KALAMAZOO'S
FOURTH
ANNUAL

BACH
FESTIVAL

MARCH 10, 11, 1950
KALAMAZOO'S FOURTH ANNUAL

Bach Festival

TWO DAYS — MARCH 10TH AND 11TH, 1950

Presented in Stetson Chapel

A Community Project
Sponsored by Kalamazoo College

HENRY OVERLEY, Director

Calendar of Events

FRIDAY, MARCH 10TH, 8:15 P.M.

PIANO RECITAL — ROSALYN TURECK

SATURDAY, MARCH 11TH

THE MASS IN B-MINOR
(unabridged)

Festival Chorus, Orchestra and Organ
Artist Soloists

5:00 P.M. — THE MASS, FIRST SECTION

6:30 P.M. — INTERMISSION

8:00 P.M. — THE MASS, SECOND SECTION

NOTE — Please bring this program with you to all events.

The Kalamazoo Bach Festival

is a community project sponsored by Kalamazoo College. It was founded in the fall of 1946 by a group of interested musicians under the direction of Henry Overley. The first festival was presented in March, 1947.

The Festival program centers in the activities of the Bach Festival Chorus, an organization of singers selected from the community and adjoining areas.

The policies and program of the Festival are under the administrative guidance of the Festival Council, composed of representative citizens interested in the permanent success of the undertaking.

THE FESTIVAL COUNCIL

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Dr. John Scott Everett, Honorary Chairman
Miss Kathryn Baxter, Historian

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Dr. Frank B. Bachelor
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Dr. Walter Waring
Program Editor
Mr. Michael Waskowsky
Art Work
Mrs. Henry Westerville
Dr. T. Thomas Wylie

OUR SINCEREST THANKS

To the patrons who, by their generous support, have made it possible to present these concerts at a modest admission price.

To Mr. William Boyd for his faithful work as piano accompanist at the Tuesday rehearsals.

To the Women's Council of Kalamazoo College, Mrs. William Race, chairman, for the chapel decorations.

To Mr. Waskowsky for his contribution of art work for the program and brochure.

To the student ushering committee: Jerry Adrianson and William Ives, Chairman.

And to all of the many friends who have contributed in numerous ways to promote the success of this Festival.
FRIDAY, MARCH 10, 8:15 P. M.
(7:45 P. M.—Tower Music, Kirby Amplification System)

RECITAL

ROSALYN TURECK
PIANIST

ALL BACH PROGRAM

I
(Appraise is permissible)

Three Chorales:
Jesus, meine Freude (Jesus, by Joy)
Warum betrubst du dich, mein Herz (Why do you grieve, my Heart)
O Haupt voll Blut und Wunden (O Head of blood and wounds)

(in the original from the "371 Four-voiced Chorales")

Capriccio on a Departing Brother
a. Arioso — Friends gather and try to dissuade him from departure.
b. They picture to him the various dangers which may befall in a strange country.
c. The Friends' Lament
d. On seeing that he is not to be deterred from the journey, the friends come to bid him farewell.
e. The Postillon's Air.
f. Fugue in imitation of the Postillon's horn.

Three Preludes and Fugues (from the Well-Tempered Clavier)
F minor Book II
D Major Book I
A minor Book II

Partita in C minor, No. 2
Sinfonia — Andante
Allemande
Courante
Sarabande
Rondeau
Capriccio

INTERMISSION

III

Adagio in G Major
Toccatas, Adagio and Fugue, D Major

SATURDAY, MARCH 11TH

The Mass in B-Minor

by

JOHANN SEBASTIAN BACH

presented by

THE BACH FESTIVAL CHORUS
assisted by

THE BACH SYMPHONETTE

Henry Overley, Director
Frank A. Owen, Organist
William A. Boyd, Rehearsal Pianist

