

Bach
SOCIETY of DAYTON

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

Rededicated

Lauridsen *Lux aeterna*
Mozart *Requiem*

October 17, 2021
7:00 PM



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R. Alan Kimbrough, Accompanist
John Benjamin, Accompanist

The Bach Society is delighted to be back on stage and perform for our community! While we wish we were all together, with our chorus, soloists, orchestra and audience, sharing these works by livestream is the safest and most prudent course for these transitional times.

Today's concert features two fine choral works the Bach Society planned to sing for you in March 2020. In the program prepared for that day last year, we noted that "Mozart and Lauridsen, our composers for this concert, chose tonal paths from their respective eras to express deep sentiments about the most profound human questions. What are life and death and what lies beyond? What is the Divine and our relationship with that transcendent light and mercy?" Those questions remain with us today.

The pandemic unexpectedly required us to postpone that concert and our subsequent Bach Society performances – until now. Yet in a way, the two works we sing today provide a perfect invitation into moments of reflection, grief, inspiration, and hope as the pandemic changes course and as we remember those whom we and our community have lost since COVID halted our normal lives.

The Bach Society dedicates today's concert to all who have died since our last concert in December 2019, including those who died of COVID, and our friends and loved ones who have passed in the interim. Together we rededicate ourselves to living thoughtfully and compassionately – both individually and as a community.

Rededicated, we perform for you today, and we strongly encourage you to join us for the remainder of our Bach Society season:

- Rejoice! Our traditional, beloved holiday concert on Sunday, December 5, 2021, at 7:30 p.m.
- Resplendent! The powerful Mass in B Minor by J.S. Bach on Sunday, March 27, 2022, at 4:00 p.m.
- Renewed! A varied musical and poetic tribute to Paul Laurence Dunbar on Sunday, May 22, 2022, at 4:00 p.m.

Simply visit www.bachsocietyofdayton.org to order tickets online for the above performances, or you may call 937-294-BACH.

- We also invite you to consider a generous donation to the Bach Society, so we can continue to provide the finest in choral music for the Miami Valley and beyond.

We thank you again for joining us for today's concert of two remarkable, inspiring works of light and hope, by Wolfgang Amadeus Mozart and Morten Lauridsen.





Bach Society of Dayton Chorus

Soprano

Carla Ballou
 Jodi Blacklidge
 Barbara Campbell
 Kay Cherry
 Barbara Colaner
 Joan Crafton
 Jacquelynn Duff
 Colleen Green
 Madelon Kinzig
 Sharon Kohnle
 Rachel Lammi
 Karen Linaberry
 Katie Maxfiel
 Joy Meyers
 Connie Palmus
 Amy Potter
 Vicki Ramga
 Donna Reece
 Shirley Richardson-
 McCourt
 Cynthia Schindler
 Faye Seifrit
 Elizabeth Weibel

Alto

Cynthia Bertleff
 Madelyn Callender
 Sondra Cassel
 Willow Cliffswallow
 Pamela Cooper-
 Servaites

Helen Cripe
 Beverly Dean
 Sallie Fisher
 Jennifer Garcia
 Madeline Hart
 Peg Holland
 Linda Keith
 Jovoné Lewis
 Sharon Norton
 Barbara Piatt
 Adele Rapelye
 Pam Rauch
 Mary Beth Rodes
 Gwen Singh
 Sarah Toher
 Mary Tymeson
 Sara Vice
 Janell Winigman

Tenor

Fred Bartenstein
 Alfred Bertleff
 Joe Codispoti
 Frank C. Gentner
 Marc Georgin
 Hilary Hitchcock
 Daniel Landis
 Tim Mahorney
 Thomas Meyer
 Christopher Oldstone-
 Moore

Kevin Samblanet
 Jerome Servaites
 William Spohn
 Vincent Velten

Bass

Mike Bates
 Erick Beaven
 Gary Blacklidge
 Thomas Bold
 Marc Fleischauer
 Josh Gore
 Tom Gottweis
 John Gummel
 Lew Hann
 Dick Hattershire
 Larry Hollar
 R. Alan Kimbrough
 Stuart Lohrum
 Steve Makovec
 Dan Minneman
 David Jon Priebe
 Dave Roderick
 Russell Shoup
 Mark Spencer
 John Stengel
 Joseph Steuver
 Marshall Wareham

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 39 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 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



Larry Hoffsis served as Senior Pastor of Epiphany Lutheran Church in Centerville where he developed an extensive music program. With his wife, Cindy, director of the handbell program, he led the church's Carillon Bells on six concert tours throughout eastern Germany (DDR). In 1987 they founded handbell choirs in two congregations behind the Iron Curtain, one of which has made five concert tours to Ohio.

