BACH
FESTIVAL

A COMMUNITY PROJECT
SPONSORED BY
KALAMAZOO COLLEGE

HENRY OVERLEY
Director

MARCH 21, 22, 23, 1952
Kalamazoo's Sixth Annual
Bach Festival

FRANK K. OWEN
ORGANIST
HENRY OVERLEY
DIRECTOR
HARRY B. RAY
PIANIST

Calendar
FRIDAY, MARCH 21, 8:15 P. M.
Program of Concerti and Cantatas
SATURDAY, MARCH 22,
"The Passion According to St. Matthew"
5:00 P.M., Part I
8:15 P.M., Part II
6:30 P.M., Intermission
SUNDAY, MARCH 23, 4:00 P. M.
Organ Recital — Dr. Heinz Arnold

STETSON CHAPEL—KALAMAZOO COLLEGE CAMPUS

Recorded Bach music will be broadcast from Stetson Chapel Tower for 30 minutes preceding each performance.

FIRST CONCERT—FRIDAY, MARCH 21, 8:00
Program of Concerti and Cantatas
FESTIVAL CHORUS, ORCHESTRA AND SOLOISTS

1. Concerto in C-Major for two Cembali and Orchestra
SOLOISTS: Frank K. Owen and Harry B. Ray

As director of the Telemann Society, 1729-36, Bach wrote many instrumental works to be performed at its weekly meetings, among them seven solo keyboard and several violin concerti. The present concerto dates from this era. It is written in three movements, the solo instruments prominent throughout:

1. Allegro
Broad sweeping melodic lines, richly harmonized, characterize this typically robust movement.

2. Adagio ovvero Largo
A dialog between the solo instruments, in stately tempo. Unusual in that Bach dispenses with the orchestra.

3. Fuga
An energetic theme is developed by Cembalo I; next taken over by Cembalo II; then by the violins; and finally by the violas and cellos. There are further episodes for the solo instruments, ending with a climactic finale for the entire ensemble.

II
CANTATA NUMBER 104: DU HIRTE ISRAEL, HORE
(The Pastoral Cantata)

"Thou Shepherd of Israel, Hear Us"
SOLOISTS: Doris Braithwaite, Soprano; John Fonner, Baritone

1. CHORUS
Thou Shepherd bountiful, Hear us!
Thou that leads us like a flock to pasture, give ear now! Thou that dwellest 'mid the cherubim.

2. SOPRANO RECITATIVE
My Heavenly Shepherd cares for me.
What matters then my sorrow?

3. SOPRANO ARIA
With Thee away, the wilds alarm me.
I fear the desert foes will harm me.
. . . My heart cries to Thee!
Do Thou, my Shepherd, speak to me.

4. BARITONE RECITATIVE
Yea, to my feeble soul Thy word is heaven. . . . Ah! gather now, O gentle Shepherd, the feeble and the wayward. . . . to Thy fold again.

5. BARITONE SOLO
Ye happy flocks that Christ is guarding, this world for you is heaven now. . . .

6. CHORALE
The Lord my faithful Shepherd is,
My every want supplying
Thru meadows deep He guides His sheep,
In verdant pastures lying.
III

VIOLIN CONCERTO NO. 2 IN E-MAJOR FOR SOLO VIOLIN AND ORCHESTRA
SOLOIST: Voldemar Rashevicvs

... Built on a spacious and heroic plane ... the apogee of the Baroque concerto form
in its final development at the hands of Bach. In three movements:
1. ALLEGRO. Brilliance, vital melodic substance, broadly swinging rhythmic pulse.
2. ADAGIO. Brooding free chaconne, with a basic cello theme, over which the violin
weaves its own melodic embroidery, an example of Bach's unerring sense of contrast.
3. ALLEGRO ASSAI. A brisk, invigorating conclusion to one of the most richly satis-
fying works of the entire violin concerto literature.