ARTIST SOLOISTS

MARY MARTING
SOPRANO

HELENE HEKMAN
MEZZO-CONTRALTO

RALPH NIELSEN
TENOR

NELSON LEONARD
BASS-BARITONE

THE BACH SYMPHONETTE

VIOLAS: Angelo LaMariana, Lois Johnson.
CELLO: Lillian Baldauf, William Carman
BASS: Clark DenBleyker
FLUTES: Lynnette Blanchard, Kathleen Fleming
OBOE: Dorothy Phillips
CLARINETS: Daniel Kyse, Milton Meux
BASSOON: Salvatore Matina
TRUMPET: Marvin K. Feman
TIMPANI: Mary Joan Ward
THE MASS IN B-MINOR

PROGRAM NOTES

FOREWORD

These notes are based largely on the writings of four eminent Bach scholars: Albert Schweitzer, Julius Spitta, C. Sanford Terry and Donald Tovey. It is hoped the listener may find in them suggestions of interest and assistance in following the music of the Mass.

The layman needs no formal technical training to enjoy this wonderful music: an open mind and an attentive ear will bring its own rich rewards.

The impression Bach's music makes on us is of a dual nature: Bach is a great craftsman; he is also a master painter. We are fascinated by his skill in developing a single theme into a masterpiece of tonal architecture; we are likewise stirred by the power of his imagination and the poetry of his painting, his warmth and his friendliness. Bach is a classicist, yes, indeed; but he is also an "incorrigible romanticist."

THE B-MINOR MASS

(Composed between 1733 and 1738)

The Mass stands today as one of the most sublime and profoundly religious works in all art. It combines singular perfection of design with deep and varied emotions. It was originally conceived, not as a vehicle for the Roman liturgy, but rather as an independent setting of the text in oratorio style. Parts of it were intended for use in the Lutheran "Hauptgottesdienst,"

There are five major divisions: Kyrie, Gloria, Credo, Sanctus and Agnus Dei.

The work is scored for Bach's festival orchestra, the instrumentation including trumpets in D (small, high trumpets), timpani, oboe d'amore, flutes, bassoon, strings and organ. Bach makes use of his orchestra in three ways: (1) for the doubling of the voice parts; (2) for independent passages, played in counterpart to the voices; (3) for instrumental preludes and interludes known as "ritornelli."

The Mass contains fifteen choruses, nine of them for five voices (SSATB); four for four voices (SATB); the "Sanctus" for six voices (SSAATB); and "Osanna" for a double chorus (SATB/SATB). In addition, there are six arias and three duets.

Note: It is requested there be no applause during the performance.

I — KYRIE

No. 1 — KYRIE ELEISON

Chorus SSATB, strings, woodwinds, organ

Kyrie eleison

Lord, have mercy upon us.

The opening four measures provide one of the most thrilling effects in choral literature: without a note of introduction the chorus and orchestra join in a mighty supplication to God for His mercy.

The orchestra continues alone with a colorful interlude based on the main theme (see No. 1), followed by a dramatic fugue for five voices. Tenors, altos, sopranos, mezzos and basses in turn sing this theme, symbolizing the entry of nation after nation as they join the vast assembly in prayerful entreaty. The exposition soars to a powerful climax.

A second exposition follows: again an orchestral interlude (ritornello) precedes the chorus, based on the same theme, but in an entirely new development.

No. 2 — CHRISTE ELEISON

Duet for Soprano and Mezzo, violins, cello, organ

Christe eleison

Lord, have mercy upon us.

The spirit of this movement is sunny and serene: it is the soul lifted in glad and confident prayer to its Redeemer. The violins sing a joyful tune of their own, while the two solo voices warble in florid Italianate thirds, or sing tender pleas in canon style (i.e., tunes imitating each other).

No. 3 — KYRIE ELEISON

Chorus SATB, strings, woodwinds, organ

Kyrie eleison

Lord, have mercy upon us.

The urgent cries of the first Kyrie (No. 1) now give way to a quiet, composed lament and the poetry of his painting, his warmth and his friendliness. Bach is a classicist, yes, indeed; but he is also an "incorrigible romanticist."

