

Bach

SOCIETY of DAYTON

DAVID CREAN, MUSIC DIRECTOR
R. ALAN KIMBROUGH, ACCOMPANIST



*Mozart's
Mass in C Minor*

4:00 PM MAY 12, 2024
KETTERING ADVENTIST CHURCH

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David Crean, Music Director
R. Alan Kimbrough, Accompanist

Every good journey must come to an end—and today’s concert marks the finale of the Bach Society of Dayton’s “Paths of Visionaries” season. In a way it is comforting to reach the last stop in our travels with the powerful Mozart *Mass in C Minor*, which today features the Bach Society chorus, as well as four soloists and orchestra musicians drawn from our area’s amazing professional musical resources. We are delighted you have decided to join us!

The season now concluding has taken us from ecstatic moments with J.S. Bach, Amy Beach, Benjamin Britten, and John Rutter and the majesty of brass; through holiday melodies and joy sung together with hand bells and children’s voices; and most recently into the intriguing rhythms and tones heard along the Silk Road. We hope you’ve enjoyed and indeed learned from this season’s enchanting musical tour as much as we have.

Today you’ll hear more about the Bach Society’s plans for an exciting 2024-2025 season. We invite you to subscribe to the entire season and tell your friends about the joys that await at each of our concerts over the year ahead. Please accept our deep thanks for the many ways you support the Bach Society of Dayton—by buying tickets, encouraging others to attend, and donating and sponsoring our season. All of that helps make what we do possible, and we are sincerely grateful for your generosity and your love of the great music that we present. We look forward to seeing you again soon!

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 Bachsocietyofdayton.org.

Sing with us

Every spring, we open our doors to the community and audition singers for the Bach Society of Dayton chorus! An audition consists of vocalizing, sight reading, and a solo with piano accompaniment. For more information, visit the Bach Society website!

Volunteer with us

The Bach Society operates almost exclusively on volunteer power – from our treasurer, to our ushers, to our chorus of accomplished singers. Bach Society volunteers are the backbone of our music! If you are interested in joining our volunteer team, please contact us. Volunteers receive free admission to Bach Society concerts!

Receive subscriber benefits

A season subscription is four concerts for the price of three (a \$30 discount)! A season subscriber receives tickets to all four concerts of the Bach Society season and gains access to reserved seating at every concert. Season subscriptions are available from June until the first concert of the season.

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Bach Society of Dayton Chorus



Soprano

Carla Ballou
Michelle Carner
Molly Carner
Kay Cherry
Susan Cotten
Triniti Cox
Susan Cromer
Courtney Cummings
Jackie Duff
Diane Gentner
Sharon Kohnle
Rachel Lammi
Karen Linaberry
Connie Palmus
Vicki Ramga
Shirley Richardson
Jennifer Smith

Alto

Stephanie Bange
Cynthia Bertleff
Madelyn Callender
Susan Daly
Madelyn Dial

Laura Ernst
Katherine Fanjoy
Sallie Fisher
Linda Keith
Sarah Mabe
Mimi Moen
Sharon A. Norton
Pam Rauch
Mary Beth Rodes
Averill Tinker
Sharon Vander
Gheynst
Hannah Village
Barbara Weber

Tenor

Fred Bartenstein
Alfred Bertleff
Dan Bruno, Jr.
Nathan Clark
Joe Codispoti
Frank C. Gentner
Marc Georgin
Bill Lamb
Tim Mahorney

Mark Minardi
David Morgan
Kevin Samblanet
Brian Skinn
Bill Spohn
Vincent Velten

Bass

Mike Bates
Bryan Daly
Mike Dial
Doug Evenden
Michael Flanagan
Marc Fleischauer
Neal Gittleman
Tom Gottweis
Lew Hann
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Joseph Steuver
Mike Taint

Music Director



David Crean enjoys a multifaceted career as a conductor, teacher, recitalist, church musician, and radio personality. In July 2022 he was appointed the second music director of the Bach Society of Dayton. As an organist, Dr. Crean has performed in concert throughout the United States and completed two concert tours of Australia, where he gave several Australian premieres and performed on historic instruments. Other recent highlights include the opening recital of WQXR's "Bachstock" marathon,

the Poulenc organ concerto with the Bach Society of Dayton, solo recitals at the Cathedral of St. John the Divine and St. Thomas Fifth Ave. in New York City, and several programs for American Guild of Organists (AGO) chapters.