(Adapted from program notes by David Hall)

IV

CANTATA NO. 11 — PRAISE OUR GOD IN ALL HIS SPLENOR
(Ascension Oratorio)

SOLOISTS: Ruth Phelps, Soprano; Louise Baughman, Contralto;
John Karnemaat, Tenor; John Fonner, Baritone.

PART I.

1. CHORUS
Praise our God in all His splendor
Glorify Him in His honor
And extol His majesty.

2. TENOR RECITATIVE
Then did Jesus lift up His hands on
high and blessed His disciples; and it
befell, while He was blessing them, that
He departed.

3. BASS RECITATIVE
Ah! Jesus, is Thy parting then so
near? ... Ah! Do not yet depart!

4. Contralto ARIA
Ah, leave me not, my dearest Saviour.
Ah, turn Thou not so soon from me...

5. TENOR RECITATIVE
And behold, He rose among them and
ascended into heaven, and a cloud took
Him away while yet they watched Him.

6. CHORALE
Now all things lie before Thy throne,
Thou Lord of all creation.

PART II.

7. TENOR RECITATIVE AND
CHORUS
And while they looked steadfastly up
to heaven, behold, there stood beside
them two men in white apparel, and
said to them:
"Ye men, ye Galileans, why stand ye
gazing up into heaven? This same
Jesus which now from you is taken
up into heaven, returneth as your­
selves did see Him go.

8. CONTRALTO RECITATIVE
Dear Lord, return Thou soon to earth!

9. TENOR RECITATIVE
Dear Lord, return Thou soon to earth...

10. SOPRANO RECITATIVE
Jesus, Thy refreshing glances
Doth my heart ever retain.
Thy affection yet remaineth
... Till at last we come to Thee.

11. CHORALE
When will my Saviour call me?
When comes the gladsome day?
PROLOGUE

DOUBLE CHORUS


CHORALE

O Lamb of God most holy, Who on the cross did languish; O Savior, meek and lowly, Who suffered bitter anguish, The sins of man Thou bearest, Our ev'ry grief Thou shar'st, Have mercy on us, O Jesu. At this point there will be a brief pause, to permit seating of late-comers.

2. RECITATIVE — Tenor and Bass

Jesus foretells His crucifixion.

3. CHORALE

O blessed Jesu, how hast Thou offended?

4. RECITATIVE — Tenor

The chief priests, scribes and elders consult how they might take Jesus; but —

5. CHORUS

Not upon the Feast, for fear there may be an uproar among the people.

6. RECITATIVE — Tenor

At bet'ry a woman pours precious ointment on the head of Jesus. The disciples protest.

7. CHORUS

Wherefore wilt Thou be so wasteful?

8. RECITATIVE — Tenor and Bass

Jesus receiving it, said, Why trouble ye the woman? It is a good work she has done,

9. RECITATIVE — Alto

The soloist meditates on the symbolic preparation for Jesus' death.

(Two flutes provide a "sighing motive")

10. ALTO ARIA

Grief and pain rend the guilty heart in twain. Fall, ye teardrop, faster, faster.

11. RECITATIVE — Tenor

Judas goes to the Chief Priests and bargains for his thirty pieces of silver.

12. SOPRANO ARIA

The soloist comments on the betrayal: Bleed and break, Thou loving heart

13. RECITATIVE — Tenor

The disciples come to Jesus and ask.

14. CHORUS

Where wilt thou that we prepare for Thee the Passover? (The flutes and oboes suggest a mood of "urgent expectancy")

15. RECITATIVE — Tenor and Bass

Jesus sends his disciples to prepare the room and make ready the Passover. And as they did eat, He saith: Verily, I say to you: One of you shall betray me. And as they grew exceeding sorrowful, and ask:

CHORUS — Lord, is it I?

(Note that this is asked eleven times, once for each disciple; Judas will ask the question later.)

16. CHORALE

The sorrows Thou art bearing.

(Heinrich Isaac wrote the melody in 1539)

17. RECITATIVE — Tenor and Bass

Jesus answers that he that dipteth his hand with Me in the dish, even he shall betray Me. Judas asks: Lord, is it I? He saith unto him: Thou sayest. . . Then Jesus blessed the bread, and said, Take, eat, this is My Body. . . And He took the cup . . . and said: Drink ye all of it; this is My blood.