Retiring from Epiphany in 2000, he answered a call from the Synod of Mecklenburg, Germany to serve as a church development consultant to their congregations. Returning to the US in 2002, Larry became Graceworks Lutheran Services Mission Integration Consultant, holding that post until a second retirement in 2018.

Larry has degrees from Capital University and Trinity Lutheran Seminary. He has a Doctor of Ministry from Graduate Theological Union and a Doctor of Divinity from Trinity Seminary.



SOLOISTS



Andrea Chenoweth, Soprano, is a two-time regional finalist in the Metropolitan Opera National Council auditions. She has appeared with the Cleveland Orchestra, the Dayton Philharmonic Orchestra, Cleveland Opera, Commonwealth Opera, Lyric Opera Cleveland, Dayton Opera, the Springfield Symphony, the Bach Society of Dayton, Mansfield Symphony Orchestra, and Arcadia Players.

Career highlights include her Carnegie Hall debut singing Verdi's *Requiem* and touring Japan with Maestro Neal Gittleman and the Telemann Chamber Orchestra. She has sung numerous operatic roles, including Lucia in Donizetti's *Lucia di Lammermoor*, Fiordiligi in Mozart's *Così fan tutte*, Atalanta in Handel's *Xerxes*, the First Lady in Mozart's *Magic Flute*, Kitty Hart in Heggie's *Dead Man Walking*, and the Foreign Woman in Menotti's *The Consul*. Ms. Chenoweth concertizes frequently, is a frequent soloist at Boston's The Shakespeare Concerts, and is featured on several recordings of works with text by Shakespeare on the Parma label. A proponent of new music, Ms. Chenoweth has worked with many living composers including Libby Larsen, Joseph Summer, Jack Perla, Jonathon Sheffer, and Monica Houghton.

Ms. Chenoweth earned her Doctorate in Music at the University of Cincinnati's College-Conservatory of Music, her Masters of Music degree in Voice from The Cleveland Institute of Music, and her Bachelor of Arts degree from the University of Dayton. Her teachers include Kenneth Shaw, Ruth Golden, George Vassos, Ellen Shade, and Linda Snyder. Ms. Chenoweth is an Artist-in-Residence at the University of Dayton, where she teaches voice, aural skills, opera, and a course of her own design: Music and Faith on Stage.



Ryu-Kyung Kim, Mezzo Soprano, highlighted her recent seasons with performances of Alto Solo in Prokofiev's *Alexander Nevsky* with Dayton Philharmonic Orchestra, Vera Boronel in Menotti's *The Consul*, Suzuki in Puccini's *Madama Butterfly*, Third Lady in Mozart's *The Magic Flute*, and Jade Boucher in Jake Heggie's *Dead Man Walking* with Dayton Opera. She has sung alto solo in Bach's *Magnificat*, Mozart *C minor Mass*, Bach *Lutheran Mass* and Schubert *Mass in C* with the Bach Society of Dayton, and Beethoven's *Symphony No. 9* with Miami Valley Symphony Orchestra and Greater Newburgh Symphony.

Ms. Kim's stage successes embrace roles in operas and concert works including *Madama*

Butterfly, La Cenerentola, Rigoletto, Der Rosencavalier, Carmen, Lakmé, Idomeneo, Norma, Tristan und Isolde, Otello and Handel's *Arianna in Creta*, with renowned companies such as Santa Fe Opera, Baltimore Opera, Cleveland Opera, El Paso Opera, Ash Lawn Opera Festival, Korean Symphony Orchestra, Beheme Opera New Jersey, Opera Orchestra of New York, Virginia Opera, Seoul Philharmonic Orchestra, Gotham Chamber Opera, and Caramoor Music Festival.

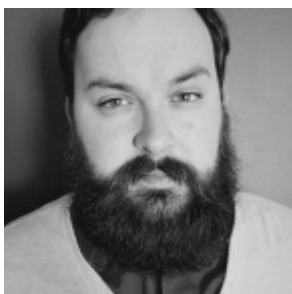
Ms. Kim earned a Doctor of Musical Arts degree from SUNY at Stony Brook, Artist's Diploma in Opera from the Academy of Vocal Arts, and Master's and Bachelor's degrees in Voice from Manhattan School of Music. Since 2013 she has been on the faculty in Voice in the Department of Music at the University of Dayton.



Daniel Weeks, Tenor, has been a member of the voice faculty of the College-Conservatory of Music at the University of Cincinnati since 2015. He has sung with the symphonies of Houston, Dallas, Cincinnati, Indianapolis, Columbus, Memphis, Dayton, San Jose, Rochester, South Dakota, Louisville, Huntsville, the National Youth Symphony of Venezuela, and the National Orchestras of Mexico and Costa Rica.

