

*J.S. Bach's
Mass in B minor*

SUNDAY, MARCH 27, 2022 | 4:00 PM

Bach
SOCIETY of DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

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Concert Preview 3:00 PM

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Poetry Recitations: Herbert Martin

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

Through all forms of adversity, great music inspires us, and helps us rise together. Whether we face wars or national tragedies, pandemics or economic downturns, the classics of our musical traditions nourish us and guide us toward hope, renewal, and better days.

Johann Sebastian Bach's *Mass in B minor* is one of those steady pieces — both because of the profound beauty of the music and the transcendence of the concluding message as the chorus sings: *Dona nobis pacem*, grant us peace. In these days we yearn for that deeper tranquility at many levels: as individuals, in our communities, and in our world. Today the Bach Society of Dayton chorus, soloists, and orchestra share with you this powerfully expressive Mass that affirms: yes, we will emerge together. We welcome you and we thank you for joining us.

Today we recognize an act of generous collegiality. Bach Society Music Director John Neely recently learned he needed more time to recover from pneumonia. When we asked Dayton Philharmonic Artistic Director Neal Gittleman to consider stepping in, he graciously agreed to lead our final rehearsals and conduct this concert. Thank you, Neal!

The Bach Society will return with more music to nourish your soul on Sunday, May 22, at 4:00 pm, with a concert focused on Dayton's own Paul Laurence Dunbar. Poetry and engaging music will enliven this tribute that promises to be as fresh as the air of spring. Buy your tickets now to ensure you will enjoy the varied artistry inspired by Dunbar, as we conclude the Bach Society's 2021-2022 season.

So many of you have made possible this season that we have called "Renewed and Resolved." By purchasing tickets, providing financial support as donors and sponsors, and helping in other ways, you sustain the notes we sing. We are grateful for you and your trust in the Bach Society. With your continued support, we will offer more great music for the Miami Valley and beyond in the years ahead. See you on May 22!

Proud member of





Bach Society of Dayton Chorus

Soprano

Carla Ballou
 Jodi Blacklidge
 Barbara Campbell
 Kay Cherry
 Barbara Colaner
 Susan Cromer
 Jacquelynn Duff
 Colleen Green
 Cathy Harruff
 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
 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

Tenor

Fred Bartenstein
 Alfred Bertleff
 Joe Codispoti
 Frank C. Gentner
 Marc Georgin
 Tim Mahorney
 Thomas Meyer
 Christopher Oldstone-
 Moore
 Kevin Samblanet

Jerome Servaites
 William Spohn
 Vincent Velten

Bass

Mike Bates
 Erick Beaven
 Gary Blacklidge
 Thomas Bold
 Dan Bruno
 Douglas Evenden
 Marc Fleischauer
 Tom Gottweis
 John Gummel
 Lew Hann
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 Steve Makovec
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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 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.

Guest Conductor and Concert Preview



Celebrating his twenty-seventh season as Artistic Director of the Dayton Philharmonic Orchestra, **Neal Gittleman** also enjoys expanded conducting duties through the Dayton Performing Arts Alliance in performances with the Dayton Ballet and Dayton Opera. Neal was awarded a 2014 Governor's Award for the Arts in Ohio. He has provided regular Concert Previews for the Bach Society, and often joins the chorus to sing the concerts that follow.

A native of Brooklyn, New York, Neal graduated from Yale University and continued his musical studies with eminent teachers that included Nadia Boulanger. Since his conducting career began in 1981, he has served in various conducting capacities with the Hartt Symphony Orchestra and the Hartt Opera Theater, the Oregon Symphony Orchestra, the Syracuse Symphony Orchestra, and the Milwaukee Symphony Orchestra. He also led concert series with the Phoenix Symphony and the Indianapolis Symphony Orchestra, and has been guest conductor with numerous orchestras.

Also at home in the opera pit, Neal has conducted for the Dayton Opera, Hartt Opera Theater, Syracuse Opera Company, Milwaukee's Skylight Opera Theatre, and Dayton's Human Race Theatre Company. He has also led performances of the Milwaukee Ballet, Hartford Ballet, Chicago City Ballet, Ballet Arizona, and Theatre Ballet of Canada.