18. RECITATIVE — Soprano

Although both heart and eyes overflow Since Jesus now from us must go.

19. SOPRANO ARIA

Lord, to Thee my heart I proffer. Enter Thou and dwell in me.

20. RECITATIVE — Tenor

And when they had sung a hymn of praise, they went out into the Mount of Olives. (The ascending passage in the bass portrays the heavy steps of the ascent) Jesus quotes the prophecy: I will smite the Shepherd, and the sheep of the flock shall be scattered abroad.

(Motive of "dispersion" in the accompaniment)

21. CHORALE

Acknowledge me, my Keeper

(The first of four settings of Hauser's Passion Chorale)

22. RECITATIVE — Tenor and Bass

Peter boasts of his loyalty. Jesus foretells his denial.

23. CHORALE

Here will I stay beside Thee.

24. RECITATIVE — Tenor and Bass

They go to a place called Gethsemane. Jesus saith: My soul is very sad; tarry here and watch with Me.

25. TENOR SOLO and CHORUS

O grief! How throbs the heavy laden breast. (The "pathetic wail" of the woodwinds soars above the throbbing repeated notes in the cello)

CHORUS — Why must Thou suffer all these pangs?

26. TENOR SOLO and CHORUS

I would beside my Lord be watching. (The oboe calls the "watchman's signal")

CHORUS — Then laid to rest our sins will

(A crooning, cradlesong motive)

27. RECITATIVE — Tenor and Bass

Jesus prays: My Father, if possible, let this cup pass from Me.

28. RECITATIVE — Bass

The soloist longs to share the Lord's burden.

(Descending strings: motive of self-surrender)

29. BASS ARIA

Gladly would I take upon me, Cross and cup, and all His burden.

30. RECITATIVE — Tenor and Bass

Jesus finds His disciples sleeping, and saith unto Peter: Could ye not watch with Me one hour? He went away a second time, prayed, and said: "My Father, if this cup may not pass away from Me, except I drink it, Thy will be done."

31. CHORALE

Now may the will of God be done.

32. RECITATIVE — Tenor and Bass

Jesus again finds His disciples sleeping, He said to them: Sleep and take your rest. . . Then came Judas to betray Him with a kiss.

33. SOPRANO and ALTO DUET

Alas, my Jesus now is taken.

CHORUS — Leave Him! Bind Him not!

DUET — He is led away. Ah! They have bound Him! (Woodwinds chant a "theme of lamentation," while the strings "twine and writhe")

CHORUS —

Ye lightnings and thunders, in clouds have ye vanished? Then open, O fierce flaming pit, all thy terrors. Engulf them! Devour them! Destroy them!

O'erwhelm them!

In wrath fullest mood.

Oh blast the betrayer.

The murderous brood.

34. RECITATIVE — Tenor and Bass

Jesus reproves the disciple who wields his sword. He rebukes the multitudes who have come out as against a robber . . . Then all the disciples left Him and fled.

35. CHORUS

O man, bewail thy sin so great.

(The soprano sings the melody of a magnificent chorale — Psalm 68, the "battle hymn of the Huguenots" — while the other voices sing lyrical counter themes. The orchestra plays an independent introduction, accompaniment and conclusion. The movement is considered one of Bach's "greatest inspiration."

END OF PART I
SUPPER will be served in Welles Hall dining room to all persons who have purchased Intermission supper tickets in advance. Should there be any tickets still available, they will be placed on sale at the cashier's table in the narthex of the Chapel, where inquiry should be made.

INTERMISSION

WELLES HALL is located immediately to your right as you leave Stetson Chapel. Please take the lower entrance and leave your wraps in the cloak room on the ground floor, before proceeding to the dining room on the second floor.

