



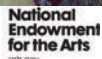
A Tribute to
PAUL LAURENCE DUNBAR

SUNDAY, MAY 22, 2022 | 4:00 PM

Bach
SOCIETY of DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

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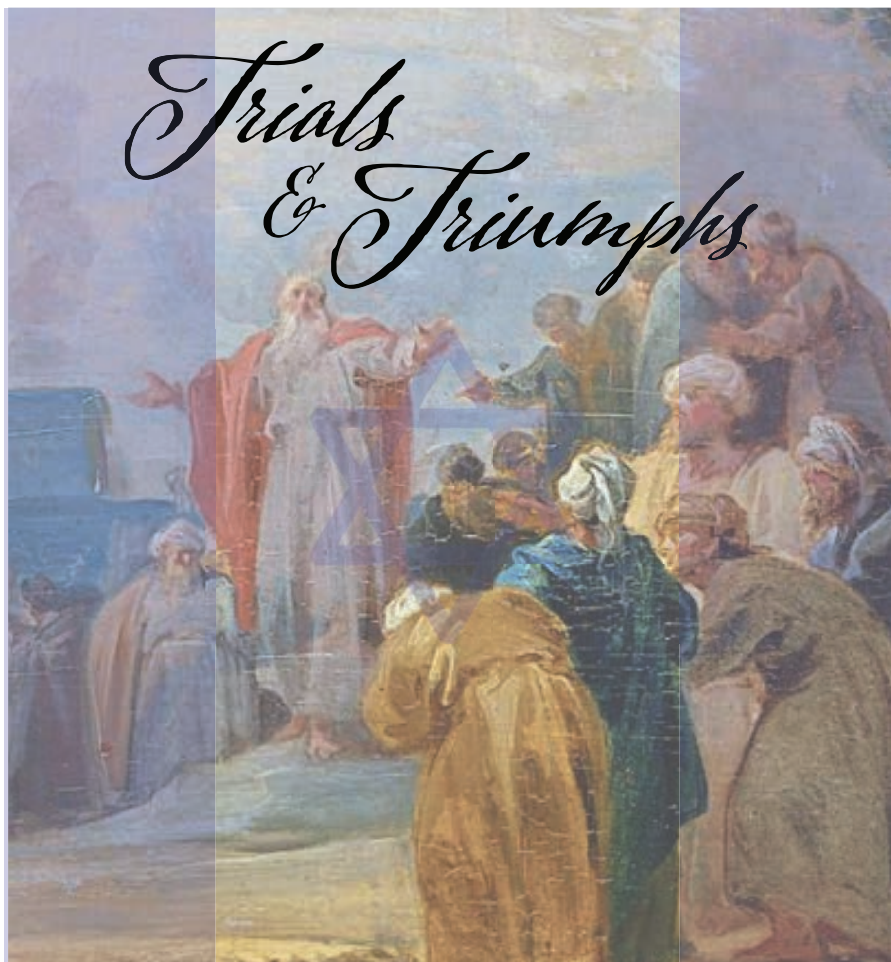


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John Neely, Music Director
R. Alan Kimbrough, Accompanist

After a long and satisfying journey, it's good to come home.

This Bach Society season began last fall and has featured significant works sung in church Latin, by composers whose lives spanned four centuries and two continents. Today our focus becomes more locally vibrant, as we celebrate the life and the poetic and other literary work in the English language of Dayton-born Paul Laurence Dunbar (1872-1906). His written verses, when shaped by contemporary musical composers into new rhythms and melodies, become for us fresh and delightful, challenging and free. In this year, the 150th anniversary of his birth, we welcome this chance to present the warmth and depth of Paul Laurence Dunbar's artistry.

Our Bach Society chorus is joined today by soprano Minnita Daniel-Cox and by renowned poet and Dunbar interpreter Dr. Herbert Woodward Martin. Throughout the 2021-2022 season, the Bach Society has enjoyed collaborations with soloists, orchestra, concert preview artists, and the staff of the Kettering Adventist Church in offering concerts first online only and now in hybrid in-person/online format. Step by step, we have come home again.