With the Dayton Philharmonic (DPO), Neal regularly conducts classical, Pops, educational, and summer concerts. His first CD with the DPO, "Tomas Svoboda - Piano Concertos," was followed by "Gershwin in Prague" with the Prague National Symphony Orchestra; both albums are available on the Artistic 4 Recordings label. In 2004, Albany Records released "A Celebration of Flight," comprising new scores by William Bolcom, Robert Xavier Rodríguez, Michael Schelle, and Steven Winteregg. His most recent recordings appear on the DPOalive label: William Grant Still's *Symphony No. 1 ("Afro-American")* and Shostakovich's *Symphony No. 6*; Elgar's *In the South*, Wagner's *A Faust Overture*, Franck's *Symphony in d*; Strauss' *Ein Heldenleben*, and Stravinsky's *Apollon Musagète*.

Guest Artists

Soloists



Josefien Stoppelenburg, soprano, is best known for her dazzling vocal agility and her passionate and insightful interpretations. Stoppelenburg, who is Dutch, has performed all over the United States, Europe, Asia, and South America as a Baroque music and oratorio specialist, and as a concert singer.

Stoppelenburg will be the 2022 Artist-in-Residence at the Boulder Bach Festival (Colorado) and appear with the Cincinnati Bach Ensemble and Bach Week Evanston, as well as the Bach Society of Dayton, in the United States, and perform J.S. Bach's *St. John Passion* and *St. Matthew Passion* in the Netherlands.

Josefien recently appeared to great acclaim in *Annelies*, an oratorio about Anne Frank by composer James Whitbourn. This English composer praised Stoppelenburg's outstanding performance, stating: "I have heard many performances, but few so accomplished and so full of understanding as hers."

Stoppelenburg taught Baroque vocal masterclasses at Indiana University's Jacobs School of Music, the University of Colorado, Illinois State University, the University of Cincinnati's College-Conservatory of Music, and the University of Louisville's School of Music. She has performed for the Dutch Royal family on several occasions. Her new CD, "Modern Muses: Contemporary Treasures for Soprano and Cello," with American cellist Jean Hatmaker, was released in the Fall 2021 by Navona Records. Stoppelenburg is also an accomplished painter. Her colorful art has been used in opera sets and album booklets, in fashion, and on music festival posters. She is currently illustrating a children's book.



Nathan Medley, countertenor, is one of the leading younger-generation countertenors, with notable success internationally in concert and opera.

Career highlights include debuts with the Berlin Philharmonic under Sir Simon Rattle; St. Cecilia Orchestra; National Symphony Orchestra; 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 Adam's *Gospel According to the Other Mary*, which he has subsequently recorded with both the Los Angeles Philharmonic and Berlin Philharmonic. He also sang on the Boston Early Music Festival's *St. Matthew Passion* by Johann Sebastiani.

He performs throughout the US with his early music ensemble, Echoing Air, and his Lute Duo collaborator, Brandon Acker. 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.



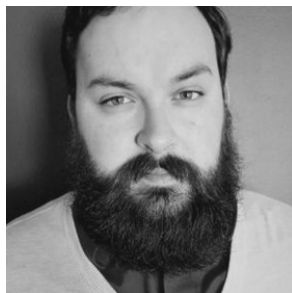
Jeremy Winston, tenor, is Director of Worship and the Arts at the Kettering Adventist Church. He is also the founder of the non-profit musical organization, Jeremy Winston Chorale International.

As a vocalist, Jeremy has appeared as tenor soloist with the Bach Society of Dayton and served as guest conductor to the award-winning Czech National Symphony Orchestra in Prague, Czech Republic, and to the EAFIT Symphony Orchestra. Sought after as an educator and conductor, Winston served as choral director for University of California Berkeley's Young Musicians Program. In 2010 he received the John F. Kennedy Medal for his leadership as a National Conductor for The 105 Voices of History Concert Choir at the John F. Kennedy Center for the Performing Arts.

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

Other career highlights include a performance for President Barack and First Lady Michelle Obama with The Jeremy Winston Chorale and the same ensemble winning the gold medal championship at The World Choir Games in Cincinnati in July 2012.

Jeremy is a graduate of Oakwood University with a Bachelor of Arts in Music, and of Morgan State University with a Master of Arts degree.