Student hostesses will help you find a seat. (The program will be resumed at 8:15)

PART II

36. ALTO ARIA with CHORUS

Ah! Now is my Savior gone!
Whither has thy Friend departed, O Thou fairest of all women?
Whither went He? Can I behold it?
Whither has thy Friend gone aside?
Ahh! Lamb! The tigers rend Thee!
O would we knew the way to find Him.
And what shall I say to my soul, When she anxiously doth ask me:
Ahh! Where is my Jesus gone?

37. RECITATIVE — Tenor

Jesus is led away to the High Priest . . . Peter follows afar off.

38. CHORALE

The ruthless world arraigneth me.

39. RECITATIVE — Tenor

. . . There came two false witnesses, and said:
DUET — This fellow said: I'm able to destroy God's temple.
("The duet is in canon, exposing their false story as pre-conceived")

40. TENOR SOLO

He will not speak; He heareth and is silent!
(The chordal pulses resemble "a chronometer measuring the Saviour's silence")

41. TENOR ARIA

Behold! Behold! How still! How calm!

42. RECITATIVE — Tenor and Bass

The High Priest questions Jesus, and accuses Him of blasphemy. The crowd shouts:
CHORUS — He guilty is of death!

43. RECITATIVE — Tenor

And then did they spit in His face . . . and said:
CHORUS — Now tell us, Thou Christ, by whom Thou art struck?

44. CHORALE

O Lord, who dares to smite Thee?

45. RECITATIVE — Tenor, Two Maids and Peter.

Peter was outside in the court. He is accused by two maidsens, and also by them that were standing about there:
CHORUS — Surely, thou also art one of them.

46. RECITATIVE — Tenor and Bass

Peter began to swear and curse: I do not know the Man. And the cock crew . . . and he went out and wept bitterly.

47. ALTO ARIA

O pardon me, my God, and on my tears have pity.

48. CHORALE

Though my feet from Thee have wandered,
Yet my heart was Thine again.

49. RECITATIVE — Tenor and Bass

The chief priests talk counsel on Jesus to put Him to death. They deliver Him to Pilate . . . Judas repents himself and returns the thirty pieces of silver . . . The elders say:
CHORUS — What is that to us? See thou to that!

50. RECITATIVE — Tenor

Judas went and hanged himself.

DUET — (two priests) — It is not lawful that we should put them in the treasury . . .

51. BASS ARIA

Give me back my dearest Master.

52. RECITATIVE — Tenor

The priests bought a potter's field with the silver.

Pilate questions Jesus, and marvels greatly at His silence.

53. CHORALE

Commit thy ways, O pilgrim
On time's dark stormy seas,
To Him who all things orders
Thru sweet eternities.

54. RECITATIVE — Tenor

Pilate offers to release a prisoner; the crowd clamors for the release of Bar­rabas. To the question: What shall I do now with Jesus? they all said:
CHORUS — Let Him be crucified!

55. CHORALE

What wondrous punishment is this to render.

56. RECITATIVE — Tenor

The governor answers: What evil hath He done?

57. RECITATIVE — Soprano

To all men Jesus good hath done.

58. SOURANO ARIA

In love my Saviour now is dying.

59. RECITATIVE — Tenor

They cried out all the more and said:
CHORUS — Let Him be crucified!

RECITATIVE
Pilate took water and washed his hands.
Then answered the people and said:
CHORUS — His blood be on us and on our children!

RECITATIVE . . . Then he delivered Him to be crucified.

60. RECITATIVE (accompanied) — Alto

Look down, O God!
Here stands the blessed Saviour.
("The energetic accompaniment figure commends the "falling of the scourge")

61. ALTO ARIA

Are my weeping and my wailing unavailing?
Take my heart, and all of me.

62. RECITATIVE — Tenor

The soldiers take Jesus and put on Him a scarlet robe and a crown of thorns, and mocked Him:
CHORUS — We hail thee, King of the Jews!

RECITATIVE — Then they spit on Him, and smote Him on the head.

63. CHORALE

O Thou, with hate surrounded.

64. RECITATIVE — Tenor

The soldiers lead Him away to be crucified.
They compel Simon of Cyrene to bear the cross.

