

2017 CONNECTIONS 2018

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MARCH 25, 2018



Bach

SOCIETY of DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

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2017 CONNECTIONS 2018

We are all connected! Through family, friends, history, geography, and of course, music. The Bach Society of Dayton 2017-2018 season concludes with the music of Mendelssohn and Brahms in our **ROMANTIC CONNECTIONS** concert. Join us for a spectacular final performance that connects us all.

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SOCIETY of DAYTON
John Neely, Music Director
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ROMANTIC CONNECTIONS

MAY 13, 2018 | 4:00 PM

SINGLE TICKETS - ADULTS: \$20 | STUDENTS: \$10 | ACTIVE MILITARY: \$15

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John Neely, Music Director
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Have you noticed how musical brilliance runs in families...or not? Examples abound of youngsters vastly outshining their parents, while other children languish in the shadow of musical ancestors too luminous to match. Some generations of musical stars shine with equal brightness. Artistic family life, in short, is never simple.

So the Bachs—Johann Sebastian and three of his sons highlighted in this concert—intrigue us. Must we choose sides and declare one greater than the other? Or can we simply affirm that each of these Bach men had enormous talents, as we delight in their music and sense the evolution of their art from the pure Baroque to hints of the early Mozart?

Today we welcome The Human Race Theatre Company and gifted soloists and orchestra to the Bach Society stage, as musically and theatrically we bring the Bach eras to life for you. And when we're done, there is still more in store for you to enjoy.

On Sunday, May 13, at 4:00 p.m., the Bach Society concludes our current season with a Romantic journey into the realms of Mendelssohn, Brahms, Elgar, Richard Strauss, Bellini, and Mascagni. With flowers sure to be in bloom and warm temperatures lightening our spirits—what could be more appropriate than these lovely melodies to sooth our souls? Mark your calendars now to join us in May, when you'll also learn more about the amazing 2018-2019 season we'll have in store for you.

We are very grateful for your support and presence. Without you the Bach Society simply could not be. So we thank you, with all our hearts.

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 Kay Cherry
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Cynthia Bertleff
 Madelyn Callender
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The Bach Society of Dayton's mission is to perform and promote appreciation of choral music, both sacred and secular, including the music of Johann Sebastian Bach, and to nurture the next generation of choral singers. Through an annual concert series that features diverse repertoire and innovative collaborations and educational elements, the Bach Society provides musical excellence across the range of classical music. Generous funding support from foundations, government arts entities, underwriters, donors, and subscribers makes this possible. See more about us at www.bachsocietyofdayton.org.



John Neely 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



Ellen Exner is a musicologist on the Music History and Musicology faculty of the New England Conservatory of Music. She focuses primarily on musical culture in Berlin during the reign of Frederick II (“The Great”) of Prussia, specifically on the emerging music-historical awareness of Carl Philipp Emanuel Bach and his generation. Her current book project re-examines the eighteenth-century roots of Mendelssohn’s 1829 Berlin performance of J. S. Bach’s *St. Matthew Passion*, documenting

for the first time the importance of the pre-existing Bach tradition in the Prussian capital.

Dr. Exner is actively engaged with eighteenth-century repertory as both a music editor and a performer on historical instruments. She is a member *ex officio* of the Advisory Board of the American Bach Society, serves on its Editorial Board, and is currently Editor of its official newsletter, *Bach Notes*.

An avid oboist, Dr. Exner has recently added two new historical reproductions to her collection: a copy of an Eichentopf baroque oboe original to J. S. Bach’s Leipzig and an early classic period Grundmann oboe copied from a Dresden maker (both by modern maker Sand Dalton). She earned a B.A. in Russian Language and Literature cum laude and a B.M. in Music History cum laude at the University of Massachusetts at Amherst; an M.M. in Music History at Smith College; and a Ph.D. in Historical Musicology at Harvard University.



GUEST MUSICAL ARTISTS



April Bennett, Soprano, is an active soloist and chamber musician and a graduate of Wright State University. Personal performance highlights include *Messiah* (Handel), *Missa in Angustiis* (Haydn), *Exultate Jubilate* (Mozart), and *Stabat Mater* (Pergolesi). She has sung with Choral Arts of Springfield, the Dayton Opera Chorus, the Kettering Civic Band, the Miami Valley Symphony Orchestra and the Springfield Symphony Orchestra. Mrs. Bennett is pleased to appear once again with the Springfield Symphony Orchestra as soprano soloist for their season finale, Mendelssohn’s *Elijah* (April 2018).

In addition to her role as performer, she maintains a private voice studio where she helps students of all ages find and gain confidence in using their unique instruments. The author of two published novels, Mrs. Bennett also works as a freelance editor for an independent publishing house.



