faithful people
Assembled now to glorify you.
Receive the songs that we offer to your immortal glory
And let us depart, crowned with your gifts.

Quatre Motets sur des thèmes grégoriens, Op. 10

Maurice Duruflé (1902-86)

Four Motets on Gregorian themes

Tantum ergo

*Tantum ergo Sacramentum
Veneremur cernui,
Et antiquum documentum
Novo cedat ritui,*

*Praestet fides supplementum
Sensuum defectui*

*Genitori, genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio,
Procedenti ab utroque
Compar sit laudatio. Amen.*

Therefore we, before him bending,
This great Sacrament revere;
Types and shadows have their ending,
For the newer rite is here;
Faith, our outward sense befriending,
Makes our inward vision clear.

Glory let us give and blessing
To the Father and the Son,
Honor, thanks, and praise addressing,
While eternal ages run;
Ever too his love confessing
Who from both with both is One. Amen.
—attr. St. Thomas Aquinas

Tota pulchra es

*Tota pulchra es, Maria,
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tota pulchra es, Maria,
et macula originalis non est in te.
Tu gloria Jerusalem,
tu laetitia Israel,
tu honorificentia populi nostri.
Tota pulchra es, Maria.*

You are beautiful, Maria,
and the original stain is not in you.
Your clothing is as white as snow,
and your face is like the sun.
You are beautiful, Maria,
and the original stain is not in you.
You are the glory of Jerusalem,
you are the joy of Israel,
you are the honor of our people.
You are beautiful, Maria.

Ubi caritas

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsulemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero. Amen.*

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart. Amen.

Tu es Petrus

*Tu es Petrus, et super hanc petram aedificabo Ecclesiam meam.
You are Peter, and on this rock I will build my Church.*

Concerto pour orgue, cordes et timbales in G minor Francis Poulenc (1899-1963) Concerto for organ, strings, and timpani

David Crean, organ

Andante, Allegro giocoso, Subito andante moderato, Tempo allegro. Molto agitato, Très calme: Lent, Tempo de l'allegro initial and Tempo d'introduction: Largo

Gloria

Francis Poulenc

Minnita Daniel-Cox, soprano

I. Gloria

*Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.
Glory be to God on high, and on earth, peace to people of good will.*

II. Laudamus te

*Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.
Gratias agimus tibi. Propter magnam gloriam tuam.
We praise you. We bless you. We worship you. We glorify you.
We give thanks to you. Because of your great glory.*

III. Domine Deus

Domine Deus, Rex coelestis, Deus Pater omnipotens. Gloria.
O Lord God, heavenly King, God the Father almighty. Glory.

IV. Domine fili unigenite

Domine fili unigenite, Jesu Christe!
O Lord, the only begotten Son, Jesus Christ!

V. Dominus Deus, Agnus Dei

Dominus Deus, Filius Patris, Rex coelestis, qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Dominus Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, suscipe.
O Lord God, Son of the Father, heavenly King, who takes away the sins of the world, have mercy upon us. You who takes away the sins of the world, receive our prayers. Lord God, Lamb of God, Son of the Father, who takes away the sins of the world, receive our prayers.

VI. Qui sedes ad dexteram Patris

Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum Sancto Spiritu in Gloria Dei Patris. Amen.

You who sits at the right hand of the Father, have mercy upon us. For you alone are Holy, you alone are Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.



Program Notes

GABRIEL FAURÉ (b Pamiers, Ariège, 12 May 1845; d Paris, 4 Nov 1924) is considered by Grove as the “most advanced composer of his generation in France, [who] developed a personal style that had considerable influence on many early 20th-century composers.” A boarding student at the prestigious Ecole Niedermeyer for 11 years (1854-1865), he won the first prize in composition (for the *Cantique de Jean Racine* op.11), and in fugue and counterpoint in 1865. He had previously been awarded prizes for solfège (1857), harmony (1860) and piano (1860, with a special prize in 1862), and two literary prizes (1858 and 1862).

The *Cantique de Jean Racine*, dedicated to César Franck, was originally written for mixed choir and piano or organ. Fauré set the text by the famous French playwright Jean Racine, a French paraphrase of a Latin hymn from the breviary for Tuesday matins, *Consors paterni luminis*. The work was first performed the following year in a version with accompaniment of strings and organ, with Fauré himself at the organ. The orchestration for this afternoon’s performance is by the contemporary English composer and conductor John Rutter.

MAURICE DURUFLÉ (b Louviers, 11 Jan 1902; d Paris, 16 June 1986) was one of the most respected 20th-century French organists and composers. As Grove details, “In 1927 he became deputy to Vierne at Notre-Dame; Vierne spoke highly of his talents and reputedly expressed the hope that he would succeed him there. But it was to the post of organist at St Etienne-du-Mont that Duruflé was appointed in 1930 and he was to remain there for the rest of his life. In 1942 he deputised for Dupré as professor of the organ class at the Paris Conservatoire and from 1943 to 1970 he held the post of professor of harmony there. . . . As an organist he toured Europe, the USA and the USSR.”