Mr. Weeks is equally adept on the operatic stage, where he has performed with Florentine Opera, the Cincinnati Opera, the Kentucky Opera, Nevada Opera, Mercury Opera, and San Francisco Opera's Western Opera Theater. In the summer of 2017, Mr. Weeks taught at the Miami Choral and Voice Institute, and also joined the faculty of *Lingua e Canto*, in Sant'Angelo in Vado, Italy.

Recent engagements include Luigi Nono's *Intolleranza 1960* with the National Symphony Orchestra at Carnegie Hall, Puccini's *Turandot* with the Kentucky Symphony, Beethoven's *9th Symphony* with the Symphony Orchestra of Augustus, Verdi's *Requiem* with the Las Cruces Symphony, and the role of Evangelist in Bach's *St. John Passion*. Mr. Weeks also joined the voice faculty of the Savannah Choral and Voice Institute, where he will return this summer. He will also be a member of the voice faculty in the inaugural year of Sing Northumbria, in England.



Brad Mattingly, Baritone, is happy to be making his Bach Society of Dayton debut! Brad won numerous awards and competitions while pursuing his undergraduate degree at Wright State, and has been working regionally ever since.

Over the last decade Brad has performed numerous roles with the Dayton Opera, including in their productions of *Fidelio*, *La bohème*, *Dead Man Walking*, *Turandot*, and *Salome*.

Recent engagements include the roles of Gianni Schicchi in *Gianni Schicchi* with the Wright State Opera Theatre, Jean Valjean in *Les Misérables* with the Miami Valley Symphony, and Pseudolus in the Dayton Playhouse performance of *A Funny Thing Happened....*



John Benjamin, Accompanist, has spent a great deal of his musical life as a collaborative musician: chamber musician, coach/accompanist, and opera and choral accompanist. He also serves as church organist, choral director, musical theater conductor, and cast member in opera and musical theater.

Mr. Benjamin was appointed Artist-in-Residence in piano at the University of Dayton in 2000 where he is one of the founding members of the Aviatori Piano Trio, a faculty ensemble. In addition to extensive performing, he teaches piano in private and group settings.

Before coming to UD, he was on staff at the University of Akron and Butler University. Mr. Benjamin holds degrees from the University of Cincinnati's College-Conservatory of Music and the University of Akron. Mr. Benjamin is also director of music at Epiphany Lutheran Church, Centerville.

PROGRAM NOTES

According to his very informative website (<https://www.mortenlauridsen.net/>), **Morten Lauridsen** (born February 27, 1943) is an American composer who was composer-in-residence of the Los Angeles Master Chorale from 1994 to 2001 and has been a professor of composition at the University of Southern California Thornton School of Music for more than 40 years.

A native of the Pacific Northwest, Lauridsen attended Whitman College and studied composition at the University of Southern California. He began teaching at USC in 1967 and has been on their faculty ever since. Lauridsen was named an "American Choral Master" by the National Endowment for the Arts in 2006, and the following year received the National Medal of Arts from the President in a White House ceremony.

His works have been recorded on more than 200 CDs, five of which have received Grammy Award nominations, including *O Magnum Mysterium* by the Tiffany Consort, *A Company of Voices by Conspirare*, *Sound The Bells* by The Bay Brass and two all-Lauridsen discs entitled *Lux Aeterna* by the Los Angeles Master Chorale led by Paul Salamunovich and Polyphony with the Britten Sinfonia conducted by Stephen Layton. Lauridsen's website provides access to his words, music, and recordings, along with the award-winning film about his life, *Shining Night* and the companion book, *Morten Lauridsen's Waldron Island Reflections*.

In his program notes for a performance of *Lux Aeterna* for the Los Angeles Philharmonic, Lauridsen provided additional background information: "Each of the five connected movements in this choral cycle contains references to 'Light,' assembled from various sacred Latin texts. I composed *Lux Aeterna* in response to my mother's final illness and found great personal comfort and solace in setting to music these timeless and wondrous words about Light, a universal symbol of illumination at all levels - spiritual, artistic, and intellectual.

"The work opens and closes with the beginning and ending of the Requiem Mass, with the central three movements drawn respectively from the *Te Deum*, *O Nata Lux*, and *Veni, Sancte Spiritus*. The instrumental introduction to the Introitus softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui*, *Rose* and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the Introitus are then introduced by the chorus, including an extended canon on 'et lux perpetua.'

