Third Annual
BACH FESTIVAL

Stetson Chapel
March 18, 20, and 23, 1949
Sponsored by Kalamazoo College
KALAMAZOO'S THIRD ANNUAL BACH FESTIVAL
A Community Project
Sponsored by Kalamazoo College
presented in STETSON CHAPEL
HENRY OVERLEY, Director

Calendar of Events

First Concert
FRIDAY, MARCH 18, 8:15 P. M.
ORGAN RECITAL—CLAIRE COCI
Assisted by the Festival Chorus

Second Concert
SUNDAY, MARCH 20, 4:00 P. M.
CHAMBER MUSIC CONCERT
THE CHICAGO SYMPHONY QUARTET
DOROTHY LANE, Harpsichord

Third Concert
WEDNESDAY, MARCH 23, 8:00 P. M.
ORATORIO—"THE PASSION ACCORDING TO ST. JOHN"
Festival Chorus and Orchestra
Organ and Harpsichord
Artist Soloists

FIRST CONCERT—FRIDAY, MARCH 18, 8:15 P. M.
(7:45 P. M.—Tower Music, Kirby Amplification System)

ORGAN RECITAL
CLAIRE COCI
Assisted by the Bach Festival Chorus

Prelude and Fugue in A minor
This great work has a decided romantic quality. It is classified among the finest preludes and fugues which Bach wrote during his last years at Weimar. The prelude opens with a romantic arpeggio figure. The fugue combines the qualities of brilliance and extreme vitality, and its subject is continually before the mind of the listener, so that the interest never lags.

Chorale Prelude: "Come, Savior of the Gentiles"
To many people the name of Bach is synonymous with the world "Fugue." It is surprising to note that the organ fugues are outnumbered by movements not written in fugal form. The choral preludes follow the church year, and present various phases of the Christian life, providing one of the most intimate relations of Bach's genius, poetic instinct, and religious fervor. Among so many beautiful creations it is difficult to specialize, but this chorale is one of the most exquisite of all the master's works of this kind.

(It is requested that there be no applause after this chorale.)

Concerto, No. 2 in A minor

VIVALDI-BACH
Antonio Vivaldi (1675-1743) noted Italian violinist and composer wrote 50 concerti. Historians claim Bach used sixteen of these concerti as models in his own study. The Concerto in A minor was originally composed for two violins and a figured bass. Vivaldi was a master of clear form and construction, and his music exercised a considerable influence in the formation of Bach's concerti, and reveal to us a new side of Bach's art. By skillfully expanding and rounding out the original he produced a mature work of perfect symmetry in classical line and beauty.

CANTATA NO. 140—"SLEEPERS, WAKE!"
("WACHET AUF")
THE BACH FESTIVAL CHORUS
(Please refrain from applause until the conclusion of the Cantata)

SOLOISTS: Ruth Phelps, Soprano; Louise Baughman, Contralto; Harold Davidson, Baritone; Helene Cerman, Violin; Dorothy Phillips, Oboe; Lillian Baldauf, 'Cello; Ruth Carne, Piano; Frank Owen, Organ.

This is one of the best known and most popular of the cantatas. The opening Choral Fantasia, based on Philipp Nicolai's Melody (1599) is one of Bach's most glorious choral compositions. The tenor chorale for all the tenors, with violin obligato, is also famous, as is the concluding chorale. There are two duets on wedding themes, the text being based on the parable of the ten wise and ten foolish virgins. Henry S. Drinker (ed.)
I. CHORUS—FANTASIE

Sleepers, wakel for night is flying
The watchmen on thy walls are crying.
Thou city of Jerusalem.
Hear ye now e'er comes the morning
The midnight call of solemn warning:
Where are ye, O wise virgins, where?
Behold, the Bridgroom comes,
Arise, and take your lamps,
Alleliah.
Yourselves prepare, your Lord draws near!
He bids you to the marriage feast.

II. RECITATIVE (arr. Contralto)

He comes, the Bridgroom comes!
And Zion's daughter shall rejoice,
He hathenseth hither from the mountains.
Our land shall hear His voice.
The Bridgroom comes,
And like a rose or a youthful hart
Upon the lofty hills he treads
Your soul with heavenly food he feeds.
Arise, and linger not!
With songs of gladness greet Him,
Lo! 'tis He! Come ye forth to meet Him.