Today also marks the final concert for John Neely as Music Director of the Bach Society. All of us have been nourished through John's musicianship since his first downbeat in 2002 leading the reconstituted Bach Society of Dayton. Watch for more information in the time ahead on ways we will celebrate John's long and productive tenure with the Bach Society. Be assured that a search process for a new Music Director is already underway.

We sincerely thank each of you who has supported the Bach Society during this eventful year, at concerts, through generous donations, and by loyally cheering us on. Visit our website this summer for details on an amazing 2022-2023 Bach Society season. We look forward to seeing you then!



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 Codispoli
 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
 Dick Hattershire
 Larry Hollar
 R. Alan Kimbrough
 Steve Makovec
 Dan Minneman
 David Jon Priebe
 Dave Roderick
 Mark Spencer
 John Stengel
 Joseph Steuer
 Marshall Wareham

Music Director



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.

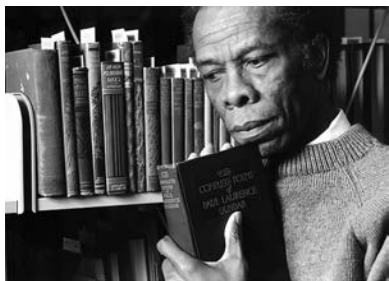
Accompanist



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



Herbert Woodward Martin, after the tenth and eleventh volumes of poetry, has found himself firmly in the camp of librettists working with Adolphus Hailstork. They have produced five lasting works to the canon, with the last three produced in the last four years: *Nobody Know* for baritone and string quartet; *Pity These Ashes*, *Pity This Dust* for mezzo-

soprano and orchestra; and *A Knee On The Neck*, an American Requiem In memory of George Floyd. For more than three decades Dr. Martin taught English at the University of Dayton, and he has joined the numerous scholars and critics to preserving the work of Paul Laurence Dunbar. Dr. Martin played a key role in selecting the Dunbar poems from which the texts of today's Hailstork commissioned piece and the Young Composers Competition works were chosen.

Guest Artists

Soloist



Minnita Daniel-Cox, soprano, a native of Columbus, Ohio, received a Bachelor of Music in Music Performance from Bowling Green State University, and Master of Music and Doctorate of Musical Arts degrees from the University of Michigan.

In 2014 Dr. Daniel-Cox established the Dunbar Music Archive after extensive research regarding the musical settings of texts by poet and Dayton native Paul Laurence Dunbar. She has presented her archival research before many musical groups and performed Dunbar Archive repertoire recitals in venues across the United States and in Stara Zagora, Haskovo, and Plovdiv, Bulgaria. Dr. Daniel-Cox has

received funding from, among others, National Endowment for the Humanities grants and a Mellon Foundation grant for the Dunbar Project. This initiative will help faculty plan and implement interdisciplinary curriculum based on Dunbar's work and legacy and design the Dunbar Library & Archive, a searchable, virtual database.

A performing scholar with roots firmly planted in American Music, her notable roles include Anna Gomez in Menotti's *The Consul* and Sister Rose in *Dead Man Walking* with the Dayton Opera. Dr. Daniel-Cox's roots in American opera began with the role of Leonora in the world premiere of the opera *Witness* by Zae Munn, and Irene in the world premiere of James P. Johnson's *The Dreamy Kid*.

She began her tenure at the University of Dayton in 2009 as an Artist-in-Residence and is currently Associate Professor of Voice and Coordinator of the Voice Area where she teaches applied lessons and music courses, serves as Artistic Director of the yearly musical/opera productions, coordinates the Dayton Opera Apprentice Program, and coordinates the Vocal Performance Institute, a summer program for high school-aged singers. She also serves on the board of directors for the National Opera Association (NOA) and is Co-Chair of the Inclusivity, Diversity, Equity, and Access Initiative for NOA.