"*In Te, Domine, Speravi* contains, among other musical elements, the cantus firmus "Herzliebster Jesu" (from the Nuremberg Songbook, 1677) and a lengthy inverted canon on "fiat misericordia." *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs, the former an a cappella motet at the center of the work and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the Introitus and concludes with a joyful celebratory *Alleluia*."

The circumstances under which **Wolfgang Amadeus Mozart** began work on his *Requiem* in the last months of his life are widely known, particularly as they were dramatized (with some fictional liberty) by Peter Shaffer in his

1979 play (and later the 1984 Milos Forman film based on that play)—*Amadeus*. Mozart died while the work was in progress, and his wife Costanza eventually turned to one of Mozart's pupils, Franz Xaver Süssmayr, to complete the work so that she could receive the balance of the commission and publish the work as Mozart's own.

Mozart left only the opening movement—Requiem and Kyrie—complete and orchestrated at the time of his death. He also completed the vocal parts and the fundamental bass line of the accompaniment for a number of the other movements—*Dies irae*, *Tuba mirum*, *Rex tremendae*, *Recordare*, *Confutatis*, *Domine Jesu*, and *Hostias*. He did only the first eight measures of *Lacrymosa*—the violins and violas for the first two measures, the four voices and fundamental bass for the next six measures. Süssmayr completed all of these and independently composed the *Sanctus*, *Benedictus*, and the first section of the *Agnus Dei*. The conclusion of the last movement is essentially a repetition of the opening movement, with some changes necessitated by the new text in the vocal parts. The original instrumentation was for 2 basset horns, 2 bassoons, 2 trumpets, 3 trombones, timpani, strings, and organ. Several different completions of Mozart's work have been offered, but the Peters edition, which the Bach Society is using for this performance, preserves the "traditional" Süssmayr completion.

The Peters edition also prefaces the work with commentary by Hermann Kretzschmar (1848-1924), a German musicologist and writer, whose seminal and influential *Guide to the Concert Hall* was first issued in three volumes in 1887-90. Kretzschmar writes, "Among the numerous sacred compositions of superior quality which have become part of the universal literature in music, the Requiem by Mozart as a very special meaning. It is the most accomplished work of art among the Masses of this master and the only Requiem Mass of comparable beauty to give such balance to the contrasting text—the fear of death on the one hand and the hope for God's grace on the other. The seriousness of dying is expressed everywhere, even in the unusual features of the instrumentation; the terror of the Last Judgment is felt keenly in this music, but the horror is kept at a mild level which takes on an ethereal quality in many places."

Dennis Keene, the conductor of New York's Voices of Ascension, has written extensively about Mozart's Requiem, and his extended commentary can easily be found via the internet. Among his observations, the following might be particularly helpful.

"The *Introitus* begins with one of the most famous and extraordinary openings in music. Against the gentle rocking of bass line and string chords, a lonely bassoon enters first, followed by a basset horn (a low-pitched, mellow-toned clarinet), and then the other basset horn and bassoon. . . . Here, in this opening, we face death. And our very human reaction to this music is one of profound sadness, bleak, alone and uncertain. The unstoppable power and force of death comes forte in measure 7, followed by the choral entrance which is accompanied by the off-beat sighs in the violins. The music gradually evolves into greater tenderness at the words "lux aeterna – let perpetual light shine upon them." Then we arrive in B-flat major, a much more luminous key than the opening D Minor. Here the soprano soloist intones an ancient Gregorian chant melody amidst a luscious string background. Suddenly the orchestral music becomes jagged in the Baroque manner of a Handel chorus, and the chorus enters with the soprano section

repeating the Gregorian chant theme. This segues into a section recalling the material of measure 8, with the violin off-beat sighing and the original choral melody in the basses. But here Mozart adds a new melody, first given to the altos. It is made up of a series of highly expressive 16th notes. This section increases greatly in intensity and sonority, finally coming to a halt in the dominant key, piano. This continues *attacca* in the *Kyrie*, which is a very bold, emotionally powerful fugue. Mozart uses two principal themes here, and the fugue goes through many ups and downs of intensity, before coming to a conclusion of elemental power.