Dr. Crean has taught organ, harpsichord, and music theory at Wright State University since 2014 and has held adjunct positions at Wittenberg University, The Juilliard School, and The University of Iowa.

Since February 2017, Dr. Crean has been the Midday Host and Music Director at Discover Classical WDPR, Dayton's only full-time classical radio station. An active church musician since age 15, he currently serves as Organist and Director of Music at St. George's Episcopal Church in Dayton. Dr. Crean is in demand as a program and CD annotator, and has provided liner notes for a Grammy-winning recording. His first book, a history of the famed Hazel Wright Organ at Orange County's Christ Cathedral (formerly the Crystal Cathedral), was published in 2021.

A native of Long Island in New York State, Dr. Crean received his D.M.A. from The Juilliard School, where he was the 2014 recipient of the Richard F. French Doctoral Prize for outstanding research in a dissertation. He also holds degrees from Oberlin College/Conservatory and The University of Iowa.

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 1978 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



Celebrating his twenty-ninth season as Artistic Director of the Dayton Philharmonic Orchestra, **Neal Gittleman** this season leads ballet performances of Austin Jaquity's *Dracula: Bloodlines*, the annual holiday production of Tchaikovsky's *The Nutcracker* and the same composer's *Swan Lake*, and operatic productions of Sondheim's *Sweeney Todd* and Puccini's *Tosca*. 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 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, and led concert series and been guest conductor for many other 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 Artisie 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*. His latest CD, also on the Albany label, is comprised of three works by Michael Daugherty: *Bay of Pigs*, *Gee's Bend*, *Troyjram*.

Guest Artists

Soloists



Minnita Daniel-Cox, soprano, regularly appears with the Dayton Philharmonic Orchestra, the Springfield Symphony Orchestra, the Miami Valley Symphony Orchestra, and the Bach Society of Dayton. Recently she has performed the roles of Anna Gomez in Menotti's *The Consul* and Sister Rose in *Dead Man Walking* with Dayton Opera. She is regularly featured in broadcasts for WDPB Discover Classical.

In 2014 Dr. Daniel-Cox established the Paul Laurence Dunbar Music Archive and has presented her research for numerous organizations and performed Dunbar Archive repertoire recitals in venues across the United States and around the world. She has received two National Endowment for the Humanities grants and a Mellon Foundation grant for the Dunbar Project.

Dr. Daniel-Cox 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. She is Associate Professor of Voice and Coordinator of the Voice Area at the University of Dayton, where she teaches applied lessons and music courses, serves as Artistic Director of the yearly musical/opera productions, coordinates the Dayton Opera Apprentice Program, and coordinates the Vocal Performance Institute, a summer program for high school-aged singers.



Andrea Chenoweth Wells, soprano, has appeared with orchestras and opera companies throughout the United States, including regular appearances with the Cleveland Orchestra, the Dayton Philharmonic Orchestra, Cleveland Opera, and Dayton Opera. 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 and is a frequent soloist at Boston's The Shakespeare Concerts. She is featured on several recordings of works with text by Shakespeare on the Parma label. A proponent of new music, Wells has collaborated with many living composers including Libby Larsen, Joseph Summer, Jack Perla, Scott Gendel, Jonathon Sheffer, and Monica Houghton. Her operatic directing credits include Henry Purcell's *Dido and Aeneas*, Benjamin Britten's *Albert Herring*, Marc Antoine Charpentier's *La Fête de Ruel*, Mozart's *The Magic Flute*, and the musicals *Chicago* and *The Sound of Music*.

She earned her Doctorate in Music in Voice and Opera Directing 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 in English from the University of Dayton. Wells is an Assistant Professor of Voice at the University of Dayton, where she teaches voice, opera, and a course of her own design--Music and Faith On Stage. She is the Vice President of the Ohio Chapter of the National Association for the Teachers of Singing (NATS), and Associate Editor of VOICE Prints, the online journal of the New York Singing Teachers Association (NYSTA).



Daniel Weeks, tenor, is a member of the voice faculty at the University of Cincinnati's College-Conservatory of Music. As a concert artist, Mr. Weeks recently sang the role of Un Emigrante in Luigi Nono's opera, *Intolleranza 1960*, at Carnegie Hall with the American Symphony Orchestra. Upcoming scheduled performances include an appearance with the Huntsville Symphony. He has also performed with the symphonies of Houston, Dallas, Cincinnati, Indianapolis, Columbus,

Louisiana, Dayton, Rochester, Memphis, Louisville, Huntsville, South Dakota, Silicon Valley, Chattanooga, Las Cruces (NM), and Bozeman (MT), as well as the National Symphonies of Mexico and Costa Rica, the Xalapa Symphony (Mexico), and the National Youth Orchestra of Caracas (Venezuela).