Instrumentalist



John Benjamin, piano 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 U.D., 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 in Centerville, Ohio.

The Composers of Today's World Premiere Pieces



Adolphus Hailstork, who composed today's commissioned work, is one of the living giants of American composition. Dr. Hailstork is a professor of music, an eminent scholar, and a prolific composer in multiple genres. He received his doctorate in composition from Michigan State University, and previously studied at the Manhattan School of Music, the American Institute at Fontainebleau, and at Howard University.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Significant performances of his works by major orchestras (including those of Philadelphia, Chicago, Boston, and New York) have been led by noted conductors such as James DePreist, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, JoAnn Falletta, David Lockington, and Thomas Wilkins.

His previous commissions include *Rise for Freedom*, an opera about the Underground Railroad for the Cincinnati Opera Company (2007); *Set Me on a Rock* (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008); a choral ballet, *The Gift of the Magi*, for treble chorus and orchestra (2009); and *I Speak of Peace*, commissioned by the Bismarck Symphony in honor of (and featuring the words of) President John F. Kennedy (2013).

Dr. Hailstork's newer works include *The World Called* (based on Rita Dove's poem "Testimonial"), for soprano, chorus, and orchestra commissioned by the Oratorio Society of Virginia (2018); and *Still Holding On*, an orchestral work commissioned and premiered by the Los Angeles Philharmonic (2019).

Dr. Hailstork resides in Virginia Beach, Virginia, and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk. Visit www.adolphushailstork.com.



Gabriel Ferraiuolo is the First Prize Winner of the Bach Society's 2021 Young Composers Competition, which invited submission of four-part choral compositions based on selected Dunbar poetic texts. Gabe is from Doylestown, Ohio, near Akron, and is a junior at the University of Dayton studying Mechanical Engineering, while also pursuing minors in both Music and Music Technology. His musical development included piano and drum lessons

as a child, expanding to choral music, musical theater, marching band, jazz band, guitar, and church organist before he graduated from high school.

Gabe was inspired to begin composing by watching his older sister bring home her own compositions from college coursework that taught her harmonies and rhythms. In what he calls a "combination of friendly sibling competition and curiosity," he began experimenting, learning to play the music he liked to listen to, dissecting their sounds, and attempting to write his own first set of songs.

Rock music was the primary genre of music Gabe listened to growing up, which has heavily influenced his writing style. He especially appreciates the intricacies of Billy Joel's music, both from a theoretical perspective and for leisure. He admires Joel's ability to write songs that are both technically advanced and pleasing to the ear, a balanced skill that Gabe would like to build to proficiency.

At U.D., Gabe has participated in the Symphonic Wind Ensemble, University Chorale, Undergraduate Music Minister (UGMM) program, and the Pride of Dayton Marching Band, as well as continuing music on a personal level through multiple music lessons, a brief time in the a cappella group "Audio Pilots," and co-founding the student-run rock band "The Odd One Out."

Gabe thanks all the music educators he has had the privilege of studying with throughout his life; his friends, peers, and guides who stood by him throughout his endeavors; and all those who have inspired him to strive for greatness. He especially thanks his family for their never-ending support, inspiration, and (occasionally brutal) feedback throughout his musical journey, calling them the greatest source of his growth.



Anna DiMaggio is the Second Prize Winner of the Bach Society's 2021 Young Composers Competition. She was born and raised in South Louisiana. Her passion for music began while studying clarinet and experimenting with her own musical ideas as a young child. She spent many years learning from the rich musical culture and tradition in New Orleans before she began her formal studies. She is a well-rounded composer, having an understanding of current music technology, historical styles, and experience writing for varied instrumentation.

Anna is currently studying Music Composition and Philosophy at Centenary College of Louisiana, in the Class of 2023. Visit her website amdimaggio.com.

We Lift Spirits Through The Power Of Music And Voice

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.