“The next six movements belong to what is called the Sequence. . . . [In] the first movement of the Sequence, the famous *Dies irae*, the depiction of the Day of Wrath is wildly impassioned, evoking the fateful doom Mozart earlier created in the Commendatore scenes of *Don Giovanni*. The first great quartet follows, the *Tuba mirum* (awesome trumpet). Mozart has constructed a virtual opera scene here with four vocal characters. It begins with possibly the most famous trombone solo in music. The bass soloist enters with the same theme and continues with great seriousness. Suddenly the tenor comes in, and the whole operatic terrain changes. This is an impassioned plea for mercy. The alto’s music is more stoic, depicting a judge who will avenge all sins with the flick of a finger. A glowing humanity of hope appears in the soprano’s entrance in B-flat major. Finally the quartet sings together and the movement ends with profound beauty a hope for peace. The next movement, *Rex tremendae*, is also an operatic scene, this one vast and panoramic. The orchestra sets forth a grand Baroque gesture in octaves, an introduction to the choral summons to the immense, almighty King (“Rex”). After a fortissimo declamation by chorus, winds, trumpets, trombones, and timpani (“Great majestic King of awe and fear!”), there follows a more lyric section. Here the chorus and winds inhabit one universe, and the dotted figurations of the strings another. This all comes to quite an intense climax. Then, suddenly, everything changes: it’s piano now, and the choir pleads ‘Save me, O fountain of mercy!’ It is amazing how these few measures of quiet, intense pleading so perfectly balance the grand gesture of the entire rest of the movement. . . . It is certainly one of Mozart’s most sublime creations. How this man could depict so many contrasting emotions with such grace, nuance, and internal lightness! Much of the piece evokes a serenity that seems to float. Each contrasting section follows another with infinite subtlety and smoothness. And, through it all, the piece has a profundity and human revelation of a sort that only Mozart could conceive. The *Confutatis* is another blatantly operatic movement. Against the pummeling ostinato of the strings, the tenors and basses cry out that the damned will be consigned to flames. This is brilliantly contrasted with the pure tones of the sopranos and altos (“Call me one of the blessed ones.”) All this is repeated in another key, and a new section appears, one of great internal intensity. The harmonies are dark and mysterious, and the music seems to sink lower and lower, finally settling on a quiet F Major chord. We think it is over. But not yet. After a pause, a single unexpected chord in the string indicates that the story goes on. And it does in the *Lacrimosa* (The Day of Weeping.) What an extraordinary opening Mozart has composed here! The weeping is piano with just the violins and violas. Has crying ever been portrayed as well? The chorus comes in with the principal melody for two very poignant, sad measures. Then little by little they build up, higher and higher, louder and louder, on the words ‘The guilty person shall rise from the ashes to be judged.’

“The Offertory is in two movements. The first, *Domine Jesu* is a highly charged movement of quick contrasts and sudden outbursts. The orchestra parts are often jagged and offbeat. When the tenors sing ‘Ne absorbeat eas tartarus – that Hell may not swallow them up’ their theme is angular, the orchestra parts in fast octave 16th notes. A topsy-turvy world is depicted. A brief solo quartet brings some momentary calm to the situation. But this is dashed at the ‘Quam olim Abrahae,’ a vigorous choral fugue with more jagged orchestral accompaniment. In the *Hostias*, against a gently-rocking string accompaniment, the chorus sings a melody of extraordinary beauty. The utter simplicity and calmness of this movement is a perfect contrast to the frenetic energy of the *Domine Jesu*. At the end of this piece the ‘Quam olim Abrahae’ is repeated to end the Offertory double movement.

“The *Sanctus* is perfectly consistent with other Sanctuses which Mozart composed. And its bright, ceremonial D Major music is perfect at this point of the Requiem. A fugal *Osanna* is also perfectly in keeping with the style of the time, and is optimistic and brief. The *Benedictus* is one of the most beautiful Benedictuses in the German-Austrian Classical repertory. The orchestral interludes which occur twice in this quartet seem to recall the musical material of the ‘et lux perpetua’ in the first movement of the Requiem, thus tying together this large piece shortly before its concluding movement. A repeat of the *Osanna* follows, now in B-flat major.

“We are now at the final movement, the *Agnus Dei*: the deeply-felt forte pleas of the chorus balanced by the exceptionally tender pianissimo sections. The pleas mount to a heart-felt summit before stopping on a dominant F-Major chord. This leads us to the *Lux aeterna*. Here Süssmayr brought back music from Mozart’s first movement and set it to the new words. There is some evidence that this was Mozart’s intent. We will never know. Nonetheless, it works. It provides a strong bookend to the Requiem. And curiously, this repeated music seems even more meaningful after the huge journey we have gone through by now. The final fugue seems to build even more powerfully this time. And at the final cadence - which contains no third in the chord, just a powerful, bare, Gothic sound – we have come to the end of our human journey contemplating our mortality and life after death. The answer given here is definite: it is unresolved.”

REDEDICATED

Lux Aeterna

Morten Lauridsen (b. 1943)

1. Introitus

*Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion,
et tibi redetur votum
in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled
in Jerusalem:
Hear my prayer,
for unto thee all flesh shall come.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.