65. RECITATIVE — Bass

In truth to bear the cross.

66. BASS ARIA

Come, bearing Cross,
Come, for me prepare it.

67. RECITATIVE — Tenor

And when they came to a place called Golgotha, they gave Him vinegar to drink . . . And they that passed by, reviled Him, wagging their heads, and saying:
CHORUS — Thou that destroyest the temple of God, and buildest it in three days, save Thyself! Art Thou the Son of God, come down, come down now from the cross!

RECITATIVE — And likewise all the chief priests . . . said:
CHORUS — He saved others; Himself He cannot save.
If He be King of Israel, let Him come down!

68. RECITATIVE — Tenor

He was reviled also by the robbers.
69. RECITATIVE — Alto
Ah! Golgotha! unhappy Golgotha!
(The cello pizzicato notes resemble "the toll of funeral bells")

70. ALTO ARIA
Look where Jesus beck'ning stands,
Reaching out His helping hands.
CHORUS — Where, O where?
ALTO
In Jesus' bosom seek redemption, find forgiveness.

71. RECITATIVE — Tenor
There was darkness over all the land
. . . Jesus cried aloud: Eli, Eli, lama sabachthani!
. . . Some of them said:
CHORUS
He calleth for Elias.
RECITATIVE
. . . Others said, however:
CHORUS
Wait, wait, let's see if indeed Elias come to save Him.
RECITATIVE — Tenor
And again Jesus cried aloud, and departed.

72. CHORALE
When I too am departing
Then part Thou not from me.

73. RECITATIVE — Tenor
And then behold! The veil of the temple was rent in twain . . .
Now the centurion . . . feared greatly and said:
CHORUS
Truly, this was the Son of God!
RECITATIVE
The women look on from afar.
Joseph of Arimathea begs the body of Jesus.

74. RECITATIVE — Bass
At evening, hour of calm and rest.

75. BASS ARIA
Make thee clean, my heart, from sin.

(Please do not applaud until the chorus has been seated.)

76. RECITATIVE — Tenor
And Joseph took the body and wrapped it in a clean linen cloth . . .
The chief priests and Pharisees said to Pilate:
CHORUS
Sir, we remember well,
We heard this deceiver say:
After three days I will rise again.
Therefore command the grave to be made sure.
RECITATIVE
Pilate said: Ye have a watch.

77. RECITATIVE and CHORUS
BASS
And now the Lord to rest is laid
My Jesus, rest in peace.

TENOR
His task is o'er;
For all our sins He hath atoned.
My Jesus, rest in peace.

ALTO
O weary, sacred limbs!
See! How my tears of fond remorse bedew
Thee, that in my fall such bitter tears were Thine.
My Jesus, rest in peace.

SOPRANO
While life shall last, let us adore and praise the Lord,
that He for man full redemption wrought.

78. DOUBLE CHORUS
In deepest grief, here sit we weeping,
Hearts turned to Thee, O Saviour blest:
Rest Thee softly, softly rest.
Long, ye weary limbs, lie sleeping.
This cold stone above Thy head,
Shall to many a care worn conscience be a sweet refreshing pillow;
Here the soul find peaceful bed.
Closed in bliss divine
Slumber now the weary eyes.

THIRD CONCERT—SUNDAY, MARCH 23, 4:00 P. M.

ORGAN RECITAL
HEINZ ARNOLD
MUS. D., F.A.G.O.
Stephens College, Columbia, Missouri

PROGRAM

Prelude and Fugue in E major .......... Dietrich Buxtehude
Elevation .................. Francois Couperin
Trio Sonata I .................. J. S. Bach
Allegro moderato
Adagio
Allegro

Dorian Toccata .................. J. S. Bach

Three Preludes on the Passion Chorale
Delphin Strungk
Friedrich Wilhelm Zachau
J. S. Bach

Prelude and Fugue in D major ........ J. S. Bach

Chorale Prelude: O Mensch, bewein dein Suende gross .............. J. S. Bach
Prelude and Fugue in E minor
("The Wedge") .................. J. S. Bach

DR. HEINZ ARNOLD

[Please do not applaud until the chorus has been seated.]
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 8:30 in Stetson Chapel.