Renewed

A Tribute to Paul Laurence Dunbar

(All lyrics below are based on Dunbar works)

Life

Zenobia Powell Perry

A crust of bread and a corner to sleep in,
A minute to smile and an hour to weep in,
A pint of joy to a peck of trouble,
And never a laugh but the moans come double;
And that is life!

A crust and a corner that love makes precious,
With a smile to warm and the tears to refresh us;
And joy seems sweeter when cares come after,
And a moan is the finest of foils for laughter;
And that is life!

Three Dunbar Hymns

Adolphus Hailstork

When Storms Arise

When storms arise
And dark'ning skies
About me threat'ning lower,
To thee, O Lord, I raise mine eyes,
To thee my tortured spirit flies
For solace in that hour.

The mighty arm
Will let no harm
Come near me nor befall me;
Thy voice shall quiet my alarm,
When life's great battle waxeth warm
No foeman shall appall me.

Upon thy breast
Secure I rest,
From sorrow and vexation;

No more by sinful cares oppressed,
But in thy presence ever blest,
O [Lord] God of my salvation.

Lead Gently, Lord

Lead gently, Lord, and slow,
For oh, my steps are weak,
And ever as I go,
Some soothing sentence speak;

That I may turn my face
Through doubt's obscurity
Toward thine abiding place,
E'en tho' I cannot see.

For lo, the way is dark;
Through mist and cloud I grope,
Save for that fitful spark,
The little flame of hope.

Lead gently, Lord, and slow,
For fear that I may fall;
I know not where to go
Unless I hear thy call.

My fainting soul doth yearn
For thy green hills afar;
So let thy mercy burn--
My greater, guiding star!

Little Lamb

O little lamb out in de col',
De Mastah call you to de fol',
O little lamb!

He hear ya bleatin' on de hill;
Come here an' keep yo' moanin' still,
O little lamb!

De Mastah sen' de shepherd forth;
He wandah south, he wandah north,
O little lamb!

He wandah east, he wandah west,
Da wind a-wrenchin' at his breast,
O little lamb!

Oh, tell de shepherd where you hide;
He want you walkin' by his side,
O little lamb!

He know you weak, he know you so';
But come, don' stay away no mo',
O little lamb!

An' afterwhile de lamb he hear
De shepherd's voice a-callin' clear,
Sweet little lamb!

He answer from de brambles thick,
"O shepherd, I's a-comin' quick."
O little lamb!

Oh It Were Sweet

Gabriel Ferraiuolo

Oh to have you in May,
To talk with you under the trees,
Dreaming throughout the day,
Drinking the wine-like breeze,

Oh it were sweet to think
That May should be ours again,
Hoping it not, I shrink,
Out of the sight of men.

May brings the flowers to bloom,
It brings the green leaves to the tree,
And the fatally sweet perfume,
Of what you once were to me.

African Romances, Op. 17

Samuel Coleridge-Taylor

Minnita Daniel-Cox, soprano

John Benjamin, piano

An African Love Song

My heart to thy heart,
My hand to thine;
My lips to thy lips,
Kisses are wine
Brewed for the lover in sunshine and shade;
Let me drink deep, then, my African maid.

Lily to lily,
Rose unto rose;
My love to thy love
Tenderly grows.
Rend not the oak and the ivy in twain,
Nor the swart maid from her swarthier swain.

A Prayer

O Lord, the hard-won miles
Have worn my stumbling feet:
Oh, soothe me with thy smiles,
And make my life complete.

The thorns were thick and keen
Where'er I trembling trod;
The way was long between
My wounded feet and God.

Where healing waters flow
Do thou my footsteps lead.
My heart is aching so;
Thy gracious balm I need.

A Starry Night

A cloud fell down from the heavens,
And broke on the mountain's brow;
It scattered the dusky fragments
All over the vale below.

The moon and the stars were anxious
To know what its fate might be;
So they rushed to the azure op'ning,
And all peered down to see.

Dawn

An angel, robed in spotless white,
Bent down and kissed the sleeping Night.
Night woke to blush; the sprite was gone.
Men saw the blush and called it Dawn.