2. In Te, Domine, Speravi

*Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Exortum est in tenebris lumen rectis.
Miserere nostri, Domine,
miserere nostri.
Fiat misericordia tua, Domine, super nos
quemadmodum speravimus in te.
In te Domine, speravi:
non confundar in aeternum.*

To deliver us, you became human,
and did not disdain the Virgin's womb.
Having blunted the sting of death, you
opened the kingdom of heaven to all believers.
A light has risen in the darkness for the upright.
Have mercy upon us, O Lord,
have mercy upon us.
Let thy mercy be upon us, O Lord,
as we have trusted in thee.
In thee, O Lord, I have trusted:
let me never be confounded.

3. O Nata Lux

*O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.*

O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.

4. Veni, Sancte Spiritus

*Veni, Sancte Spiritus,
et emitte coelitus
Lucis tuae radium.
Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.*

Come, Holy Spirit,
Send forth from heaven
The ray of thy light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.

*Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.
In labore requies,
In aestu temperies,
In fletu solatium.*

Thou best of Consolers,
Sweet guest of the soul,
Sweet refreshment.
In labor, thou art rest,
In heat, the tempering,
In grief, the consolation.

*O lux beatissima,
Reple cordis intima
Tuorum fidelium.
Sine tuo numine,
Nihil est in homine,
Nihil est innoxium.*

O Light most blessed,
Fill the inmost heart
Of all thy faithful.
Without your grace,
There is nothing in us,
Nothing that is not harmful.

*Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.*

Cleanse what is sordid,
Moisten what is arid,
Heal what is hurt.
Flex what is rigid,
Fire what is frigid,
Correct what goes astray.

*Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.*

Grant to thy faithful,
Those trusting in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of salvation,
Grant everlasting joy.

5. Agnus Dei—Lux Aeterna
*Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus dei . . .
dona eis requiem sempiternam.*

Lamb of God,
who takest away the sins of the world,
grant them rest.
Lamb of God . . .
grant them rest everlasting.

*Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
quia pius es.*

May light eternal shine upon them, O Lord,
in the company of thy Saints for ever and
ever;
for thou art merciful.

*Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.*

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.

Alleluia. Amen.

Alleluia. Amen.

* * * * *

INTERMISSION

* * * * *

REQUIEM (KV 626)

Wolfgang Amadeus Mozart (1756-1791)

1. Requiem

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam
Kyrie eleison, Christe eleison,
Kyrie eleison.*

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to you in Jerusalem.
Hear my prayer,
to you all flesh will come.
Grant them eternal rest
Lord, have mercy; Christ, have mercy;
Lord, have mercy.

2. Dies irae

*Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sybilla.*

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.

*Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.*

Great trembling there will be
when the judge descends from heaven
to examine all things closely.

3. Tuba mirum

*Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.*

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.

*Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.*

Death and nature will be astounded,
when all creation rises again,
to answer the judgement.

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.*

A book will be brought forth,
in which all will be written,
by which the world will be judged.

*Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.*

When the judge takes his place,
what is hidden will be revealed;
nothing will remain unavenged.

*Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?*

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

4. Rex tremendae

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.*

King of tremendous majesty,
who freely saves those worthy ones,
Save me, source of mercy.

5. Recordare

*Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.*

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.

*Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.*

You have sought me, faint and weary,
redeemed me, suffering on the cross;
may such great effort not be in vain.

*Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.*

*Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.*

*Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.*

*Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.*

*Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.*

6. Confutatis
*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.*

*Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.*

7. Lacrymosa
*Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.*

*Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.*

8. Domine Jesu
*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.*

9. Hostias
*Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.*

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.

You, who absolved Mary [Magdalene]
and listened to the thief,
give me hope also.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

Provide me a place among the sheep,
and separate me from the goats,
guiding me to your right hand.

When the accused are confounded
and doomed to flames of woe,
call me among the blessed.

I kneel with submissive heart;
my contrition is like ashes;
help me in my final condition.

That day of tears and mourning,
when from the ashes shall arise
all humanity to be judged.

Spare us by your mercy, Lord;
gentle Lord Jesus,
grant them eternal rest. Amen.

Lord Jesus Christ, King of glory,
liberate the souls of all the faithful
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer, holy Michael,
Bring them into holy light.
Which was promised to Abraham
and his descendants.

Sacrifices and prayers of praise,
Lord, we offer to you.
Receive them on behalf of those souls
whom we commemorate today.

*Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.*

And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

10. Sanctus
*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.*

Holy, holy, holy,
Lord God of Sabaoth!
Heaven and earth are full of thy glory.
Hosanna in the highest.

11. Benedictus
*Benedictus qui venit in nomine
Domini. Osanna in excelsis.*

Blessed is he who comes in the name of
the Lord. Hosanna in the highest.

