7th Annual

BACH FESTIVAL

...a community project sponsored by

KALAMAZOO COLLEGE

March 13, 14, 15, 1953.
Please bring this program with you to all performances.

KALAMAZOO'S SEVENTH ANNUAL

Bach Festival

A Community Project Sponsored by Kalamazoo College

FRANK K. OWEN
Organist

HENRY OVERLEY
Director

HARRY B. RAY
Pianist

FESTIVAL CHOIR
ORCHESTRA
ORGAN
HARPSICHORD

ARTIST SOLOISTS
LOCAL SOLOISTS

Calendar of Events

FRIDAY, MARCH 13, 8:15 P.M.
Program of Cantatas and Orchestral Suite

SATURDAY, MARCH 14
The Mass in B-minor (unabridged) 5:00 P.M. — PART I
6:30 P.M. — SUPPER INTERMISSION
8:15 P.M. — PART II

SUNDAY, MARCH 15, 4:00 P.M.
Program of Chamber Music
Soprano Solo Cantata — Flute Sonata — Harpsichord Suite

STETSON CHAPEL  KALAMAZOO COLLEGE CAMPUS

Recorded Bach music will be broadcast from the Chapel tower for 30 minutes preceding each performance.

FIRST CONCERT—FRIDAY, MARCH 13, 8:15 P.M.
CHORAL AND ORCHESTRAL PROGRAM

CANTATA NO. 67 — "HOLD IN REMEMBRANCE JESUS CHRIST"

Composed in Leipzig, c. 1725, for the first Sunday after Easter
Libretto by Christian Weise.
Festival Chorus, Orchestra, Organ and Harpsichord.

SOLOISTS: Lillian Mimms, Contralto; Eugene Karnafel, Tenor.

(Please refrain from applause until the conclusion of the Cantata.)

1. CHORUS.
Hold in remembrance Jesus Christ,
That He is risen from death to save us.

2. TENOR ARIA.
My Saviour is arisen!
So why should I now fear?
However firm my faith may be,
My heart from strife is never free.
Oh, come, my Saviour dear!

3. ALTO RECITATIVE.
My Jesus!
Fear of death didst Thou dispel,
And art become the dread of Hell.
What then is there to fear,
Or daunt us here?
Thyself hast taught our thankful voices
This song with which mankind rejoice.

4. CHORALE (in the Dorian mode).
Now dawns for us a glorious day,
Whose joy no power can gainsay.
Our blessed Lord triumphant rose,
Victorious over all His foes.
Alleluiah!

5. ALTO RECITATIVE.
But still it seems that certain of my foes
Who yet remain, with threats of further woes,
Will leave me no repose.
When Thou hast overcome them in the end,
Help me with foes within me to contend.
Ah, see how already now believers are sure.
O prince of Peace,
That by Thine aid our troubles soon will cease.

6. BASS ARIA WITH CHORAL RESPONSE.
BASSES.
Peace be unto you!
Blessed peace be unto you!
CHORUS: S-A-T.
All's well!
Jesus guards us from disaster;
All our foes He now will master.
Devils, Satan, be gone away!
BASS: Peace be unto you!
CHORUS.
Jesus comforts all the weary,
Give us hope when life is dreary.
Yea, He brings us peace.
BASS: Peace be unto you!
CHORUS. O Lord!
Help us that our end be glorious,
That through death we be victorious,
Heaven high to gain!

7. CHORALE.
Thou Prince of Peace, to Thee we bow,
Lord Jesus, God and man.
A valiant friend in need art Thou,
Our aid since time began.
So now we all in Thy Name call
And ask Thy Father's blessing.
II

ORCHESTRA: SUITE NO. 3 IN D-MAJOR

Scored for Oboes, Trumpets, Timpani, Strings and Continuo.

(Mr. Owen will play the trumpet parts on the organ)

The Suite in D-major is the third of four orchestral suites composed by Bach. He named them "Ouvertures". In keeping with the style of the period, the contrasting color of each section is retained, with the harpsichord providing a harmonic basis that "serves as a tonal resolvent and binder, as in an oil-painting."