Ballad

I know my love is true,
And oh the day is fair.
The sky is clear and blue,
The flowers are rich of hue,
The air I breathe is rare,
I have no grief or care;
For my own love is true,
And oh the day is fair.

My love is false I find,
And oh the day is dark.
Blows sadly down the wind,
While sorrow holds my mind;
I do not hear the lark,
For quenched is life's [dear] spark --
My love is false I find,
And oh the day is dark!

For love doth make the day
Or dark or doubly bright;
Her beams along the way
Dispel the gloom and gray.
She lives and all is bright,
She dies and life is night.
For love doth make the day,
Or dark or doubly bright.

Over the Hills

Over the hills and the valleys of dreaming

Slowly I take my way.
Life is the night with its dream-visions teeming,
Death is the waking at day.

Down thro' the dales and the bowers of loving,
Singing, I roam afar.
Daytime or night-time, I constantly roving, --
Dearest one, thou art my star.

How Shall I Woo Thee?

How shall I woo thee to win thee, mine own?
Say in what tongue shall I tell of my love.
I who was fearless so timid have grown,
All that was eagle has turned into dove.
The path from the meadow that leads to the bars
Is more to me now than the path of the stars.

How shall I woo thee to win thee, mine own,
Thou who art fair and as far as the moon?
Had I the strength of the torrent's wild tone,
Had I the sweetness of warblers in June;
The strength and the sweetness might charm and persuade,
But neither have I my petition to aid.

How shall I woo thee to win thee, mine own?
How shall I traverse the distance between
My humble cot and your glorious throne?
How shall a clown gain the ear of a queen?
Oh teach me the tongue that shall please thee the best,
For till I have won thee my heart may not rest.

Evening

Steven Winteregg

A cloud fell down from the heavens
And broke on the mountain's brow;
It scattered the dusky fragments
All o'er the vale below.

The moon and the stars were anxious
To know what its fate might be;
So they rushed to the azure op'ning
And all peered down to see.

The moon begins her stately ride
Across the summer sky;
The happy wavelets lash the shore,
The tide is rising high.

The moon and the stars were anxious
To know what its fate might be;
So they rushed to the azure op'ning
And all peered down to see.

Beneath some friendly blade of grass
The lazy beetle cowers;
The coffers of the air are filled
With off'rings from the flowers.

And slowly buzzing o'er my head
A swallow wings her flight;
I hear the weary plowman sing
As falls the restful night.

A cloud fell down from the heavens
And broke on the mountain's brow;
It scattered the dusky fragments
All o'er the vale below.
As falls the restful night.

Morning

Steven Winteregg

The mist has left the greening plain,
The dew-drops shine like fairy rain,
The coquette rose awakes again,
Her lovely self adorning.

The Wind is hiding in the trees,
A sighing, soothing, laughing tease,
Until the rose says, "Kiss me, please,"
'Tis morning, 'tis morning.

With staff in hand and careless-free,
The wanderer fares right jauntily,
For towns and houses are, thinks he,
For scorning, for scorning,

My soul is swift upon the wing,
And in its deeps a song I bring;
Come, Love, together we will sing,
'Tis morning, 'tis morning.

An angel robed in spotless white,
Bent down and kissed the sleeping night.
Night woke to blush; the sprite was gone.
Men saw the blush and called it Dawn.
'Tis morning, 'tis morning.

Hymn of My Salvation

Anna DiMaggio

When storms arise
And darkening skies
About me threatening lower,
To thee I lift mine eyes;
To thee my tortured spirit flies,
O Lord, for solace in that hour.

Thy mighty arm
Will let no harm
Come near me nor befall me (thee).
Thy voice shall quiet my alarm
When life's great battle waxeth warm
No foeman shall appall me;

Upon thy breast
Secure I rest
From sorrow and vexation,
No more by sinful cares oppressed
But in thy presence ever blest
O God of my salvation.