Nathan Medley, Countertenor, has emerged in recent years as one of the leading younger-generation countertenors, with notable success internationally in concert and opera. Recent highlights include debuts with The Berlin Philharmonic under Sir Simon Rattle; San Francisco Symphony; London Symphony; Carnegie Hall; Los Angeles Philharmonic; English National Opera; Barbican, London; The Lucerne Festival; St. Louis Symphony; Pacific Musicworks; Miami Bach Society; Opera Omaha; and the Concertgebouw, Amsterdam. In May 2012 he made his professional debut premiering John Adams’ *Gospel According to the Other Mary* which he has subsequently recorded with both the Los Angeles Philharmonic and Berlin Philharmonic. He performs throughout the U.S. with his early music ensemble, Echoing Air. Mr. Medley has worked with Peter Sellars, Catherine Turocy, Gilbert Blin, Ellen Hargis, Gustavo Dudamel, David Robertson, John Harbison, James Darrah, Markus Stenz, John Adams, Stephen Stubbs, and Webb Wiggins since graduating from Oberlin Conservatory.



C. Andrew Blosser, Tenor, a native of Belle Center, Ohio, received a Bachelor of Music from Capital University, and a Master of Music and Doctor of Musical Arts, both in performance, from The Ohio State University. Dr. Blosser has performed most recently at the National Association of Teachers of Singing conference in Boston. He has also been a featured soloist with the Columbus Symphony Orchestra, Lakeside Symphony Orchestra, Tuscarawas Philharmonic, South Eastern Ohio Symphony Orchestra, and the Lancaster Festival Orchestra. A Senior Lecturer at The Ohio State University School of Music, Dr. Blosser teaches applied voice, voice literature, opera history, and diction courses. Prior to this appointment, Dr. Blosser served on the faculties of Terra State Community College, Ohio Christian University, Capital University, and Muskingum University. He is a member of the National Association of Teachers of Singing, the Ohio Music Education Association, and the American Choral Directors Association.



Mark Spencer, Baritone, is an Associate Professor of Vocal Studies at Cedarville University. He received his Doctor of Musical Arts degree at Southwestern Baptist Theological Seminary in Fort Worth, Texas, where he studied with Jack Coldiron. Dr. Spencer has also taught at colleges in California and Texas. He has sung roles with the Bach Society of Dayton, Dayton Opera, Dayton Philharmonic, Human Race Theatre, Ohio Lyric Theatre, Opera Funatics, Riverside CA Master Chorale, the Inland Opera Association of Southern California, Musica Viva!, Springfield Symphony, Springfield Summer Arts Festival, and the Singapore Symphony.

GUEST THEATRICAL ARTISTS

The Human Race is Dayton's "official professional theatre company." Now celebrating its 31st year, The Human Race makes its home in the intimate Loft Theatre, downtown Dayton. Under the direction of President and Artistic Director Kevin Moore, The Human Race produces contemporary and thought-provoking plays and musicals with its Eichelberger Loft Season. In addition, The Human Race also creates new works in development, maintains education and outreach programs, theatre artist residencies, and presents special event programming throughout the community.



Karen Righter, Playwright, has authored the full-length historical drama, *The Day after Epiphany*, set in 754 A.D., which had a staged reading through the support of The Human Race Theatre Company in July 2017. *Abide in all Things*, an historical drama set in Timbuktu of 1592, as well as the more modern, radio-themed *WLIV*, had initial readings through Dayton's Ohio Playwrights Circle. Ms. Righter's B.A. is in History from Bowling Green State University, and she later studied as a Theatre Performance major at Sinclair Community College. Shaped by her life in Dayton, Karen's writing is informed by themes of hardship and hope. That is why the characters from J.S. Bach's life in this Bach Society performance became real to her. Ms. Righter is a member of the Dramatists Guild of America, Inc.



Caitlin Larsen, Anna Magdalena Bach, is a proud Human Race Resident Artist and member of Actor's Equity Association. Human Race audiences may remember her in *Picasso at the Lapin Agile*, *Lend Me a Tenor*, *Moonlight & Magnolias*, *Fiddler on the Roof*, *Steel Magnolias*, and *The House*. She appeared in The Bach Society's 2016 Downton Abby concert as Lady Alice. Professional highlights include the 1987 Broadway revival of *Cabaret* with Joel Grey, and national tours of *La Cage aux Folles* and *The American Dancemachine*.



Scott Hunt, Johann Christian Bach, is a native Daytonian, member of Actor's Equity Association, and proud Resident Artist with The Human Race Theatre Company. He has appeared on Broadway and in the national touring productions of *Les Miserables* (Marius), and *Rent* (Mark Cohen). In addition to his work onstage, Scott is proud to be a Teaching Artist, committed to the virtue of "Paying it Forward" to the next generation of theatre artists. Each and every performance is dedicated to Charles F. Hardin (1927-1999).