Probably best known for his *Requiem* op 9 (completed in 1947 and published in versions both for orchestra and for organ accompaniment alone), based entirely on Gregorian themes, Duruflé returned to plainsong themes for his *Four Motets* op 10 (1960). As Grove observes, “Plainsong is the life-blood of most of his works but its use proves liberating rather than restrictive, inspiring modal harmonies, polyphonic structures and, often, changes of mood ranging from the ethereal to the powerfully foreboding.” David A. McCarthy provides a very full commentary on the four components of this set:

Duruflé’s choral setting of “Ubi caritas” is one of the most popular sacred a cappella works of the twentieth century; it is, however, only one of a group of four works of equally high caliber. The *Four Motets*, written just before the final version of the composer’s *Requiem*, are dedicated to Auguste Le Guennant, the director of the Gregorian Institute in Paris at the time. Each is based on a different Gregorian chant tune which remains prominent throughout; this process is similar to that employed in the *Requiem*, lending the pieces a flexible, speech-like rhythm. The incipit (the first few notes) of the original melody is given in neumatic chant notation at the beginning of each motet.

Each of the motets is quite short — a trait that is typical of Duruflé (even the Requiem, his largest work, is composed of nine much smaller units). Also typical is his use of Renaissance contrapuntal techniques in the service of a rich harmony derived from that of Fauré and Ravel. Performed as a set, the Four Motets have a classic arch shape, reaching a climax in the third motet ("Tu es Petrus"), then, in "Tantum ergo," returning to the mood of serene contemplation first established in "Ubi caritas."

The text of "Ubi caritas" ("Where charity and love are, there is God") is an antiphon usually sung on Maundy Thursday during the washing of the feet. This is the most famous of the motets, and an example of Duruflé's style at its best: rhythmic flexibility, strong part-writing, and rich harmony provide a serene background for the chant melody. The opening phrase returns briefly at the end (Duruflé, like Chopin and other composers who tended toward shorter compositions, usually composed in ternary form), and leads to an appended "amen."

"Tota pulchra es" ("You are all-beautiful") is a setting of antiphons from the Feast of the Immaculate Conception of the Virgin Mary, and is sung only by the sopranos and altos. The opening melody serves as a kind of refrain, coming back twice. The pace is rather faster than in the "Ubi caritas," and leads into the climactic third motet.

"Tu es Petrus" ("You are Peter") is the shortest of the motets, and is a setting of the Jesus's renaming of his disciple Simon by the Greek for "rock," and then saying that "upon this rock will I build my church" (Matthew 16:18). The latter phrase is stated three times in Duruflé's setting, perhaps reflecting Peter's later three denials of Jesus. "Tu es Petrus" is much more rhythmic than the other motets, and builds to a loud climax.

In "Tantum ergo" (the last two verses of the "Pange lingua" eucharistic hymn traditionally attributed to Thomas Aquinas), the chant is sung in long notes by the sopranos. The melody is imitated and varied by the tenors, while the other voices are freely composed, with an effect similar to cantus firmus settings of chants from the Renaissance period. There are no accidentals (notes outside the key in which it is written), and very little harmonic tension. The motet, like the "Ubi caritas," ends peacefully on a low chord with the word "amen."

<http://www.allmusic.com/composition/motets-4-on-gregorian-themes-for-chorus-op10-mc0002369501>

FRANCIS POULENC (b Paris, 7 Jan 1899; d Paris, 30 Jan 1963) was one of the most important French composers of the 20th century, writing in a wide variety of genres and with an established reputation for both secular and religious music. Writing for Grove, Roger Nichols describes the **Concerto for Organ, Strings, and Timpani** (1938) as "deeper in emotional character" than the earlier Concerto for Two Pianos (1932), "recognizably a product of 'Janus-Poulenc,'" "stylistically ambivalent," and (quoting Poulenc himself) "'on the outskirts' of his religious music as it leads the solo instrument from Bach's G minor Fantasia to the fairground and back again."

David Gamie has provided some very helpful commentary in his 2001 notes on the Hyperion website:

The organ concerto was commissioned by Princess Edmond de Polignac in 1934, as a piece with a chamber orchestra accompaniment and an easy organ part that the princess could probably play herself. . . . Poulenc quickly abandoned this idea for something much more grandiose and ambitious; his earlier harpsichord concerto and double-piano concerto were simpler, more light-hearted pieces. As he wrote in a letter to Françaix, "The concerto...is not the amusing Poulenc of the Concerto for two pianos, but more like a Poulenc en route for the cloister." The death of a colleague and friend, the young critic and composer Pierre-Octave Ferroud, in the spring of 1936 made Poulenc go on a pilgrimage to the Black Virgin of Rocamadour, where he rediscovered his Christian faith. This new religious conviction not only nurtured an interest in religious music, which he began to compose, but also highly influenced his incomplete Organ Concerto.