No. 4 — GLORIA IN EXCELSIS

Chorus SSATB, full orchestra and organ

Gloria in excelsis Deo, et in terra pac hominibus bonae voluntatis

Glory be to God on high, and on earth peace to men of good will.

A world of praise and thanksgiving opens before us, breathing the freshness of the angelic hymn on the first Christmas morn. Orchestra and chorus join in a joyous preambule, first very fast (vivace), then slower (andante), leading directly to a brilliant fugue on the theme of "peace on earth." (No. 4)

No. 5 — LAUDAMUS TE

Aria for Mezzo-soprano, violin solo, strings and organ

Laudamus te, benedictimus te, adoramus te, glorificamus te.

We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

Schweitzer, in his monumental treatise on the works of Bach, calls attention to a large number of "motives" which the master uses to portray varying emotions. In this movement he develops a typical "joy-motive" into an eloquent violin commentary on the unrestrained florid aria.
**No. 6 — GRATIAS AGIMUS**
Chorus SATB, with strings, woodwinds, trumpets, organ

Gratias agimus tibi propter
We give thanks to Thee for Thy
great glory.

A smoothly flowing, tranquil theme expresses the thought of grateful thanks:

This theme is one of the oldest fugue tunes in all music, and Bach revels in it with whole-hearted delight, repeatedly overlapping the theme in various voices. This occurs no less than 13 times at one point, with the trumpet abetting the voices in creating an ever-ascending sequence.

The second clause, "propter magnam," has a well-contrasted theme of its own in rapidly moving notes.

**No. 7 — DOMINUS DEUS**
Duet for Soprano and Tenor, with flute, strings, organ

Dominus Deus, Rex coelestis, Pater
omnipotens, Domine fili unigente,
Jesu Christe, altissimae Domine Deus,
Agnus Dei, Filius Patri.

O Lord God, heavenly King, God the
Father almighty, the only begotten
Son, Jesus Christ, Lamb of God,
Son of the Father.

The flute and violin introduces a descending scale theme which suggests the vocal melodies that follow. Bach has each voice singing a different clause, one singing of the "Fili unigente" while the other sings of the "Rex coelestis." Then they interchange parts, so that every word may at some time come to the fore. Bach uses this method to emphasize the unity of the Father and Son. The tonalities change to minor keys in the middle section, dealing with the final clauses.

**No. 8 — QUI TOLLIS**
Chorus SATB, with flutes, strings, organ

Qui tollis peccata mundi miserere
nobis, suscipe deprecationen nostram.

Thou that taketh away the sins of the
world, have mercy upon us, receive
our prayer.

The sad, contemplative strains of music unfold before us a poignant vision of Calvary. The voices sing in almost strict canon (similar to a "round"), while the two flutes play imitative countermelodies.

**No. 9 — QUI SEDES**
Aria for Alto, with oboe, strings and organ

Qui sedes ad dexteram Patris,
miserere nobis.

Thou that sittest at the right hand
of God the Father, have mercy upon us.

Bach's theme is one of humble submission; he does not lift his eyes upward. The introductory and accompanimental solos, played by the oboe, are particularly charming.

**No. 10 — QUONIAM TU SOLUS**
Aria for Bass, with cello, bassoon, and organ

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 most
high, Jesus Christ.

This stately Bass aria acclaims God's sovereignty. The color of the accompaniment is unique, with its distinctive themes for bassoon and cello obligato.

**No. 11 — CLM SANCTO SPIRITU**
Chorus SSATB, with full orchestra and organ

Cum sancto spiritu in gloria Dei
With the Holy Ghost in the glory of God
Patris. Amen.

The final chorus of the Gloria paints a vast canvas that "reveals the sapphire colored throne, where seraphim in burning row their loud uplifted trumpets blow." Voices and instruments join in an opening pean of praise, which presently gives way to an energetic five-voice fugue, based on this theme:

Tenors, altos, sopranos, mezzos and basses in turn announce this theme, supported only by the organ. The orchestra resumes at the first "Amen." A second exposition follows, introduced by the sopranos, with full instrumental support, and soaring to a full-voiced climax.