The D-major Suite is well-established in popularity because its tunes are easily remembered. There are five movements:

(Please refrain from applause until the conclusion of the Suite)

1. Ouverture. The opening section is in stately tempo, with strongly marked rhythms. The middle section is energetic and spirited, in brisk fugal style, closing with a restatement of the opening section.
2. Air. This melody achieved wide renown through the transcription made by the virtuoso violinist, August Wilhelmj, who labelled it "Air for the G-string". The transcription, however, falls far short of the serene, sturdy beauty achieved by Bach in the original version, as played by the orchestra. The number proves conclusively that Bach was a true Romantic at heart.
3. Gavottes I and II. Dances typical of the early dance suites: the gavotte and gigue of French origin, the gigue of English origin.
4. Bourree.
5. Gigue.

Intermission — 5 minutes

III

CANTATA NO. 80—“A STRONGHOLD SURE IS GOD, OUR LORD”

Composition in 1730 for the Reformation bicentenary, this powerful cantata is familiarly known as "The Reformation Cantata."

FESTIVAL CHORUS, ORCHESTRA, ORGAN AND HARPSCORD

SOLOISTS: Doris Braithwaite, Soprano; Lillian Mims, Contralto; Eugene Karnafel, Tenor; Harold Davidson, Baritone.

(1 Please refrain from applause until the conclusion of the cantata

1. CHORUS.

(A gigantic fugue in the style of Pachelbel)
Our stronghold sure is God our Lord,
Whose power will never fail us.
He keeps us free from all the horde
Of evils that assail us.
Our ever evil foe
Would fail work us woe;
With might and deep guile
He plans his projects vile;
On earth is not one like him.

2. BASS aria WITH SOPRANO

SEMI-CHORUS.

("Bach uses here a typical 'tumult motive.' The sopranos call the hero to their aid. The bass answers with a song of triumph." — Schweitzer)

SOPRANOS,
Standing alone are we undone,
The Fiend would soon enslave us.
But for us fights the Mighty One,
Whom God hath sent to save us.

3. BASS RECITATIVE.

Thou child of God,
Consider what complete devotion
The Saviour showed
For you in His supreme atonement,
Whereby He rose
Triumphant over Satan's horde
And sin and error
And all things base.
Let not then, in your being
The Evil One have any place.
Nor let your sins
Make all the Heaven there within you
A dreary desert!
Repent you of your guilt in tears.
ARIOSO.
That Christ your Lord
To you be fast united.

4. SOPRANO ARIA.

Come dwell within my heart.
My Jesus, I adore Thee.
Bid evil all depart,
And let Thine image
ever shine before me.
Out, sin! How base thou art!
Away!

5. UNISON CHORALE.

(The tumultuous orchestral music typifies "a whole army of devils launched against the divine power ... A host of horrid, contorted bodies throws itself against the walls of the fortress. Against all this the chorus shouts in stentorian union its declaration of unshaken faith."

Th' fiends appear on every hand
All eager to devour us,
We need not fear, we can withstand,
Their craft shall not o'erpower us.
That arch-fiend of all,
Will not now appall!
His might is laid low.
He cannot strike one blow!
One word from God will fell him.

6. TENOR RECITATIVE.

So take thy stand
Wish Jesus' blood-bespattered banner.
O soul of mine,
And do as He commands thee,
Salvation now is sure;
Thy refuge is secure.

7. ALTO-TENOR DUET.

Blest he who praises God,
Whose Christian faith is sound;
In him will grace abound,
Nor can the foe come nigh him.
Our stronghold sure is God our Lord,
Would not one like him.

8. CHORALE.

The word of God will firm abide
Against our foes assailing.
For He will battle on our side,
An ally never failing.
Though they take from me here
Against the divine power... A host
Of evils that assail us.
Our stronghold sure is God our Lord,
Whose power will never fail us.
None but one like him.

[ 4 ]
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 their 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 "Hauptgottesdienste."

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 (SSATBB); and "Osanna" for a double chorus (SATB/SATB). In addition, there are six arias and three duets.

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.

Choir and orchestra join in a mighty supplication to God for His mercy. The violinists 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. It is hoped the listener finds 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 their own rich rewards.