Brad Mattingly, baritone, has won numerous awards and competitions while pursuing his undergraduate degree at Wright State University 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*, *Salome*, and the recent world premiere of *Finding Wright*. His engagements have also included 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....*

Orchestra

Violin 1

Aurelian Oprea,
Concertmaster
Will Manley
John Lardinois
Bill Slusser

Violin 2

Kara Camfield
Scott Moore
Nick Naegele

Viola

Sheridan Currie
Colleen Braid

Cello

Mark Hofeldt
Ethan Young

Bass

Don Compton

Flute

Rebecca Andres
Jennifer Northcut

Oboe

Eileen Whalen
Ashley Noble

Bassoon

Kristen Smith

Trumpet

Eric Knorr
Dave Zeng
Daniel Lewis

Corno da Caccia

Eric Knorr

Timpani

Don Donnett

Organ

R. Alan Kimbrough



Johann Sebastian Bach

Mass in B minor, BWV 232

Kyrie

Chorus:
Kyrie eleison. Lord, have mercy.

Duet (soprano and countertenor):
Christe eleison. Christ, have mercy.

Chorus:
Kyrie eleison. Lord, have mercy.

Gloria

Chorus:
Gloria in excelsis Deo. Glory be to God in the highest.

Chorus:
*Et in terra pax
hominibus bonae
voluntatis.* And on earth peace
to men of good will.

Aria (soprano):
*Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.* We praise thee;
we bless thee;
we worship thee;
we glorify thee.

Chorus:
*Gratias agimus tibi
propter magnam
gloriam tuam.* We give thanks to thee
for thy great glory.

Duet (soprano and tenor):
*Domine Deus,
Rex coelestis, Deus
Pater omnipotens,
Domine Fili unigenite,
Jesu Christe altissime,
Domine Deus, Agnus
Dei, Filius Patris.* Lord God, heavenly
King, God the Father
almighty. O Lord, the
only-begotten Son,
Jesus Christ most high,
Lord God, Lamb of God,
Son of the Father.

Chorus:
*Qui tollis peccata
mundi, miserere nobis;
qui tollis peccata
mundi, suscipe depre-
cationem nostram.* Thou that takest away
the sins of the world,
have mercy upon us;
receive our prayer.

Aria (countertenor):
*Qui sedes ad dextram
Patris, miserere nobis.* Thou that sittest at the
right hand of the Father, have mercy upon us.

Aria (baritone):
*Quoniam tu solus
sanctus, tu solus
Dominus, tu solus
altissimus, Jesu Christe.*

For thou only art holy,
thou only art the Lord,
thou only art the most high,
Jesus Christ.

Chorus:
*Cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

With the Holy Ghost
in the glory of God the Father.
Amen.

Intermission

Symbolum Nicenum (Nicene Creed)

Chorus:
Credo in unum Deum.

I believe in one God.

Chorus:
*Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.*

The Father almighty,
Creator of heaven and earth,
and of all things visible
and invisible.

Duet (soprano and countertenor):
*Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum
et ex Patre natum
ante omnia secula.
Deum de Deo, lumen
de lumine, Deum
verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta
sunt. Qui propter nos
homines et propter
nostram salutem
descendit de coelis.*

And in one Lord
Jesus Christ, the only-
begotten Son of God,
begotten of the Father
before all worlds.
God of God, Light of
Light, very God of
very God, begotten
not made, being of one
substance with the Father,
by whom all things were
made. Who for us men
and for our salvation
came down from heaven.

Chorus:
*Et incarnatus est
de Spiritu Sancto
ex Maria Virgine,
et homo factus est.*

And was incarnate
by the Holy Ghost
of the Virgin Mary,
and was made man.

Chorus:
*Crucifixus etiam pro
nobis sub Pontio Pilato,
passus et sepultus est.*

He was crucified also for
us under Pontius Pilate;
he suffered and was buried.

Chorus:

*Et resurrexit tertia die
secundum scripturas;
et ascendit in coelum,
sedet ad dexteram
Dei Patris.*

*Et iterum venturus est
cum gloria judicare
vivos et mortuos,
cujus regni
non erit finis.*

And the third day he rose again
according to the scriptures;
and ascended into heaven.
He sitteth at the right hand
of God the Father.

And he shall come again
with glory to judge both
the quick and the dead,
whose kingdom shall
have no end.