The Sparrow

Adolphus Hailstork

**Commissioned by The Bach Society of Dayton in honor of the
150th anniversary of the birth of Paul Laurence Dunbar**

A little bird, with plumage brown,
Beside my window flutters down.
A moment chirps its little strain,
Ten taps upon my little window-pane,

And chirps again, and hops along,
To call my notice to its song;
But I work on, nor heed its lay,
Till, in neglect, it flies away.

So birds of peace and hope and love
Come fluttering earthward from above
To settle on life's window-sills,
And ease our load of earthly ills;
But we in traffic's rush and din
Too deep engaged to let them in,
With deadened heart and sense plod on,
Nor know our loss till they are gone.

From "Three Dunbar Poems"

Phillip Magnuson

Preparation

The little bird sits in the nest and sings
A shy, soft song to the morning light;
And it flutters a little and prunes its wings.
The song is halting and poor and brief,
And the fluttering wings scarce stir a leaf;
But the note is a prelude to sweeter things,
And the busy bill and the flutter slight
Are proving the wings for a bolder flight!

Career

Break me my bounds, and let me fly
To regions vast of boundless sky;
Nor I, like piteous Daphne, be
Root-bound. Ah no, I would be free
As yon same bird that in its flight
Outstrips the range of mortal sight;
Free as the mountain streams that gush
From bubbling springs, and downward rush
Across the serrate mountain's side,
The rocks overwhelmed, their banks defied,
And like the passions in the soul,
Swell into torrents as they roll.
Break me my bounds and let me fly!

Program Notes

What an honor and privilege it is for the Bach Society of Dayton to make an important contribution to our community's celebration of the 150th anniversary of the birth of Dayton's premier poet, Paul Laurence Dunbar (1872-1906)! Dunbar's poems have become familiar and treasured to many in this community through the readings of Dr. Herbert Woodward Martin, Professor Emeritus at the University of Dayton. And Dr. Minnita Daniel-Cox, Associate Professor of Music at the University of Dayton, has had a major research project in establishing the Dunbar Music Archive at U.D. and cataloguing the many musical settings of Dunbar's poems. We are happy to add three important new settings of Dunbar poems to that archive—the setting for chorus and soprano soloist, with piano accompaniment, of *The Sparrow*, which the Bach Society commissioned from noted contemporary composer Dr. Adolphus Hailstork, plus the two winners of our sponsored competition for young composers—Anna DiMaggio's setting of Dunbar's *Hymn of My Salvation* and Gabriel Ferraiuolo's setting of Dunbar's *Oh It Were Sweet*.

The oldest settings of Dunbar's writings on today's program are the seven poems set by Samuel Coleridge-Taylor (1875-1912), an English composer, as *Seven African Romances*, Op. 17. Coleridge-Taylor's compositions spanned many genres, and he achieved noteworthy success, including tours of the United States in 1904, 1906, and 1910. Taylor participated as the youngest delegate at the 1900 First Pan-African Conference held in London, and met leading Americans through this connection, including poet Paul Laurence Dunbar. A joint recital between Taylor and Dunbar was arranged in London, under the patronage of U.S. Ambassador John Milton Hay.

Additional composers on today's program have local ties to Dayton, Dunbar's home. Zenobia Powell Perry (1908-2004) devoted the majority of her working life to her position as a faculty member and composer-in-residence at Central State University, in Wilberforce, Ohio, from 1955 to 1982. Zenobia Powell Perry's papers are held at the Center for Black Music Research at Columbia College in Chicago. The collection is titled *Zenobia Powell Perry Scores and Music Manuscripts*. The collection as a whole consists primarily of original compositions and manuscripts produced by Powell herself. In 1998 she was named as one of the Top Ten Women for 1998 by the Dayton Daily News, and in 1999 she was given the Woman of the Year Award by the Paul Laurence Dunbar House State Memorial, Dayton, Ohio.