His earlier concert engagements include multiple performances of the Evangelist in Bach's *Passions of St. Matthew and St. John*, Verdi's *Requiem*, Rachmaninoff's *The Bells*, Dvořák's *Stabat Mater*, Mahler's *Das Lied von der Erde*, Belmonte in Mozart's *Die Entführung aus dem Serail*, Beethoven's *9th Symphony*, Handel's *Messiah*, Mozart's *Requiem*, Vaughan Williams' *Serenade to Music*, Schubert's *Mass in E-Flat*, Mendelssohn's *Elijah*, and the world premiere of Gregory Vajda's opera, *Georgia Bottoms: A Modern Opera of the South*. On the operatic stage, Mr. Weeks has performed with the Florentine Opera, Cincinnati Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and San Francisco Opera's Western Opera Theater. His operatic roles include Almaviva in Rossini's *Il barbiere di Siviglia*, Ferrando in Mozart's *Così fan tutte*, Belmonte in Mozart's *Die Entführung aus dem Serail*, Rodolfo in Puccini's *La bohème*, Pong in Puccini's *Turandot*, and Curly in Floyd's *Of Mice and Men*.

Mr. Weeks is featured on several recordings with Centaur Records, including *Women of Firsts: A Recording of Art Songs by Lili Boulanger, Amy Beach, Grażyna Bacewicz, and Vítězslava Kaprálová* (2007); *The Lieder of Franz Liszt* (2015); Marc Satterwhite's song cycle, *Van Gogh's Flowers* (2017); the 2022 recording with pianist Gregory Partain which included Partain's song cycle, *Come to the Garden in Spring*; and Beethoven's *An die ferne Geliebte*. In November 2019, he recorded the role of Evangelist in Fredrik Sixten's *Passion According to St. John*.



Kenneth Shaw, bass, long ago established himself as one of America's most talented and versatile artists. In a career now spanning 43 years, he continues to perform with opera companies throughout North America to critical acclaim. To date, he has sung 72 leading roles in 60 operas, including world premieres by Fink, Hoiby, Dutton, Reid, Gordon, and Kaminsky.

Since winning New York City Opera's Richard F. Gold award as Debut Artist of the Year in 1987, Shaw has sung many roles with the company, including Escamillo in *Carmen*, the title role in *Don Giovanni*, Sharpless in *Madama Butterfly*, Enrico in *Lucia di Lammermoor*, Count Almaviva in *Le Nozze di Figaro*, Silvio in *I Pagliacci*, Marcello in *La bohème*, and Germont in *La Traviata* with the company in Taipei, Taiwan. In the last two years in Dayton, he has sung the role of Germont in *La Traviata*, and of Reverend Milton Wright in the world premiere of Laura Kaminsky's *Finding Wright*. An accomplished stage director, designer and producer, Shaw has directed over 20 productions for regional opera companies, colleges and universities.

Shaw's many orchestral engagements have included performances with the Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra, Dayton Philharmonic, Columbus Symphony, Kentucky Symphony, Tulsa's Signature Symphony, and The Louisville Orchestra. Shaw's recordings include the BIS label live performance of *Jenufa*, as Starek, with Opera Orchestra of New York, and on ACA Digital as bass soloist in Mozart's *Requiem* with the Atlanta Opera Orchestra.

Since 1999, Shaw has served on the faculty of the University of Cincinnati College-Conservatory of Music (CCM) as Professor of Voice and co-producer of the nationally-awarded Opera d'arte, the CCM Undergraduate Opera training program.

Orchestra

Violin 1

Youjin Na (Concertmaster)
Betsey Hofeldt
Manami White

Violin 2

Scott Moore
Ann Baer
Bill Slusser

Viola

Sheridan Currie
Colleen Braid

Cello

Mark Hofeldt
Nadine Monchecourt

Bass

Don Compton

Oboe

Eileen Whalen
Ashley Noble

Bassoon

Kristen Smith
Aaron Pegram

Trumpet

Eric Knorr
David Zeng

Trombone

Tim Anderson
Tyler Bentley
Jack Noble

Horns

Sean Vore
Eric Morin

Timpani

Jerry Noble

Organ

R. Alan Kimbrough, playing the Bach Society's Bennett and Giuttari portative organ (2000)

Mozart's Mass in C Minor

Bach Society of Dayton

Great Mass in C Minor, K. 427 Wolfgang Amadeus Mozart

Completed and edited by Robert D. Levin

Soprano Minnita Daniel-Cox
Soprano Andrea Chenoweth Wells
Tenor Daniel Weeks
Bass Kenneth Shaw

1. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Chorus and Solo Soprano

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

2. Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis.