Scott Stoney, Director and Wilhelm Friedemann Bach, is a Founding Resident Artist of The Human Race Theatre Company with 72 productions to his credit. Scott is very happy to serve as both actor and director for this second collaboration with the Bach Society of Dayton. A few of his favorite roles are Papa Charlie, *Shenandoah*; Werner Heisenberg, *Copenhagen*; Horton the Elephant, *Seussical*; Roy Cohn, *Angels in America*; Gerard Carriere, *Phantom*; Gardner Church, *Painting Churches*; Willy Loman, *Death of a Salesman*; and the title role in *Sweeney Todd*. Scott received a Lifetime Achievement Award from the Montgomery County Arts & Cultural District.

Special thanks: Costumes by Susanne Kern

Sebastian and Sons featuring *Relatively Bach*, a play by Karen Righter

**commissioned by
The Human Race Theatre Company,
Kevin Moore, President & Artistic Director**

About Sebastian and Sons: Relatively Bach

Relatively Bach, by Karen Righter, is an original play commissioned for today's concert. It features three important relatives of J.S. Bach who may be unfamiliar to you. Through an accident of time, these three characters are able to attend our concert as honored guests. Actors from The Human Race Theatre Company will depict Anna Magdalena, Bach's second wife, and Wilhelm Friedemann and Johann Christian, sons of Bach and composers whose works are featured in today's program. The characters of *Relatively Bach* are plucked from their own timelines in the late 1760s and encounter each other and us, as well, in the present day. Written as a companion piece to the *Sebastian and Sons* concert, scenes from the play will be interspersed with the program's music.

A note that may help: Within the family, the formal names of the Bachs are shortened. Characters appearing in the play will go by Anna Magdalena or Mother, Wilhelm Friedemann will go by Friedemann, and Johann Christian will go by Christel. (Those mentioned in the play are Johann Sebastian Bach, referred to as Sebastian or Papa or Father, and Carl Philipp Emanuel Bach, referred to as Emanuel.) We hope this introduction to the play piques your interest. As in any play, the purpose of *Relatively Bach* is to share a story, one that entertains. You are in the hands of very fine actors whose goal is to do just that.

Program Notes

The performance of Karen Righter's dramatization *Sebastian and Sons: Relatively Bach* by members of The Human Race Theatre Company effectively substitutes for program notes at this concert. Johann Sebastian Bach (1685-1750) was married twice, first to his cousin Maria Barbara Bach (m. 1707-1720) and then to Anna Magdalena Bach (m. 1721-1750), who lived ten years after Bach's death. Bach fathered 20 children born between 1708 and 1742; ten of them survived into adulthood. The three sons whose music is being performed at this concert—Wilhelm Friedemann Bach (1710-1784), Carl Philipp Emanuel Bach (1714-1788), and Johann

Christian Bach (1735-1782)—were all noteworthy performers and composers, contributing to the gradual evolution of European music from the Baroque epitomized by the music of their father to the Classical, which would find its greatest expression in the music of Mozart and Haydn. The most substantial composition in today's program is the *Magnificat in D* by C. P. E. Bach, composed initially (c. 1749) while he was the court musician for Frederick the Great in Berlin and revised subsequently in Hamburg. A thoughtful analysis of the work by Carol Talbeck can be found on the website of the San Francisco Choral Society (www.sfchoral.org).



Orchestra

1st Violins

Aurelian Oprea, Concertmaster
John Lardinois
Audrey Pride

2nd Violins

Dona Nouné-Wiedmann
Scott Moore
Bill Slusser

Violas

Colleen Braid
Lori LaMattina

Cellos

Mark Hofeldt
Ellen Nettleton

Bass

Steve Ullery

Oboes

Eileen Whalen
Ashley Noble

Horns

Aaron Brant
Amy Lassiter

Trumpets

Alex Pride
Scott Batchelder

Timpani

Jane Varella

Organ

R. Alan Kimbrough

SEBASTIAN AND SONS

Sebastian and Sons: Relatively Bach Scene 1

Cantata 191—*Gloria in Excelsis Deo* Johann Sebastian Bach (1685-1750)

Chorus: *Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.*
Glory to God in the highest. And on earth peace to his people of good will.

Duet: *Gloria Patri et Filio et Spiritui sancto.*
Glory be to the Father and to the Son and to the Holy Spirit.

Chorus: *Sicut erat in principio, et nunc et semper, et in saecula saeculorum.*
Amen.
As it was in the beginning, is now, and will be forever, world without end.
Amen.