Aria (baritone):

*Et in Spiritum sanctum
Dominum et
vivificantem, qui ex
Patre Filioque
procedit; qui cum Patre
et Filio simul adoratur
et conglorificatur;
qui locutus est per
Prophetas. Et unam
sanctam catholicam
et apostolicam ecclesiam.*

And in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the
Father and the Son, who
with the Father and the Son
together is worshipped and
glorified, who spake by the
Prophets. And in one holy
catholic and apostolic
church.

Chorus:

*Confiteor unum
baptisma in remis-
sionem peccatorum.*

I acknowledge one baptism
for the remission of sins.

Chorus:

*Et expecto resur-
rectionem mortuorum
et vitam venturi
seculi. Amen.*

And I look for the
resurrection of the dead
and the life of the world
to come. Amen.

Sanctus

Chorus:

*Sanctus, sanctus,
sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et
terra gloria ejus.*

Holy, holy, holy
is the Lord God of Hosts.
Heaven and earth
are full of your glory.

Chorus:

Osanna in excelsis.

Hosanna in the highest.

Aria (tenor):

*Benedictus qui venit
in nomine Domini.*

Blessed is he that cometh
in the name of the Lord.

Chorus:

Osanna in excelsis.

Hosanna in the highest.

Agnus Dei

Aria (countertenor):
*Agnus Dei, qui tollis
peccata mundi,
miserere nobis.*

Lamb of God, that takest
away the sins of the world,
have mercy upon us.

Chorus:
Dona nobis pacem.

Grant us peace.



Program Notes

Historical and Musical Background

The *Mass in B minor* is an established part of the choral repertoire but is also an enigmatic work. At what point did Bach, a Lutheran Protestant, plan to write a full Roman Catholic Mass? Did Bach really intend the full work to be performed on a single occasion?

By 1733 Bach had been in the Saxon town of Leipzig for ten years, during which he composed five complete cycles of church cantatas, the *St. John Passion* and *St. Matthew Passion*, and many instrumental works and orchestral pieces. Yet Bach clearly felt unappreciated and often disputed with his employers over his fees.

Early in 1733 Augustus II, King of Poland and Elector of Saxony, died. Five months of mourning followed, and with all public music-making temporarily suspended, Bach used the opportunity to work on a *Missa*, a portion of the liturgy sung in Latin and common to both the Lutheran and Roman Catholic rites. Bach planned to dedicate the work to the new sovereign Augustus III, a Catholic, hoping to improve his own standing.

On completing the *Missa*, Bach visited Augustus and presented him with a copy, together with a petition that he be given a court title. Eventually Bach was named court composer to Augustus, in 1736.

The *Missa*, first performed in 1733 during the festival of the Oath of Allegiance to Augustus III, consisted of settings of the *Kyrie* and *Gloria* that now form the first part of the *Mass in B minor*.

We do not know when Bach decided to expand the *Missa* into a full-blown setting of the Catholic Mass. Some researchers believe that the *Symbolum Nicenum* (or the *Credo*) was composed between 1742 and 1745, but others think it predates the *Missa* and was first heard in 1732. The remaining parts (*Sanctus*, *Osanna*, *Benedictus*, *Agnus Dei*, and *Dona nobis pacem*) were added in the late 1740s.

The *Mass in B minor* did not assume its final form until Bach's last years, perhaps by 1748. Bach may have hoped the *Mass* would be a monument to his skill, since he largely based the work on some of his finest earlier music, adapted and refined to meet a sacred purpose.

Bach never heard the *Mass in B minor* performed in its entirety. Bach may have intended that only parts of the *Mass* be used when appropriate, such as when his son C.P.E. Bach first performed the *Credo* in 1786. Other sections of the *Mass* were performed over the next 60 years, but it was not until 1859, more than a century after Bach died, that the entire work was performed at a single sitting.

In the *Mass in B minor*, Bach shaped a coherent sequence of movements from diverse material, whether he intended it or not. When he presented the *Missa* in 1733 he clearly viewed it as a complete and independent work. The original manuscript shows that Bach divided the *Mass* into four major

sections, similar to the sections in the Ordinary of the Roman Catholic Mass. The first section is the *Missa*, which includes the *Kyrie* and *Gloria*. The second is the *Symbolum Nicenum* (or the *Credo*). The third is a single movement, the *Sanctus*, and the fourth is entitled *Osanna, Benedictus, Agnus Dei et Dona nobis pacem*.