III. SOPRANO-BARITONE DUET

(Oboe Obbligato)

SOP. My Friend is mine.
BAR. And I am thine.
Our love no power shall sunder.
Thou leadest me
Thus lead I thee
by heavenly streams to wander.
There joy in its fullness, there
capture shall be.

IV. CHORALE (Tenors)

(The rhythmic melody of the violin depicts the maidens dancing to meet the Bridgroom's procession, as the tenors sing the chorale theme.)

Zion hears the watchmen's voices,
Their gladd'ning cry her soul rejoices
The shadows of Aet night depart.

In His might her Lord appeareth,
His word of grace and truth she heareth,
O come in splendour bright,
Lord Jesu, Light of Light!
Hosanna!
We follow Thee, Thy joy to see,
Where everlasting bliss shall be.

V. RECITATIVE (Baritone)

Come, enter thou with me, O thou my chosen bride;
Our faithful vows shall in eternity abide.
For thus upon my heart, and on my arm
as a seal I set thee, in thine affliction ne'er forget thee.
Behold, beloved, weep no more,
For grief or fears that did distress thee,
Upon my left hand shelt thou rest,
And with my right hand I embrace thee.

VI. SOPRANO-BARITONE DUET

(Obou Obbligato)

SOP. O show me Thy face,
Thy mercy and grace,
BAR. Lord Jesu.

VIII. CHORUS

Glory now to Thee be given,
On earth as in the highest heaven,
With lute and harp in sweetest tone.
All of pearl, each dazzling portal,
Where we shall join the song immortal,
Of saints and angels' round Thy throne.
Beyond all earthly ken
Those wondrous joys remain,
Which God prepares.
Our hearts rejoice, i-o, i-o!
Ever in dulci jubilo!

Triple Fugue in E flat major "St. Anne"

The more mature works of Bach were written while he was Cantor of St. Thomas' Church in Leipsig. The Fugue in E flat became known in England as the "St. Anne" Fugue because its theme is so nearly identical to the hymn tune of that name. It is in three divisions, each having its own theme and exposition. It is quite remarkable that Bach was able to achieve both variety and unity in such an unusual form. The first movement is broad and stately, the second rhythmical and flowing, the third brilliant and pulsating. Only two themes are used together at one time. The final pedal entrance is one of the most thrilling effects in all music.

Schubler Chorale: "My Soul Doth Magnify the Lord"

About the year 1746 Bach selected a set of six of his cantata movements embodying chorales, arranged them for organ, and had them engraved by J. G. Schubler, of the Thuringian town of Zella. Thus, these six chorales have come to be known as the Schubler Chorales. They were the only works of the master that he ever saw in a printed form.

Sinfonia, "We Thank Thee, O Lord," from the 29th Cantata

In the time of Bach, the words "Sinfonia" and "Symphony" were synonymous and indicated a general term to express instrumental movements from cantatas or other choral works. The Cantata begins with a superb Sinfonia, originally scored for a large orchestra, which strange as it may seem, is an expansion of the frequently heard Sinfonia, by heavenly streams to wander. There joy in its fullness, there capture shall be.

Passacaglia and Fugue in C minor

This monumental work of Bach was written while he was "court organist" at Weimar. A Passacaglia was originally an Italian or Spanish dance in triple time, but it is now known principally as an early example of variation form. Bach borrowed the theme for his work from a "Trio en Passacaille," by Andre Raison, a French composer (1650-1720).

After employing every device of counterpoint in a series of variations upon the theme, Bach proceeds to erect a monumental fugue, the conclusion reaching the climax of indescribable grandeur and brilliance. The result is a masterpiece which has no superior, in all musical literature, in nobility of conception.
SECOND CONCERT—SUNDAY, MARCH 20, 4:00 P. M.
(3:30 P. M.—Tower Music, Kirby Amplification System)

CHAMBER MUSIC RECITAL

CHICAGO SYMPHONY QUARTET

JOHN WEICHER, 1st Violin
MILTON PREVES, Viola
FRANZ POLESNY, 2nd Violin
DUDLEY POWERS, 'Cello
DOROTHY LANE, Harpsichord

I. Solos for Harpsichord

"The Well Tempered Clavier" First Part: Prelude & Fugue, C Major
Prelude & Fugue, C-Sharp Major

The First Part "Das Wohltemperirte Clavier" was completed in 1722 when Bach was Kapellmeister to the Grand Duke of Anhalt-Cöthen then the Director of his Chamber music. It comprises twenty-four preludes and fugues, each written in a different key. The Preludes & Fuges demonstrate incomparable contrapuntal writing, as well as Bach's system of tuning or "tempering" whereby one could play in all keys without offense to the ear. This is the tuning system used today for keyboard instruments: the octave is divided into twelve equal semitones, none of which are quite true, but which establish an equal relation between intervals of the same size in all keys.