Phillip Magnuson, a performer, conductor, composer, and professor emeritus in the University of Dayton's Department of Music, died Aug. 8, 2021. Dr. Magnuson taught music theory, composition, and viola on campus from 1981 to 2017. He served as director of the University Orchestra for more than 20 years. He also enjoyed a successful career as a regional viola performer, playing for 17 years in the Dayton Philharmonic Orchestra and serving as principal viola for 14 years in the Springfield Symphony Orchestra. He also performed with the Dayton Bach Society and Dayton Opera Orchestra. Dr. Magnuson held degrees from Duke University and the University of Massachusetts Amherst, and a Doctor of Musical Arts degree in composition from the University of Wisconsin-Madison. He was a member of Phi Beta Kappa and studied at the Conservatorio di Musica Santa Cecilia in Rome.

Steven Winteregg has served as Chair of the Department of Music and Art as well as Professor of Composition at Cedarville University. He has also served on the faculty at Wittenberg University, as Principal Tubist with the Dayton Philharmonic Orchestra, and as a founding member of the Carillon Brass. Dr. Winteregg has received dozens of awards in composition, including first prizes in competitions sponsored by the New Louisville Brass Quintet, the International Horn Society, and the International Trumpet Guild. He has also received Individual Artist Fellowships from the Montgomery County Arts and Cultural District and the Ohio Arts Council, a Music Citation from the Ohioana Library Association, and an Ohio Senate Resolution commending him for his contribution to the arts in Ohio.

Program texts and notes compiled by R. Alan Kimbrough.

Rebroadcast of today's concert

Know someone who missed today's concert and would like to hear it? Then have them follow the Bach Society of Dayton Facebook page for an announcement of the rebroadcast of today's concert. The concert will be aired on "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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We Bid a Fond Farewell to John Neely

As we end this concert season, we bid farewell to John Neely, our Music Director of the last two decades.

John joined us in 2002 when a core group of singers from the previous Dayton Bach Society formed our organization to continue great choral singing. The group faced the immediate challenge to find a Music Director; they agreed that John would be great as Director but were not sure he would want the role permanently. Therefore, Dave Grupe led a team to ask John only to lead the first concert.

John essentially responded, “Don’t you want me to do the entire season?” – and the Bach Society of Dayton had its Music Director!!

Under John’s artistic leadership – with strong Board guidance – the Bach Society expanded to a 70-member chorus delivering ambitious 4-concert seasons, and developed a reputation for choral excellence, performing choral masterworks and less-known gems, as well as new compositions [as in today’s concert].

John has announced that this is the time to pass the torch, and so, with a firm gaze to our future, we have initiated a search for our next Music Director.

- Stay tuned for the exciting announcement when our selection is made!



Photo by Adam Alonzo

Today is a time to recognize John for all the musical pleasure he has provided to Bach Society patrons and music lovers throughout the Miami Valley. Please join us in thanking John – for all he has done, and for his enduring legacy!

. . . with deepest gratitude!

Special Acknowledgements

We especially recognize with warm gratitude and appreciation the 21 years of faithful service that David Grupe has offered as Chorus/Operations Manager for the Bach Society, a role that ends with this concert season. Dave has graciously carried out many tasks--mostly behind the scenes--to make our ticketing, chorus management, and administrative operations function effectively for many years. We will miss him in that capacity and as an able singing colleague and just plain nice guy. Thank you so much, Dave, for your great work from all of your dear friends at the Bach Society!

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 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.

Thank you also to the many volunteers for donating their time and efforts to our concerts. In addition to our choristers who, besides singing, provide invaluable help in many ways, this season's volunteers include:

Karen Cassedy	Harriet Gray
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Concert program cover image by Rosemay Dahan on Artmajeur.com
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This concert is part of the "Dunbar 150" project, a collaboration between the National Park Service, Dayton area and national community leaders, organizations, educators, and Dunbar enthusiasts. It is generously supported by a Special Projects Grant funded by the Montgomery County Arts and Cultural District and administered by Culture Works.

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