Chorus

Glory be to God in the highest.
And in earth peace to men of
good will.

3. Laudamus Te

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Solo Soprano

We praise Thee. We bless Thee.
We worship Thee. We glorify Thee.

4. Gratias

Gratias agimus tibi
propter magnum gloriam tuam.

Chorus

We give thanks to Thee
for Thy great glory.

5. Domine

Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Duet: Two Sopranos

Lord God, Heavenly King,
God the Father Almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

6. Qui tollis

*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.*

Double Chorus

Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.

7. Quoniam

*Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus.*

Trio: Two Sopranos and Tenor

For Thou only art Holy.
Thou only art the Lord.
Thou only art the Most High.

8. Jesu Christe -- Cum Sancto

*Jesu Christe,
Cum Sancto Spiritu,
in gloria Dei Patris. Amen.*

Chorus

Jesus Christ,
Together with the Holy Spirit,
in the glory of God the Father. Amen.

9. Credo

*Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium,
et invisibilium.*

Chorus

I believe in one God,
the Father almighty,
maker of heaven and earth,
and of all things visible
and invisible.

*Credo. Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum
ante omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.*

And I believe in one Lord
Jesus Christ,
the only begotten Son of God.
Begotten of the Father
before all worlds.
God from God,
light from light,
true God from true God.
Begotten not made,
of one substance with the Father
by whom all things were made.

*Credo. Qui propter nos homines,
et propter nostrum salutem
descendit de caelis.*

Who for us
and for our salvation
descended from heaven.

10. Et incarnatus est**Solo Soprano**

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

And was incarnate
by the Holy Spirit
of the Virgin Mary:
And was made man.

11. Crucifixus (Levin)**Chorus**

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

And was crucified also for us
under Pontius Pilate:
suffered and died, and was buried.

12. Et resurrexit (Levin)**Chorus**

*Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria, iudicare vivos
et mortuos:
Cujus regni non erit finis.*

And the third day He rose again,
according to the Scriptures.
And ascended into heaven:
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living
and the dead:
His kingdom shall have no end.

13. Et in Spiritum Sanctum (Levin)**Solo Tenor**

*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.*

And (I believe in) the Holy Spirit, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.

14. Et unam sanctam (Levin)**Chorus**

*Et unam sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem
mortuorum.*

And in one holy catholic and
apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection
of the dead.

15. Et vitam venturi (Levin)**Chorus**

*Et vitam venturi saeculi.
Amen.*

And the life of the world to come.
Amen.

16. Sanctus

*Sanctus, Sanctus, Sanctus.
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
gloria tua.
Hosanna in excelsis.*

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are
full of Thy glory.
Hosanna in the highest.

Double Chorus**17. Benedictus**

*Benedictus qui venit
in nomine Domini.*

Blessed is He who comes
in the name of the Lord.

Solo Quartet**Hosanna in excelsis**

Hosanna in excelsis.

Hosanna in the highest.

Double Chorus**18. Agnus Dei (Levin)**

*Agnus Dei,
qui tollis peccata mundi:
miserere nobis.*

Lamb of God,
who takest away the sins of the world,
have mercy on us.

Chorus and Solo Soprano

*Agnus Dei,
qui tollis peccata mundi:
miserere nobis.*

Lamb of God,
who takest away the sins of the world,
have mercy on us.

*Agnus Dei,
qui tollis peccata mundi:*

Lamb of God,
who takest away the sins of the world,

19. Dona nobis pacem (Levin)

Dona nobis pacem.

Grant us peace.

Chorus and Solo Quartet

Program Notes

Mozart began his *Mass in C Minor* during his early years in Vienna (1782-83). Robert D. Levin, noted Mozart scholar, has completed and edited it in a performance version that received its world premiere in Carnegie Hall, New York, on January 15, 2005, conducted by Helmuth Rilling. Levin recounts Mozart's letter to his father dated January 4, 1783, in which he refers to "the score of half a Mass," almost certainly this Mass in C Minor. Mozart and his wife, Constanze, made a delayed visit to Salzburg in late June 1783, and Mozart's sister's diary refers to a performance of the still incomplete Mass on Sunday, October 26, with Constanze as a soprano soloist.