The movements of the Mass in B minor

The *Mass* begins with a mighty adagio five-part setting of the words *Kyrie eleison* succeeded by a fugal section of architectural grandeur and complexity. The *Christe eleison* is a gentle duet for sopranos (or in our concert, for soprano and countertenor) with a charming ritornello for strings. The second *Kyrie*, for four-part choir, has an intense, chromatic fugal subject.

The first part of the *Gloria*, a joyous outpouring, was probably reworked from a now-lost instrumental movement. The setting of *Et in terra pax* was grafted onto it without a break. The *Laudamus te*, with its beautiful solo balanced by an equally beautiful violin obligato, has all the hallmarks of having originally been a violin duet. The *Gratias agimus tibi* is a fairly straight copy of the opening chorus of Bach's *Cantata No. 29* (1731), the words of which '*Wir danken dir, Gott*' ('We thank Thee, O God') represent a literal German translation of the Latin text set here. The *Domine Deus* is a duet for tenor and soprano with accompaniment for flute and muted strings. It leads directly into the *Qui tollis peccata mundi*, a revision of part of the opening chorus of *Cantata No. 46* (1723), '*Schauet doch und sehet*' ('Behold and see if there be any sorrow like unto His sorrow'). In *Qui sedes ad dextram Patris*, the countertenor solo is matched by the instrument of corresponding pitch, the oboe. The *Quoniam tu solus sanctus*, with its dark tones of the obligato instrument and well-rounded bassoon duet figurations, provides an impressive vehicle for the bass-baritone soloist, and leads straight into the gloriously jubilant *Cum Sancto Spiritu*, complete with agile choral fugue, marking the end of Bach's original *Missa*.

Like the *Missa*, the *Symbolum Nicenum* has its own cohesive structure. It is a superlative example of Bach's concern with symmetry: *Crucifixus* is the central pivot and the center of the trinity of movements concerning Christ's incarnation, crucifixion and resurrection.

The *Credo* bursts forth with two vibrant fugal choruses. The first, in antique style, is based upon the plainchant associated with the words '*Credo in unum deum*' and symbolizes strength of faith; the second is adapted from a chorus of praise from *Cantata No. 171* (1729) '*Gott, wie dein Name, so ist auch dein Ruhm*' ('God, Your fame is as Your name'). The duet *Et in unum Dominum* is set for soprano and alto (today sung by a countertenor) with oboe and strings. The chorus *Et incarnatus est* depicts an intense awe, an emotion deepened into despair in the *Crucifixus*, reworked from a chorus in a youthful *Weimar Cantata, No. 12* (1714) '*Weinen, Klagen, Sorgen, Zagen*' ('Weeping, lamenting, worrying, fearing'). The *Mass* emerges from the depths of hopelessness with the jubilant *Et resurrexit*, again apparently reworked from an instrumental movement. The symmetry is apparent as the bass-baritone aria, *Et in Spiritum*, recalls in tone *Et in unum Dominum*, and the fugal *Confiteor*, like the first movement of the *Credo*, harks back to

the older church style and uses plainsong to underpin the firmness of the belief it represents. It is linked to the final joyous *Et expecto* by a passage of the strangest, most haunting quality - quite a contrast with the exuberant chorus that ends the *Credo*.

Bach's magnificent *Sanctus*, with its exultant fugue, was written originally for Christmas Day, 1724. The choir for this piece is divided into six parts, and a double (eight-part) chorus is required for the sprightly *Osanna*, based on the opening chorus of the secular *Cantata No. 215 (1734) 'Preise dein Glucke, Gesegnetes Sachsen'* ('Praised be your fortunes, ye most blessed Saxons'), a piece performed in honor of the coronation of Augustus III as King of Poland. As one critic has observed, "In a society which regards Kings as divinely appointed by God, he [Bach] would have seen no incongruity in using the same music to praise the King of Poland and the King of Heaven."

The *Benedictus*, apparently the vestige of a lost tenor aria, with its slow, long, graceful vocal and instrumental lines, is an evocation of serene love and longing. The *Agnus Dei*, which follows a straight reprise of the *Osanna*, is scored for alto (here countertenor) solo matched to a low-lying ritornello for strings. It uses almost the same music as '*Ach bleibe doch, mein liebstes Leben*' ('Oh, stay with me, my dearest life'), from *Cantata No. 11 (The Ascension Oratorio)*. The *Dona nobis pacem* reprises the *Gratias*, bringing the *Mass in B minor* to a triumphant close and linking majestically the concepts of peace, praise, and gratitude to God.