II. Concerto for Two Violins and Harpsichord, D Minor

Vivace
Largo, ma non tanto
Allegro

The D Minor Double Concerto was originally composed for two violins. It was rewritten later by Bach for two harpsichords. Both forms of this Concerto are extant, and provide interesting comparison.

In Bach's time the concerto was reckoned as chamber-music and written for small ensembles. The Concerto di Camera consists of three movements, of which the first and last are quick, and the middle movement slow.

III. Sonata for Viola and Harpsichord, G Major

Adagio
Allegro ma non tanto
Andante
Allegro moderato

The Sonata in G Major for Viola and Harpsichord is one of the three sonatas, entitled; "Sonata a Cembalo e Viola da Gamba di J.S.B." The Gamba was the most important in the series of viols, a group of instruments which preceded the violin family; it is similar but somewhat smaller than the cello and had six strings. The tone of the Gamba is most nearly akin to the Viola in timbre.

INTERMISSION

IV. Suite for Violoncello Solo, D Minor

Sarabande
Minuetto I and II
Gigue

The name Suite means "succession, or series of pieces." Before the sonatas attained to any degree of popularity, the pieces written for instruments were toccatas, fugues, fantasies, capriccios, arias with or without so-called doubles (variations). But more generally they were dances. When the dance-tunes were not used for dancing they were worked out in greater dimensions and with greater care. In this case, only the characteristic type or expression of the dance was retained.

The six suites for Violoncello were probably written at Cö. Mr. Powers is playing three dances from the Second Suite.

V. Theme and Five Variations from the "Goldberg Variations"

The Air with 30 Variations (the so-called Goldberg Variations) was written by Bach for his pupil, Johann Gottlieb Theophilus Goldberg to play for his patron, the Russian ambassador, Baron Kaiserling, when that worthy had difficulty in wooing Morpheus. The baron must have had a bad case of insomnia, for Bach wrote a piece some forty odd minutes in length, for which he gratefully received a snuff box containing 100 louis d'or. But though the variations may have been a soporific to Bach's Customer, to the rest of the world they have been an eye opener for more than two centuries. As a display of supreme contrapuntal virtuosity they are almost unrivaled in all music.

VI. Concerto for Klavier with Two Violins, Viola, Violoncello, F Minor

Allegro Moderato
Largo
Presto

The Concerto in F Minor was probably one of the sixteen Clavier Concerti written by Bach in the 1700-1708 period.

PLEASE NOTE—The Wednesday evening concert begins promptly at 8:00 o'clock.

TO OUR PATRONS

Our sincerest thanks to the patrons who, by their generous support, have made it possible to present these concerts at a modest admission price.
THIRD CONCERT—WEDNESDAY, MARCH 23, 8:00 P. M.
(7:30 P.M.—Tower Music, Kirby Amplification System)

The Passion According to St. John

BY JOHANN SEBASTIAN BACH

presented by

The Bach Festival Chorus

HENRY OVERLEY, DIRECTOR

assisted by

FRANK K. OWEN, Organ
DOROTHY LANE, Harpsichord

THE BACH CHAMBER ORCHESTRA

ARTIST SOLOISTS

Nancy Carr, Soprano
Joseph Laderoute, Tenor
Margit Kormendy, Contralto
Robert Speaker, Baritone

FOREWORD

Bach is reputed to have written at least four “Passions,” or oratorios on the Crucifixion of the Christ. Of these two have survived, that according to St. John, composed in 1723, and that according to St. Matthew, written in 1729. Both works remain great favorites to this day. Both are works of great difficulty, requiring long, painstaking and reverent preparation. Both are supremely rewarding to both singers and listeners. Some favor the St. Matthew as the greatest “Passion” written; others, like the late Frederick Stock, prefer the St. John, because of its sustained dramatic feeling. The Festival Chorus is happy to present the first local performances of both works, the St. Matthew in ’47 and ’48 and this year the St. John. The words of the Evangelist are sung by Mr. Laderoute, tenor, as are the two tenor arias. Miss Carr and Miss Kormendy sing devotional commentaries on the episodes. The words of the Christ, and also several minor parts are sung by Mr. Speaker.