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

There are two alternating sections: the first one based on the main theme or fugue subject (No. 3-a); the second an imitative episode based on a syncopated theme (No. 3-b). Bassoon and cello join with the bases in announcing the first theme:

II — GLORIA IN EXCELSIS

No. 4 — GLORIA IN EXCELSIS
Chorus SSATBB, full orchestra and organ

Gloria in excelsis Deo, et in terra pax 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. Orchesta 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, benedictus te, We praise Thee, we bless Thee, we adoramus te, glorificamus te. 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 magnum gloriam tuum. 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 magnum,” has a well-contrasted theme of its own in rapidly moving notes.

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

Dominus Deus, Rex coelestis, Peter omnipotens, Domine fili unigenite, Jesus Christe, altissime 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 introduce a descending scale theme which suggests the vocal melodies that follow. Bach has each voice singing a different clause, one singing of the “Fili unigenite” 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 deprecationem nostram. Thou that takest 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, 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, Jesus Christe. For Thou only art holy. Thou only art the Lord, Thou only are most high, Jesus Christ.

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

No. 11 — CUM 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 5-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 rondo, with full instrumental support, soaring to a full-voiced climax.

INTERMISSION
(Intemima supper will be served to all persons who have supper tickets.)

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 1500 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 unigenitum, et ex patre natus ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, gentium non factum, consubstantiatiem patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem, descendit de coelestibus.

And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of His Father before all ages, God of God, Light of Light, true God of true 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 quanta 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.

No. 15 — ET INCARNATUS
Chorus SSATB, with 2 violins and organ

Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est.

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

This chorus cannot be surpassed for simplicity, depth and mystery. A violin figure (No. 15-a) “hovers like the Spirit of God moving upon the face of the waters,” against a throbbing orchestral bass, while the voices sing an imitative melody based on simple chord tones.

No. 16 — CRUCIFIXUS
Chorus SATB, with flutes, strings and organ

Crucifixus etiam pro nobis sub Pontius Pilato passus et sepultus est.

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

A wonderful movement, constructed upon a basso ostinato, a 4-measure bass figure which is constantly repeated. This chromatic descending figure is a typical Bach motive of grief. (The same motive is conspicuous in Bach’s “Capriccio on the departure of a beloved brother.”) The choral writing breathes a mystic, inexpressible sadness. The final cadence, with its unexpected modulation to G-major, is one of immeasurable depth.

No. 17 — ET RESURREXIT
Chorus SSATB, with full orchestra and organ

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicaret vivos et mortuos, cujus regni non est finis.

And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And He shall come again to judge both the quick and the dead, whose kingdom shall have no end.

In a glorious burst of tone, voices and orchestra proclaim the triumph of the resurrection. The sudden contrast between this and the preceding movement is among the most sublime and directly impressive things in all music. After the gloom of the crucifixion, day dawns dazzling and vivacious. The bass unison solo is positively exhilarating.

No. 18 — ET IN SPIRITUM SANCTUM
Aria for Bass

Et in spiritum sanctum, Dominum et vivificantem, qui cum Patre et Filio simul adoratur et congruificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.

And I believe in the Holy Ghost, the Lord and Giver of life, who proceeded from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the prophets. And I believe in one holy catholic and apostolic church.

The Resurrection, with its tremendous onward surge, produces a high emotional tension. As the voices complete the song of triumph, Bach has the orchestra continue with a ritornello so as to effect a suitable transition to the suave and flowing music of this aria. Bach’s imagination has here been fired by the word “vivificantem” (“giver of life”).

No. 19 — CONFITIOR
Chorus SSATB, with organ

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.

Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

And I look for the resurrection of the dead, and the life of the world to come. Amen.
At the words, "et exspecto" a veil of awe-inspiring mystery is drawn—a slow series of some of the most sublime modulations ever written, marked by a continual 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.

IV—SANCTUS

No. 20 (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 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.

Pleni sunt coeli et terra gloria tua.
Heaven and earth are full of Thy glory.

A fugue in rapid 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. 22—BENEDICTUS
(The order of Nos. 21 and 22 has been reversed in this performance)
Benedictus qui venit in nomine Domini
Blessed is He that cometh in the Name of the Lord.