12. Agnus Dei
Agnus Dei, qui tollis peccata mundi,

*dona eis requiem.
Agnus Dei, qui tollis peccata mundi,*

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

Lamb of God, who takes away the sins of
the world,
grant them rest.
Lamb of God, who takes away the sins of
the world,
grant them rest everlasting.
Let eternal light shine upon them, Lord,
with your saints in eternity,
because you are merciful.
Rest eternal grant them, Lord,
and may light perpetual shine upon them,
with your saints in eternity,
because you are merciful.

Program texts and notes prepared by R. Alan Kimbrough

Know someone who missed today's concert and would like to hear it? Then have them mark their calendars for Saturday, November 27, 2021, at 10:00 am., to listen to the Bach Society rebroadcast of today's concert at "Live and Local" on WDPR/WDPG (88.1 and 88.9) or on the web at www.discoverclassical.org). The Bach Society is deeply grateful to Charles Berry for generously sponsoring the recording of all our concerts this season for later broadcast on Discover Classical 88.1 and 88.9, and for the services of Lloyd Bryant, who serves as the Bach Society announcer on WDPR/WDPG and records and edits our performance for broadcast.



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Special Acknowledgements

The Bach Society gratefully acknowledges Westminster Presbyterian Church in Dayton for providing rehearsal facilities; the generosity of the Kettering Adventist Church for not only providing performance facilities, but also for providing livestream technology and support; Kettering Health Network and friends of the Bach Society for sponsoring after-concert receptions; the excellent and wide-ranging administrative support provided by David Grupe; the skills of photographers Adam Alonzo, Lew Hann, James DeYoung and Laurana Wong for taking chorus and performance photos; and the Dayton Performing Arts Alliance for receiving our mail.