The Passion According to St. John

It is requested that there be no applause during the performance of this work.

PART I

PROLOGUE

CHORUS

Lord, Our Redeemer, Thou whose name in all the world is glorious, shew us in this Thy Passion, Thou, the true and only Son for evermore, e’en from humiliation sore, dost rise victorious.

THE TREASON OF JUDAS

RECITATIVE (Tenor and Bass).

Jesus went with His disciples over the brook Kidron, where was a garden, into which He entered and His disciples, Judas Iscariot, which betrayed Him, also knew the place: for Jesus resorted thither oft, together with His disciples. Therefore Judas, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns, torches, and with weapons. Then Jesus, knowing all things that were coming upon Him, went forth, and said unto them, Whom seek ye? And they answered,

CHORUS of Nazareth!

RECITATIVE (Tenor and Bass).

Jesus saith to them, I am He: if ye are seeking Me, let these then go their way!

CHORALE

O wondrous love, whose depths no heart has sounded,
That brought Thee here by sin and grief surrounded,
And will not forsake Thee, my Life and my Light, Of let me not stray, my God, from Thy way, Should ever my life be encompassed with sadness.

RECITATIVE (Tenor, Soprano, and Bass). Now that disciple was known unto the high priest, and went in with Jesus into the high priest's palace. But Peter stood at the door without. Then went out the other disciple, who was known unto the high priest, and spake unto her that kept the door, and brought Peter within. Then saith the damsel that kept the door to Peter, Art thou not one of this Man's disciples? He saith, I am not. And the servants and officers stood there, having made a fire of coals; for it was cold: and they warmed themselves. Peter also stood by them, and warmed himself. Then the high priest asked Jesus of His disciples, and of His doctrine. Jesus answered him, I have spoken openly to the world: I ever taught in the Synagogue, and in the Temple, whither the Jews always resort; and in secret have I said nothing. Why askest thou Mr. Ask them who hear Me, what I have said unto them: Behold they themselves know what I have said. And when He had thus spoken, an officer was standing by struck Jesus with the palm of his hand, and said, Dost Thou answer the high priest so? Jesus answered him, If I have spoken evil, then bear witness of the evil; but if I have spoken well, why smitest thou Me?

CHORALE
O Lord, who dares to smite Thee, And falsely to indict Thee? Deride and mock Thee so? Thou needest not confession, Who knowest not transgression, As w e send all our children know. Why doth the Saviour languish Beneath this load of anguish? Whence comes this mortal woe? The wrath that sinners merit, The sinless doth inherit, And pays the debt His debtors owe.

PART II

CHORALE
See the Lord of Life and Light, Saviour meek and lowly, Taken like a thief at night, Bound by hands un holy. See the sinless Son of God Shameful mockings bearing, Bitter taunts, a cruel rod, Doom of sinners sharing.

JESUS BEFORE PILATE

RECITATIVE (Tenor and Bass). Then led they Jesus from Caiaphas unto the judgment hall; and it was early; and they themselves went not into the judgment hall, lest they should be defiled; but that they might eat the passover. Then Pilate went out unto them, and said, What accusation bring ye against this Man? And they answered and said unto him,

CHORUS
If this Man were not an evil-doer, to thee we would not have delivered Him.

RECITATIVE (Tenor and Bass). Then Pilate said unto them, Take ye Him away, and judge Him according to your law. The Jews therefore said unto him,

CHORUS
It is not lawful for us to put a man to death.

RECITATIVE (Tenor and Bass). That the saying of Jesus might be fulfilled, which He spake, signifying what death He should die. Then Pilate entered into the judgment hall again, and called Jesus, and said to him, Art Thou the King of the Jews? Jesus answered him. Sayest thou this thing of thyself, or did others tell it thee of Me? Pilate answered, Am I a Jew? The chief priests and Thine own nation have delivered Thee unto me; what hast Thou done? And Jesus answered, My kingdom is not of this world: if My kingdom were of this world then would my servants fight, that I should not be delivered unto the Jews: but now is My kingdom not from hence.