Levin itemizes the contents of Mozart's autograph score: the Kyrie, the Gloria, and two movements of the Credo--the opening "Credo in unum Deum" and the "Et incarnatus est." Levin has filled in gaps in the winds and strings for the opening movement of the Credo, and he has added trumpets, timpani, and trombones for doubling the voices. He has also added the missing parts for violins and viola in the "Et incarnatus est."

For the rest of the Credo, Levin has composed the "Crucifixus," an eight-part double fugue for four-part chorus and orchestra based on a 1783 Mozart sketch. He has also composed the four-part chorus "Et resurrexit," based on a 1783 sketch and a motive from the "Credo in unum Deum." For the "Et in Spiritum Sanctum," he has adapted a soprano aria from Mozart's *Davide penitente*, K. 469, converting it into a tenor aria. Levin completed the "Et unam sanctam" based upon a 1783 sketch. And he composed a four-part fugue for "Et vitam venturi," based on the countersubject of the Kyrie.

For the "Sanctus-Hosanna," Levin has restored scoring for double choir. And for the "Agnus Dei," he has adapted the introduction to the soprano aria from *Davide penitente* used in the "Et in Spiritum Sanctum" section of the Credo. He has also interpolated a final section for four-part chorus before the final movement, "Dona nobis pacem," which he completed based upon a 1783 sketch.

The Mass, even in its incomplete form, is an anomaly. Its grand scale makes it unlike the many Mass settings Mozart composed earlier in Salzburg. At the time--during the reign of Emperor Joseph II--even in Vienna, orchestral Masses had fallen out of favor. (Haydn wrote none between 1782 and 1796.) The orchestral forces--two oboes (one apparently doubling as flute), two bassoons, two horns, two trumpets, trombones, timpani, and strings with organ--are the largest Mozart used in any of his sacred music. The work also demonstrates

Mozart's new familiarity with the fugal and contrapuntal techniques of Bach and Handel. He had only recently been introduced to their music by the Imperial Court Librarian, Van Swieten.

The work is extraordinarily varied, as Mozart writes for four-part, five-part, and double SATB choruses, and intersperses music for four soloists, usually singing separately, but once in a duet (the "Domine Deus" in the Gloria for two sopranos) and once in a trio (the "Quoniam" in the Gloria for the two sopranos and the tenor). The entire quartet of soloists sings the "Benedictus," concluding with a shortened eight-part double chorus of "Hosanna." And Levin uses the entire quartet of soloists again in the final movement, "Dona nobis pacem," alternating with the tutti chorus. Similar variety can be seen in the keys, tempos, time signatures, and character of the movements Mozart wrote for the Gloria and those that Levin has completed. Levin has observed that this is not only "Mozart's most ambitious composition in the genre," but also "the only Mass between Bach's Mass in B Minor, BWV 232 and Beethoven's Missa Solemnis of comparable scale."

And for many, the high point of the Mass is the exquisite soprano solo, "Et incarnatus est" in the Credo. This movement is at the very center of the recited Nicene Creed; for many it is the central statement of the Christian faith. In earlier liturgical practice, the congregation would genuflect at this segment of the Creed, in honor of the Incarnation. Many Mass settings dramatically change character and mood at this point. And Mozart's setting is one of the most stunning. It is an extended 6/8 andante movement, with a lengthy orchestral introduction featuring what will be three solo instruments—a flute, an oboe, and a bassoon. Eventually the work transforms into what is virtually a quartet consisting of the soprano and these three instruments, the soprano line frequently extending a single verbal syllable over as many as six measures, so that the soprano voice becomes a pure instrument. And the work climaxes in an extended cadenza for all four—over twenty measures before we get the concluding two syllables of text. The demands on the soprano soloist are every bit as great as those for the various soprano characters in Mozart's operas. A debate to identify Mozart's best soprano solo would surely be endless, but inadequate indeed if the contenders did not include this brilliant composition, which some would place at the very pinnacle of Mozart's achievements. Indeed, Pope Francis is said to have proclaimed Mozart's "Et incarnatus est" from his Mass in C Minor as "matchless": "it lifts you to God."