Poulenc himself had never actually composed for the organ before, and so he studied great baroque masterpieces for the instrument by Johann Sebastian Bach and Dieterich Buxtehude; the work's neo-baroque feel reflects this. Poulenc was also advised about the instrument's registration and other aspects by the organist Maurice Duruflé.[3] Duruflé was also the soloist in the private premiere of the work on 16 December 1938, with Nadia Boulanger conducting, at Princess Edmond's salon. The first public performance was in June 1939 at the Salle Gaveau in Paris, with Duruflé once again the soloist and Roger Désormière conducting.[2]

The piece is just over 20 minutes in duration[4] and consists of a single continuous movement with seven tempo marks. Respectively, these are: *Andante*, *Allegro giocoso*, *Subito andante moderato*, *Tempo allegro*, *Molto agitato*, *Très calme: Lent*, *Tempo de l'allegro initial* and *Tempo d'introduction: Largo*. [3] Each movement often differs substantially in style, tone and texture. For example, the opening movements are loud and quite violent, with substantial organ chords; yet the following middle movements are much calmer, softer and more emotional.

http://www.hyperion-records.co.uk/dw.asp?dc=W16276_GBASH0117801

Herbert Glass's program notes for the Los Angeles Philharmonic (January 29, 2016) are also helpful. See <https://www.laphil.com/philpedia/music/organ-concerto-g-minor-francis-poulenc>

Numerous recordings are available. Wikipedia lists fourteen; Amazon gives even more. An interesting assessment of many of these, by Geraint Lewis, is available in Gramophone of April 29, 2015: "Poulenc's Organ Concerto—which recording is best?"

<https://www.gramophone.co.uk/feature/poulencs-organ-concerto-which-recording-is-best>

Poulenc's Gloria, premiered in Boston on 21 January 1961, is a much later and more mature work. Peter Guttmann's 2001 paean to the work includes comments on recordings then available.

<http://www.classicalnotes.net/classics/gloria.html>

But one of the most helpful and concise commentaries is that of John Bawden, copied here with permission:

Francis Poulenc was one of a somewhat notorious group of young French composers who became known as 'Les Six', an epithet clearly derived

from the earlier 'Russian Five'. The aims of the French group were to break away from the twin influences of Germanic formality and French impressionism, and to employ a direct and simple style in their own music.

Of the six, Poulenc was by far the most successful.

Although Poulenc saw himself as primarily a composer of religious music, it was not in fact until 1936, following his return to Catholicism, that he produced his first sacred work. A steady stream of religious pieces then flowed from his pen, including a Mass and a series of motets. His first large-scale choral work, the *Stabat Mater*, appeared in 1950, and the *Gloria* in 1959, only four years before his death. Both employ the same forces - chorus, soprano solo and large orchestra - and both enjoyed immediate acclaim. They have remained firm favourites with performers and audiences ever since.

Poulenc's very distinctive style relies principally on strong musical contrasts. The harmony moves between Stravinskian dissonance and lush, sensuous chord progressions; vigorous counterpoint in clipped, angular phrases alternates with lyrical melodic writing; dynamics frequently range from a hushed piano to an emphatic forte within the space of a bar or two. Poulenc skilfully uses this colourful musical palette to express a wide range of emotions, from lyrical serenity to unashamed glee.

The *Gloria* was commissioned by the Koussevitsky Foundation of America. The words from the Mass are set to music of an unmistakable freshness and vivacity. Some critics at the time suggested that it bordered on the sacrilegious; Poulenc replied, '*While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks that I saw playing football one day.*'

The work is divided into six short movements. After a brief introduction, the chorus enters with a prominent dotted figure to the word 'Gloria', which forms the basis of this movement. The animated second movement, 'Laudamus Te', reveals Poulenc in playful mood, with the chorus for the most part divided into pairs of voices - sopranos and tenors; altos and basses - exchanging a series of short, pithy phrases. In the expressive third section, 'Domine Deus', the soprano soloist is heard for the first time with a typically yearning melody, whilst the chorus is allocated a supporting role. We are then abruptly whisked back to the playground for the brief and chirpy 'Domine Fili Unigenite'. The soprano soloist returns for the exquisite 'Dominus Deus, Agnus Dei', with soloist and chorus sometimes combining and sometimes exchanging lyrical phrases. In the sixth movement a short, majestic opening soon gives way to an animated section at the words 'Qui sedes ad dexteram Patris'. Peace and serenity suffuses the radiant closing pages of the work but, characteristically, Poulenc cannot resist a last, loud interjection at the first 'Amen', where he briefly recalls the dotted 'Gloria' figure of the very opening, before calm is restored for the final 'Amen'.

Poulenc's sense of humour and love of life shine through all his music, however solemn the text might be. One of his friends said of him, *There is in him something of the monk and the street urchin*. The *Gloria* brilliantly expresses these characteristics, with its captivating mixture of solemnity and mischievous exuberance.

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 89.9FM or on the web at www.discoverclassical.org) at 10:00 am on Saturday, December 2, 2017, when the December 2016 concert will be aired. Today's concert will be aired on Saturday, March 10, 2018. 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 89.9FM.

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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.

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The Bach Society of Dayton is a 501(c)(3) non-profit organization; all contributions are deductible to the full extent of the law.

Special Acknowledgements

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