CHORALE
O mighty King, eternal is Thy glory! What tongue can fitly tell Thy wondrous story? What heart can find a worthy gift to offer? Nought dare we offer. In vain on Thy perfections, Lord, we ponder! Thy boundless mercy still transcends our wonder,

THE SOLDIERS TORTURE JESUS

RECITATIVE (Tenor). And the soldiers plaited a crown of thorns, put it upon His head, and they put on Him a purple robe, and said,

CHORUS
We salute Thee, King of the Jews.
RECITATIVE (Tenor and Bass)
And they smote Him with their hands. Then Pilate therefore went forth again and saith unto them, Behold, I bring Him forth unto you, that ye may know that I find no fault in Him. And Jesus then came forth wearing the crown of thorns and the purple robe. And Pilate saith unto them, Behold the Man! And when the chief priests, therefore, and officers saw Him, they cried out and said,

CHORUS
Crucify!

RECITATIVE (Tenor and Bass)
But Pilate saith unto them, Take ye Him, and crucify Him; for I find no fault in Him. The Jews therefore answered him,

CHORUS
We have a law, and by our law He ought to die, because He made Himself the Son of God.

Pilate Seeks to Release Jesus

RECITATIVE (Tenor and Bass)
When Pilate heard that saying, he was more afraid; And he went again into the judgment hall, and saith to Jesus, From whence hast thou? But Jesus gave him no answer. Then saith Pilate unto Him, Speakest Thou not unto me? Knowest Thou not that I have power to crucify Thee, and also power to release Thee? And Jesus answered, Thou couldst have no power at all against Me, had it not been given thee from above: therefore he that delivered Me unto thee hath the greater sin. From thenceforth Pilate therefore sought to release Him.

Chorale
Thy bonds, O Son of God, most High.
Have perfect freedom brought us;
And free we to Thy throne come nigh
As Thou by grace hast taught us.
Hast Thou disdained this bondage
We had been bound for evermore.

RECITATIVE (Tenor) and CHORUS
But the Jews cried out and said, If thou let this Man go, thou art not a friend of Caesar: whosoever maketh himself a king is an enemy of Caesar.

RECITATIVE (Tenor and Bass)
When Pilate heard that saying, he brought Jesus forth and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour, and he saith unto the Jews, Behold your King! but they cried out,

CHORUS
Away with Him, crucify Him.

RECITATIVE (Tenor and Bass)
Pilate saith unto them, Shall I crucify King? but they cried out,

CHORUS
We have no King but Caesar.

The Crucifixion

RECITATIVE (Tenor)
Then delivered he Him therefore unto them to be crucified. And they took Jesus, and led Him away, and He, bearing His cross, went forth unto a place called the place of a skull, which is called in the Hebrew tongue Golgotha.

ARIA (Bass) with CHORUS
Haste, haste, ye deeply wounded spirits,
Come and bring your heavy burdens.
Come where?
To Golgotha. Take, O take the wings of faith and fly.
Fly where?
To the Cross of Jesus, find relief and healing there.

RECITATIVE (Tenor)
And there they crucified Him, and two others with Him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And the writing was, "Jesus of Nazareth, the King of the Jews." This title read many of the Jews, for the place was nigh unto the city where Jesus was crucified: and it was written in Hebrew and Greek, and in Latin. Then said the chief priests of the Jews unto Pilate,

CHORUS
Write thou now the King of the Jews, but rather write thou that He said I am the King of the Jews.

RECITATIVE (Tenor and Bass)
But Pilate answered, what I have written I have written.
Within our inmost being
Thy Name and Cross alone,
"The light of all our seeing,"
Prevailing influence own.
O breathe his comfort o'er us
When low in grief we lie,
That Thou, Lord Jesus, for us Hast given Thyself to die.

The Soldiers Cast Lots

RECITATIVE (Tenor)
Then the soldiers, when they had crucified Jesus, took His garments and made four parts, to every soldier a part; and also His coat: now the coat was without seam, woven from the top throughout. They said, therefore, among themselves,

CHORUS
Let us not divide it, but cast lots for it who shall have it.