--Program notes prepared by R. Alan Kimbrough

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The Bach Society of Dayton is a 501(c)(3) non-profit organization;
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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 providing performance facilities as well as livestream technology and support; the skills of photographer Adam Alonzo for taking chorus and performance photos; the Dayton Performing Arts Alliance for receiving our mail; program development led by Sharon A. Norton and Larry Hollar; and management of the chorus library by Sharon Kohnle.

We also thank the many volunteers for donating their time and efforts to our concerts. In addition to the Board of Directors and choristers who donate their time and talents, our volunteers provide invaluable help in many ways, without which the operation of the chorus and our performances would not be possible. This season's volunteers include:

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Thank you to the Charles D. Berry Foundation

The Bach Society is deeply grateful to the Charles D. Berry Foundation for a generous grant that covers: the recording of our concerts this season for later broadcast on Discover Classical; the services of Lloyd Bryant, who records and edits the performances for broadcast; and half the production costs of the Bach Society's livestream.

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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 Discover Classical WDPR/WDPG (88.1, 89.1, and 89.9 FM) and online at www.discoverclassical.org.

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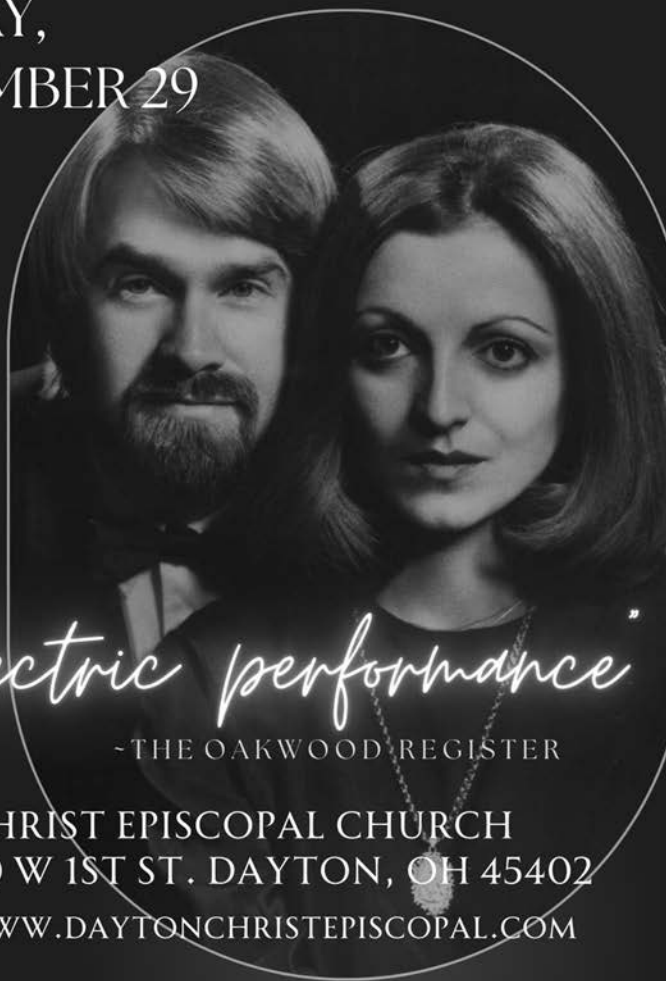


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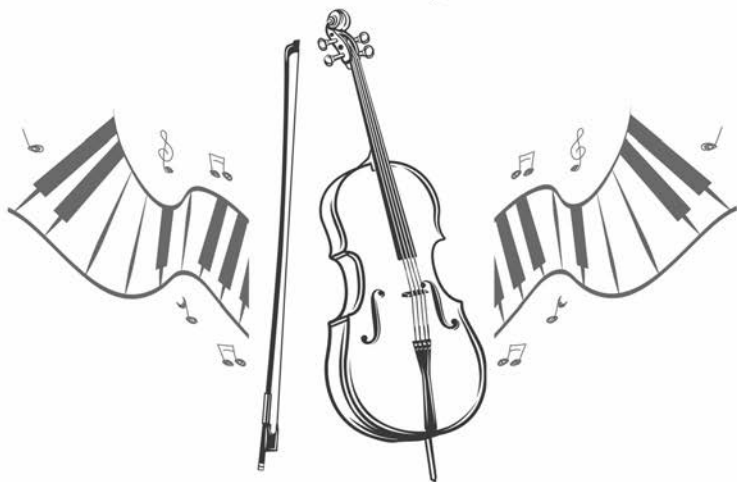
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