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ST. LUKE’S CHOIRBOYS


THE FESTIVAL ORCHESTRA


Celli: Lillian Boulding, Irene Emerson.

Bass: Clark den Bleeker.

Flutes: Carl Bjerregaard, Kristin Flemming.

Clarinet: Milton Meux.

Oboe: Frances Kuoontz.

Oboe and English Horn: Robert Stout.

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Six Years of Bach Festivals

THE FESTIVAL CHORUS was organized in October, 1946, by a committee representing 17 local church choirs, with Mrs. Leon H. Minnem as chairman.

FIRST ANNUAL FESTIVAL — Feb. 27, 28; March 1, 2; March 4, 5, 1947.

"The Passion according to St. Matthew" — Chorus and Orchestra


Selections from Cantatas 78 and 182 — The Bach Cantata Singers

Organ Recital: Arthur B. Jennings, Organist

Assisting: Central High a cappella Choir, Esther Nelson, Director

SECOND ANNUAL FESTIVAL — March 12, 14, 17, 1948

"The Passion according to St. Matthew"


Easter Cantata No. 4; Birthday Cantata No. 207

Chamber Music Concert: Ralph Kirkpatrick, Harpsichordist, Alexander Schneider, Violinist.

Assisting: Central High a cappella Choir, Esther Nelson, Director.

THIRD ANNUAL FESTIVAL — March 18, 20 and 23, 1949

"The Passion according to St. John"

SOLOISTS: Nancy Carr, Margit Kormendy, Joseph Laderoute, Robert Speaker.

Wedding Cantata No. 140

Organ Recital: Claire Coci, Organist.

Chamber Music Concert: Chicago Symphony Quartet; Dorothy Lane, Harpsichordist.

FOURTH ANNUAL FESTIVAL — March 10, and 11, 1950

"The Mass in B-minor" (in two parts, unabridged)


Intermission Supper initiated.

FIFTH ANNUAL FESTIVAL — March 2, 3, 1951

Chamber Music Recital: The Moyse Trio

Christmas Oratorio —

Cantatas: O Holder Tag — Solo Soprano
Schlachte Doehn — Solo Contralto
Coffee Cantata
Motet No. 3: Jesu, Meine Freude

SOLOISTS: Gretchen Garnett, Lillian Chookasian, Ralph Nielsen, Robert Morton, Dorothy Lane, Harpsichordist.
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Stewart, Miss Anne
Stryker, Dr. and Mrs. Homer
Stullberg, Mrs. and Mrs. William
Suthiland, Mrs. and Mrs. G. J.
Sutherland, Mr. and Mrs. W. W., Sr.
Taylor, Mr. and Mrs. Merrill
Todd, Mr. and Mrs. Albert J.
Todd, Sr., Mr. Paul
Treva Reed Music Store
Upjohn, Dr. and Mrs. E. Gifford
Upjohn, Mrs. W. E.
Upjohn, Mr. and Mrs. W. John
Vahey Music Co.
Van der Velde, Dr. and Mrs. K. M.
Van Haasten, Mr. and Mrs. Garret
Van Valkenburg, Mr. and Mrs. Wade
Wallace, Mrs. William Ray
Walton, Dr. and Mrs. Thomas O.
Wheeler, Mr. and Mrs. Ward O.
Wood, Mr. and Mrs. Stanley R.
Wylie, Dr. and Mrs. Thomas

OUR SINCEREST THANKS

On behalf of the Bach Council, Mrs. Leta Snow, executive chairman, wishes to express its thanks to the many friends who have cooperated in numerous ways to make this Festival possible.

The harpsichord played by Dr. Arnold is a Challis portable, kindly loaned to the Festival by Mrs. Hazel Patton.

Mr. Owen will play the Mason & Hamlin owned by the College; Mr. Ray will play a Baldwin kindly loaned to the Festival by the Vahey Music Co.