RECITATIVE (Tenor and Bass)
That the Scripture might be fulfilled which saith, They parted My raiment among them, and for My vesture they did cast lots. These things, therefore, the soldiers did.

The Women at the Cross

Now, there stood by the Cross of Jesus, His mother, and His mother's sister, Mary, the wife of Cleophas, and Mary Magdalene. When Jesus, therefore, saw His mother, and the disciple standing by, whom He loved, He saith unto His mother, Woman, behold thy son! Then saith He to the disciple, Behold thy mother!

CHORALE
While His parting breathing
Ere its flight be taken
Jesus on is mother thinks,
Lest she be forsook.
Hearts that emulate His love
Nought from Him can sever,
They shall rise to realms above,
Where He liveth ever.

RECITATIVE (Tenor and Bass)
And from that time that disciple took her unto his own home. After this, Jesus knowing all things were now accomplished, that the Scripture might be fulfilled, He saith, I thirst. Now there was set a vessel full of vinegar: and they filled it upon his mouth, and put it upon his head, and put it thereupon to His mouth. When Jesus therefore had received the vinegar, He said, It is finished.

The Death of Christ

AIR (Alto)
It is finished. O rex for all afflicted spirits. This night of woe makes me upon my last hour ponder. See Judah's hero triumphs now and ends the fight.

RECITATIVE (Tenor)
And He bowed His head and departed.

AIR (Bass) with CHORUS
Beloved Saviour, wilt Thou answer, as Thou hast now the cross endured, and Thyself hast said, It is finished, am I from death delivered? Can I, through Thy eternal merit, the heavenly realm inherit? Shall all the world redemption see? Thou canst for anguish now say nothing, yet Thou dost bow Thy head and say, in silence, yea.

Jesus, Thou Who knowest death Art alive for ever,
When I yield my dying breath,
Lord, for sake me never.
Other Saviour need I none,
Since Thou dost receive me.
Lord, to share what Thou hast won,
Of Thy mercy give me.

After the Crucifixion

RECITATIVE (Tenor)
And behold the veil of the temple was rent in twain from the top unto the bottom; and the earth did quake, and the rocks were rent; and the graves were opened; and many bodies of the saints which slept arose.

AIR (Tenor)
My heart, behold how all the world at Jesus' sufferings likewise suffers: the sun his beams in sorrow shrudeth, the veil divides, the rocks are rent, the earth doth quake, the graves are opened, while they behold the Creator die; and as for thee, what wilt thou do?
AIR (Soprano).
Dissolve, O my heart, into torrents of weeping, the Highest to honour. Pro-
claim to the world and to Heaven thy affection, thy Jesus is dead.

REPRESENTATIVE (Tenor).
The Jews, therefore, because it was the preparation, that the bodies should not
remain upon the cross on the Sabbath day (for that Sabbath day was an high
day), besought Pilate that their legs might be broken, and that they might
be taken away. Then came the soldiers, and brake the legs of the first, and of
the other who was crucified with him.
And when they came to Jesus, and saw
that He was dead already, they brake
not His legs; but one of the soldiers with
a spear pierced His side, and forthwith
came thereout blood and water. And he
that saw it bare record, and his record is
true; and he knoweth that that which
he saith is true, that ye might believe.

CHORALE
Lord Jesus, Thy dear angel send,
Whene'er my mortal life shall end,
And bear my soul to heaven.
Within its narrow chamber keep
My body safe in painless sleep,
Till Thy last call be given.
And when from death Thou wakest me
In bliss untold mine eyes shall see,
O Son of God, Thy glorious face,
My Saviour and my Fount of grace.
Lord Jesus Christ, O hear Thou me,
Thee will I praise eternally.

MEMBERS

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<td>Spindlow, Mildred L.</td>
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<td>Steinhaus, Elizabeth</td>
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<td>Vercoe, Nancy M.</td>
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<td>Warfield, Josephine Bertrand</td>
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<td>Worth, Nancy N.</td>
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<td>Wylie, Anna Dorothy</td>
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<td>Young, Helen Louise</td>
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<td>Baughman, Owen</td>
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<td>Binhammer, Robert</td>
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<td>Cristy, James C.</td>
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BACH FESTIVAL EXECUTIVE COMMITTEE

A group of interested citizens who believe in the Bach Festival, and help plan its
policies and program:

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