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

Osonna 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, O Lamb of God, that takest away the misericere nobis.
sins of the world, have mercy upon us.
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.
THE BACH FESTIVAL CHORUS
A COMMUNITY CHORUS of selected voices, dedicated to the singing of Bach's immortal masterpieces. Competent singers are invited to apply for membership. Rehearsals are held every Tuesday evening from 7:30 to 9:30 in Stetson Chapel.

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ACKNOWLEDGMENTS

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Joan Wood-Morse and John C. O'Brien, Student co-chairmen.
Carol Georgi, Marjorie Burgstahler, Gayle Smith, Theresa Hansen; Ted Tiffany, Gary MacMillan, Richard Wilson, Clyde McIntyre, Bruce Van Domen, Daniel McFadden.

REHEARSAL ACCOMPANISTS: Prof. Harry B. Ray, of the College Music Faculty. Richard D. Crooks and Thomas D. Bishop, student assistants.

THE BACH FESTIVAL COUNCIL
Mrs. George LeFevre, Chairman

THE COUNCIL wishes to express its sincere thanks to the many friends who have cooperated in numerous ways to help make this annual series of festivals possible.

The 1954 Bach Festival will be held Friday, Saturday and Sunday, March 26, 27 and 28, 1954.

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Everton, Dr. and Mrs. John Scott
Felski, Mr. and Mrs. C. Longford
Fetzer, Mr. and Mrs. John E.
Finlay, Mr. James
Fischer, Mr. and Mrs. Frederick C.
Fopeano, Dr. and Mrs. John V.
Ford, Mr. and Mrs. Henry, Jr.
Gilmore, Mr. Irving
Gilmore, Mr. and Mrs. J. S., Jr.
Gilmore, Mr. and Mrs. J. S., Sr.
Harris, Mr. Harry
Hull, Miss Blanche
Inglis, Mrs. James
Jackson, Mr. and Mrs. H. Clair
Jackson, Dr. and Mrs. Howard
Johnson, Mr. and Mrs. M. L.
Jones, Mr. W. O.
Jordan, Mr. and Mrs. Robert
Kirkpatrick, Mr. and Mrs. James T.
Krudener, Mr. and Mrs. Robert E.
LaMonte, Charles L.
LeFevre, Miss Alice Louise
LeFevre, Mrs. George L.
Light, Dr. and Mrs. Richard U.
Ludwig, Mr. and Mrs. E. E.
Maxwell, Mrs. Ina
McCarty, Mr. and Mrs. T. M.
Mehaffie, Mr. and Mrs. H. F.
Monroe, Mr. and Mrs. George E.
Norrix, Dr. and Mrs. Loy
Olson, Mr. and Mrs. Burdette
Overley, Mr. and Mrs. Henry
Race, Mr. and Mrs. William
Ralston, Mr. and Mrs. Ralph
Rasmussen, Mr. and Mrs. Ivan
Rood, Dr. and Mrs. Paul
Rosenbaum, Mr. and Mrs. Lester
Schneider, Mr. and Mrs. Elwood
Sidham, Mr. and Mrs. Wm. N.
Siemens, Dr. and Mrs. W. J.
Smith, Dr. and Mrs. Harold T.
Snow, Mrs. Harry M.
Southon, Mr. and Mrs. Alfred
Stanley, Mr. and Mrs. Fred G.
Stern, Mrs. Maude E.
Stewart, Miss Anne
Stryker, Dr. and Mrs. Homer
Stuifbergen, Mr. and Mrs. William
Sutherland, Mr. and Mrs. L. W., Sr.
Taylor, Mr. and Mrs. Merrill W.
Todd, Mr. and Mrs. Albert J.
Todd, Mr. Paul, Sr.
Treva Reed Music Store
Upjohn, Dr. and Mrs. E. Gifford
Upjohn, Mrs. W. E.
Upjohn, Mr. and Mrs. W. John
Vahey Music Company
VanderVelde, Dr. and Mrs. K. M.
Van Haaften, Mr. and Mrs. Garret
Van Valkenburg, Mr. and Mrs. Wade
Wallace, Mrs. William Kay
Walton, Dr. and Mrs. Thomas O.
Wheeler, Mr. and Mrs. Ward O.
Wood Mr. and Mrs. Stanley K.
Wylie, Dr. and Mrs. Thomas