**INTERMISSION**

It is requested that there be no applause at this point.

The performance will be resumed at 8 o'clock.

Supper is available at Welles Hall for all persons who have purchased supper tickets in advance. We regret that, due to the limited accommodations, it will not be possible to serve persons who do not hold a supper ticket.
III CREDO

The third section of the Mass is devoted to a setting of the Nicene Creed, divided into eight movements, six of them for chorus.

The weighty statements of Christian doctrine expounded in the Creed have proved too tough a musical nut for most composers to crack. Bach, however, meets the Greek theologians on their own ground, explores all dogmatic subtleties, and gives the whole artistic expression in glorious music.

No. 12 — CREDO
Chorus SSATB, with two violins, cello and organ.

Credo in unum Deum

I believe in one God.

The opening movement is a great 7-voice Mixolydian fugue, based on the ancient Gregorian melody associated with these words for over 1300 years.

Bach adds violins as “vox instrumentalis” to the five vocal parts, to build his 7-part fugue. Against a tapestry of overlapping themes the organ pedals and cello provide a stately processional in ¾ notes.

No. 13 — PATREM OMNIPOTENTEM
Chorus SATB, with full orchestra and organ.

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

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

The basses announce the main fugue theme, masked by shouts of “Credo in unum Deum” from the other voices. The thought of things invisible does not deter Bach from reinforcing the instrumental forces with three trumpets and timpani at the ending.

No. 14 — ET IN UNUM DOMINUM
Duet for Soprano and Alto, with strings and organ.

Et in unum Dominum, Jesum Christum, filium Dei unigentum, et ex patre nato ante omnia secula, Deum de Deo, lamen de lumine, Deum verum de Deo vero, gentium non factum, consubstantiam patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coeli.

And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of his 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.

Bach uses a quaint symbolism here to illustrate the unity of the Father with the Son: he assigns an imitative theme to the two voices, but the phrasing in one voice is detached, and in the other it is slurred. Thus, two persons, one substance.
Confiteor unum baptisma in remissionem peccatorum.

I acknowledge one baptism for the remission of sins.

Bach, always the orthodox theologian, uses two themes here, the first proclaiming his belief in one baptism, the other his belief in the remission of sins.

Later he uses the medieval Gregorian melody associated with these words as an imitative duet between the chorus basses and altos. Presently the tenors take it up, but with notes twice the length.

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

At the words, "et expecto" a veil of awe-inspiring mystery is drawn—a slow series of some of the most sublime modulations ever written, marked by a continuous slow descent of the basses.

Suddenly the expectation rises from awe to rapture, as trumpets and full orchestra support the voices in a brilliant conclusion, based on the resurrection motive.

III SANCTUS

No. 29 (a) — SANCTUS
Chorus SSAATB, with full orchestra and organ

Sanctus, sanctus, Sanctus, Dominus
Holy, holy, holy, Lord God of hosts.

Deus Sabaoth!

Bach is here conducting the angelic hosts calling to each other in jubilant antiphons, "Holy! Holy! Holy!" The choir is divided into two units, the first consisting of sopranos, mezzos and first altos; the second of second altos, tenors and basses. While the upper voices sing the mighty sustained chords and rolling melodies, the basses move in giant strides below (Bach's "step-motive.") Trumpets and timpani join in the stately hymn of adoration.

No. 20 (b) — PLENI SUNT COELI

Heaven and earth are full of Thy glory.

A fugue in rapid ¾ tempo tells of God's ever-present glory. The first entries of the theme (No. 20-b) are accompanied by organ and cello only, to be rejoined immediately by the full orchestra.

No. 21 — OSANNA
Double Chorus SATB/SATB, with full orchestra and organ

Osanna in excelsis! Hosannah in the highest!

Bach divides his singers into two antiphonal choirs, and assigns to the orchestra the function of a third choir, exemplifying the singing of the heavenly hosts in ever-changing groups, as they cease not to cry:

V. AGNUS DEI

No. 23 — AGNUS DEI
Aria for Alto, with 2 violins, cello and organ

Agnus Dei, qui tollis peccata mundi, Q Lamb of God, that taketh away the miserie nobis.