Notes adapted from and used by permission of the Aylesbury Choral Society, (<http://www.choirs.org.uk/america/prognotes/Bach%20B%20minor%20mass.htm>).

Program texts and notes compiled 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, May 21, 2022, at 10:00 a.m., to listen to the Bach Society rebroadcast of today's concert at "Live and Local" on WDPR/WDPG (88.1 and 89.9 FM) 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 89.9 FM, 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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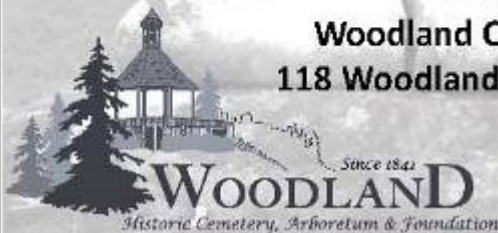
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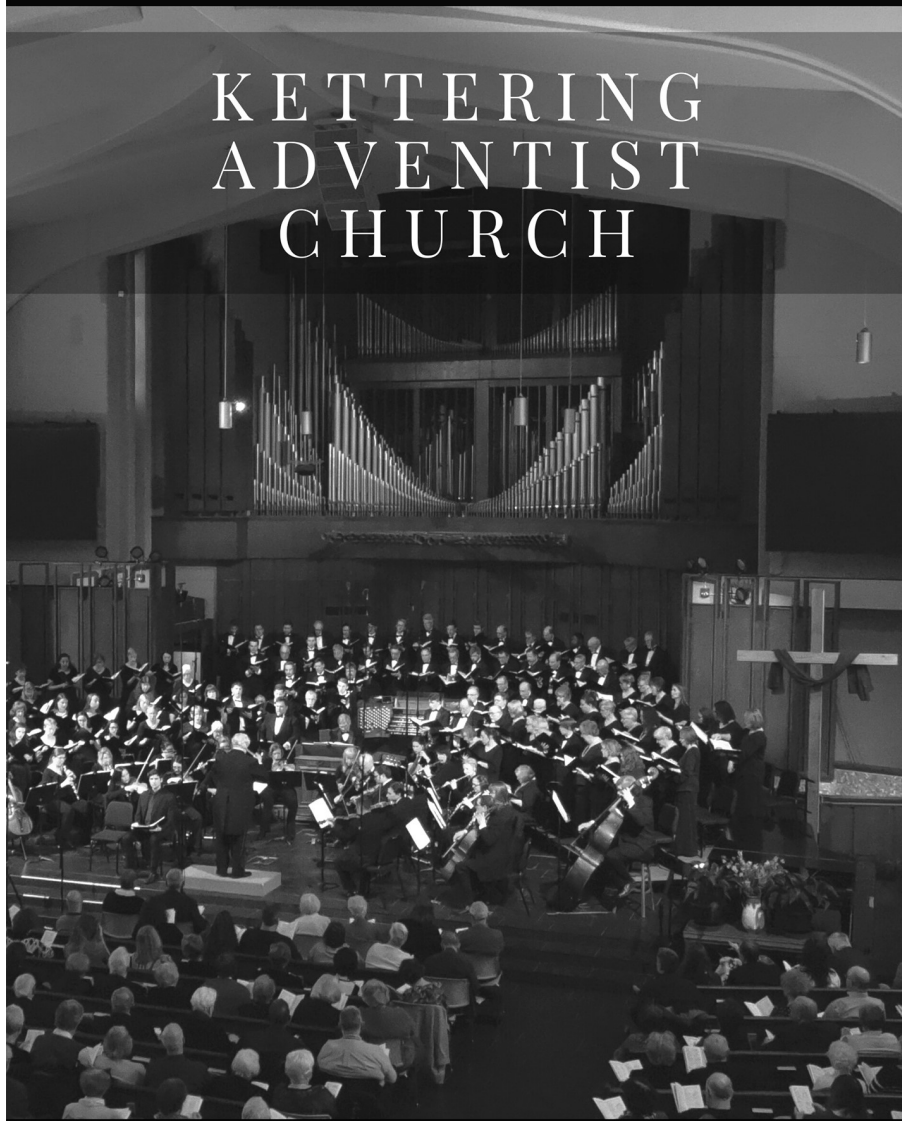
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