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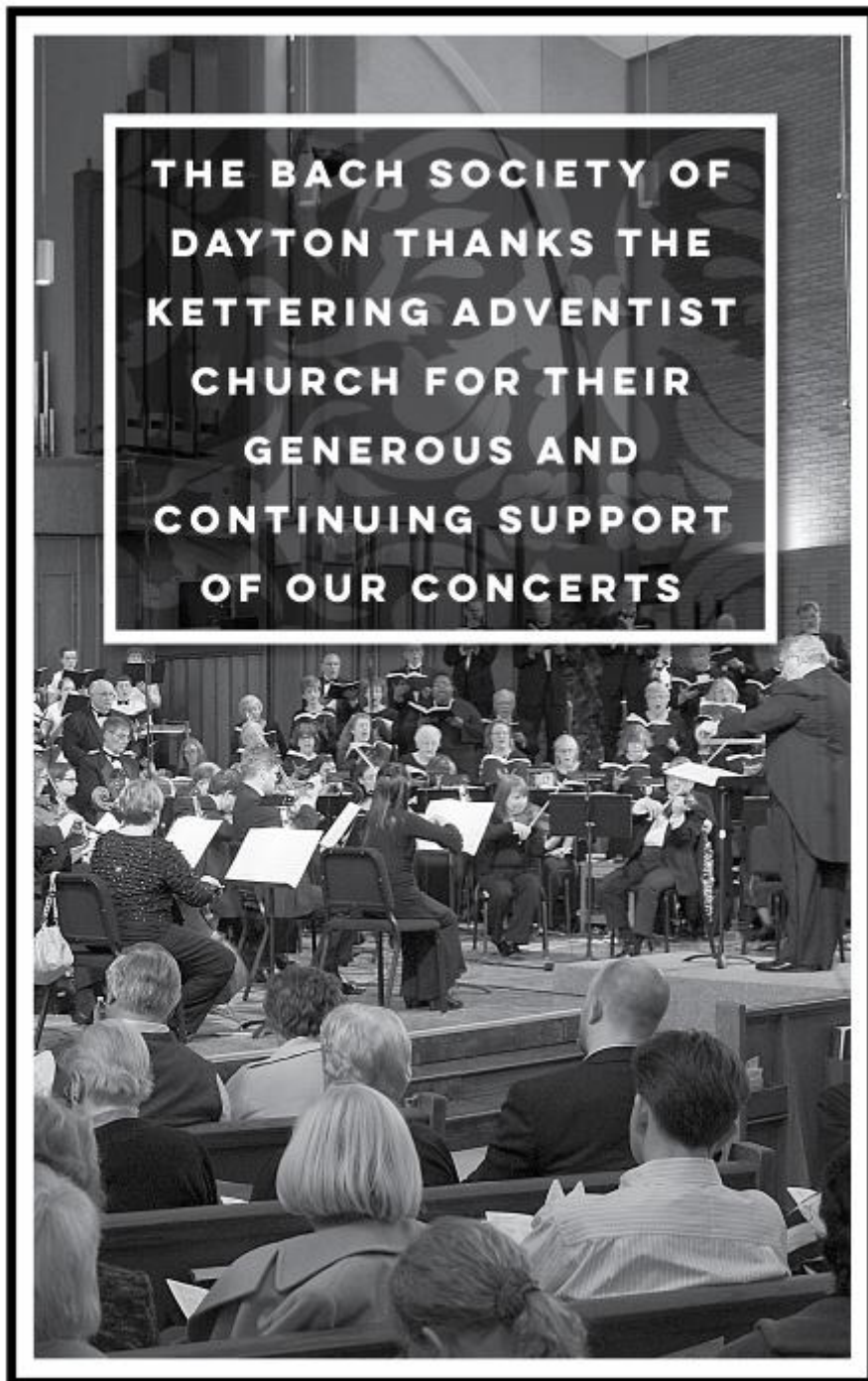
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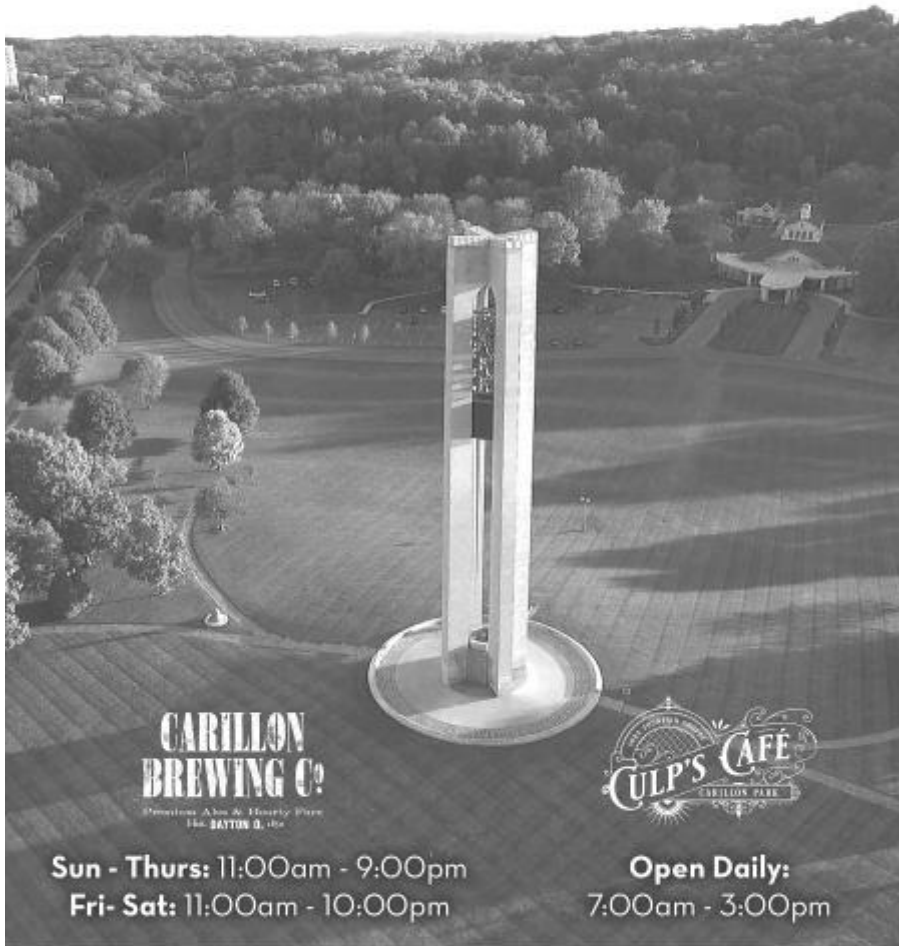
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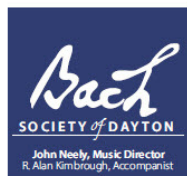
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Concert Preview at 3:00 PM

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Mass in B Minor by J.S. Bach

Bach Society Chorus with Orchestra

Soloists: Josefien Stoppelenburg, soprano; Nathan Medley, countertenor; Jeremy Winston, tenor; Brad Mattingly, baritone

SUNDAY, May 22, 2022 / 4:00 PM

RENEWED!

Dunbar Tribute



Concert Preview at 3:00 PM

Settings of Dunbar poetry; choral works in vogue during the lifetime of Paul Laurence Dunbar. Performance of a commissioned work composed by Adolphus Hailstork and works by winning composer(s) of a competition sponsored by the Bach Society.

Bach Society Chorus

Soloist: Minnita Daniel-Cox, soprano

Poetry recitations: Herbert Martin