The song is that of a soul redeemed. The mood is one of restrained devotion.

No. 24 — DONA NOBIS PACEM
Chorus SATB, with full orchestra and organ

Dona nobis pacem

Grant us Thy peace.

This is a confident and hopeful laudation of peace rather than a prayer for peace, or a meditation on its serenities. It is significant that Bach uses for this concluding movement the same two themes employed in No. 6, Gratias agimus. (see theme No. 6).

FINIS

It is requested that there be no applause until after the chorus has been seated.

[13]
THE BACH FESTIVAL CHORUS

A community chorus of selected voices, dedicated to the singing of Bach's immortal masterpieces. Singers are chosen on the basis of competence, regardless of their race, color or creed. Rehearsals are held from October to March, every Tuesday evening 7:30 to 9:30 in Stetson Chapel.

Elmer L. Nelson, President
Josephine Westerville, Vice-president
Eloise Quick, Secretary

FRANK K. OWEN
ORGANIST

WOMEN

Appledoorn, Betty
Armstrong, Alma
Baughman, Louise
Beaupre, Doris
Boyd, Pauline
Braithwaite, Doris
Bubb, Thais H.
Burgess, Dorothy J.
Carpenter, Florence W.
Crissy, Barbara
Cross, Nancy
Darrow, Phyllis
Ellis, Doris M.
Emigh, E. Lenore
Eshhouse, Betty M.
Forbes, Virginia A.
George, Carolyn
Glen, Virginia
Hughes, Barbara
Jackson, Frances
Johnson, C. Jeannette
Kellerman, Joyce L.
Kruzan, Maxine
Kumle, Verna
LeRoy, Betty M.
MacLeod, Margaret
Martha, Frances V.
Morgan, Patricia
Owen, Eloise
Phelps, Ruth

Postula, Carol
Putney, Lynn
Quick, Cynthia
Quick, Eloise
Ravesloot, Grace J.
Rickman, Besie M.
Sargent, Helen
Shober, Lucielle
Steinhaus, Elizabeth
Thompson, Belva
Thorpe, Marilee
Traer, Ellie
VanDePolder, Ruth
VanderLaan, Florence
Warfield, Josephine
Waskowsky, Harriett
Weaver, Priscilla
Westerville, Josephine
Whan, Maryann
Worth, Nancy N.

MEN

Baker, Robert W.
Baughman, Owen
Binghammer, Robert
Bishop, Thom
Christy, James C.
Cross, Robert M.
Davidson, Harold N.
Dibble, Charles R.
Evans, John S.

Foner, John H.
George, Charles E.
Hake, Carl L.
Haug, Ewald
Ivens, Howard
Jackson, Warren D.
Johnson, Harold, Jr.
Jones, J. Clinton
Karnemaat, John
Large, Charles M.
LeRoy, Laverne C., Jr.
Mannes, Harry H.
McKee, Allen C.
Mertz, Marvin C.
Morris, Ben C., Jr.
Mulder, Martin C.
Muyskens, Henry T.
Nelson, Elmer L.
Neneman, Charles
Nycum, Homer C.
Rickman, R. Wheeler
Smith, Fred
Smith, Harold T.
Sutton, Robert, Jr.
Turner, William G.
VanHorn, Don
Veld, John C.
VerHage, Vern
Weemink, Henry J.
Worth, Donald
Wylie, Rev. T. Thomas

[14]
A humble, unassuming man, his music soars to the highest pinnacles of sublime beauty. To posterity he bequeathed an unsurpassed wealth of choral and instrumental treasure.

In the short span of forty years, he emerged the unchallenged leader in the timeless realm of musical craftsmanship.

As a community we rejoice in the privilege that comes with active participation in his incomparable music.

We may well conclude our festival program on the note so often sounded by the great maestro, when he affixed this inscription to his manuscripts:

Soli Deo Gloria!