Sinfonia in D Wilhelm Friedemann Bach (1710-1784)

Allegro e maestoso
Andante
Vivace

Sebastian and Sons: Relatively Bach Scene 2

Cantata—*Wohl dem, der den Herren fürchtet* Wilhelm Friedemann Bach (1710-1784)

Chorus: *Wohl dem, der den Herren fürchtet, der große Lust hat zu seinen Geboten.*

Blessed are those who fear the Lord, who find great delight in his commandments. (Psalm 112:1)

Duet: *Gottes süße Seelenlehre setzt den Geist in Ruhestand. Diese Manna gibt Vergnügen, bis wir Kanaan besiegen, dann erquickt uns dieses Land.*

God's sweet instruction grants rest to the soul. This manna will delight us until we have conquered Canaan; this land will revive us.

Chorus: *Selig sind, die Gottes Wort hören und bewahren.*
Blessed are those who hear the Word of God and obey it. (Luke 11:28)

*** * * INTERMISSION * * ***

Sebastian and Sons: Relatively Bach Scene 3

Magnificat

Carl Philipp Emanuel Bach (1714-1788)

Chorus: *Magnificat anima mea Dominum. Et exultavit spiritus meus: in Deo salutari meo.*

My soul doth magnify the Lord. And my spirit hath rejoiced in God my Saviour.

Soprano solo: *Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.*

For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed.

Tenor solo: *Quia fecit mihi magna qui potens est: et sanctum nomen ejus.*

For he that is mighty hath done to me great things; and holy is his name.

Chorus: *Et misericordia ejus a progenie in progenies timentibus eum.*

And his mercy is on them that fear him from generation to generation.

Bass solo: *Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.*
He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

Deleted This Afternoon:

Duet: *Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis, et divites dimisit inanes.*

He hath put down the mighty from their seats, and exalted them of low degree. He hath filled the hungry with good things; and the rich he hath sent empty away.

Alto solo: *Suscepit Israel puerum suum: recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.*

He hath holpen his servant Israel, in remembrance of his mercy. As he spake to our fathers, to Abraham, and to his seed for ever. (Luke 1:46-55)

Chorus: *Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc et semper et in secula seculorum. Amen.*

Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and will be forever, world without end. Amen.

Sebastian and Sons: Relatively Bach Scene 4

Magnificat in C

Johann Christian Bach (1735-1782)

Magnificat anima mea Dominum. Et exultavit spiritus meus: in Deo salutari meo.

And my soul doth magnify the Lord. And my spirit hath rejoiced in God my Saviour.

Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed.

Quia fecit mihi magna qui potens est: et sanctum nomen ejus.

For he that is mighty hath done to me great things; and holy is his name.

Et misericordia ejus a progenie in progenies timentibus eum.

And his mercy is on them that fear him from generation to generation.

Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis, et divites dimisit inanes.

He hath put down the mighty from their seats, and exalted them of low degree. He hath filled the hungry with good things; and the rich he hath sent empty away.

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He hath holpen his servant Israel, in remembrance of his mercy. As he spake to our fathers, to Abraham, and to his seed for ever. (Luke 1: 46-55)

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc et semper et in secula seculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and will be forever, world without end. Amen.



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.

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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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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 for providing rehearsal facilities; the generosity of the Kettering Adventist Church for providing performance facilities; Kettering Health Network and friends of the Bach Society for sponsoring the after-concert reception; 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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CULTURE WORKS

WHO WE ARE

Culture Works is the umbrella arts agency that provides a unified voice for all the cultural organizations and activities in the Dayton Region and provides funding and services to help our cultural community to thrive.



WHAT WE DO

Culture Works is committed to leading the charge to ensure a healthy environment for arts and culture in the Dayton Region for generations to come. We galvanize widespread support for arts and culture while also providing grants, unified marketing efforts, research, and cultural planning.

WHY WE MATTER

Our efforts play a vital role in making the Dayton Region more appealing to new residents, visitors, and employers looking for a new home. A contribution to Culture Works isn't just an investment in arts and culture. It's an investment in the future of our neighborhoods, cities, and region.

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cultureworks.org





SENIOR PROGRAMS

Special Programs and Continuing Education at the University of Dayton invites you to consider participating in one of the several programs offered for senior adults.

They include:

SENIOR FELLOWS PROGRAM

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This program provides the opportunity for adults 50 years of age and better to participate in a peer run program. Seminars on a variety of topics are moderated by other seniors.

NEW HORIZONS MUSIC

The UD New Horizons Music offers adults 50 years of age and better the opportunity to begin a musical instrument or provides a 're-entry' point for those who have been away from active music making for many years.

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The Dayton Celebration Chorus is an adult community chorus that serves the city of Dayton and the Miami Valley region. Open to all interested adult singers and requiring no audition, the Chorus sings a diverse repertoire of both sacred and secular choral literature, with an emphasis on American music.

For additional information or to register for one or more of our programs, please contact:

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