FIFTH ANNUAL BACH FESTIVAL
MARCH 2, 3, 1951
Please bring this program with you to all performances

KALAMAZOO'S FIFTH ANNUAL

Bach Festival

TWO DAYS—MARCH 2ND AND 3RD, 1951

Stetson Chapel, Kalamazoo College Campus

Calendar of Events

FRIDAY, MARCH 2ND, 8:15 P.M.

CHAMBER MUSIC RECITAL—THE MOYSE TRIO

SATURDAY, MARCH 3RD

5:00 P.M. — THE CHRISTMAS ORATORIO
6:45 P.M. — INTERMISSION (SUPPER AT WELLES HALL)
8:30 P.M. — CANTATA PROGRAM

The Bach Festival

is a community project, sponsored by Kalamazoo College

It was founded in the Fall of 1946 by a group of interested musicians, with Henry Overley as director, and Frank K. Owen as organist.

The Festival program centers in the activities of the Bach Festival Chorus, an organization of experienced singers from Kalamazoo and nearby communities.

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.

HENRY OVERLEY
Founder and Director

FRIDAY, MARCH 2, AT 8:15 O'CLOCK P.M.

(7:45 P. M. — Tower Music, Kirby Amplification System)

CHAMBER MUSIC RECITAL

TRIO MOYSE

Marcel MOYSE
Blanche HONEGGER-MOYSE
Louis MOYSE

flutiste
violoniste
pianiste, flutiste

CONCERT J. S. BACH

I. TRIO — SONATE (offrande musicale) — flute, violon, piano

Largo Allegro Andante Allegro

II. SONATE — vio. on et piano. No. Iil en mi majeur

Adagio Allegro Adagio ma non tanto Allegro

III. TRIO — SONATE en sol majeur — flute, violon, piano

Largo Vivace Adagio Presto

IV. SONATE — flute et piano — No. VII en sol mineure

Allegro moderato Adagio Allegro

V. TRIO — SONATA — deux flutes et piano

Adagio Allegro ma non troppo Adagio e piano Presto
SATURDAY, MARCH 2ND, AT 5:00 O'CLOCK P.M.
(4:30 P.M. — Tower Music, Kirby Amplification System)

THE CHRISTMAS ORATORIO
By Johann Sebastian Bach
SCORED FOR CHORUS, SOLI, ORCHESTRA, ORGAN AND HARPSCICHORD

The Festival of Christmas, as celebrated by the churches of North Germany, begins on the 25th of December and ends on the 6th of January. Bach wrote the CHRISTMAS ORATORIO in 1734, five years after the production of the Matthew Passion, when Bach was 49 years old. Bach made extensive use of thematic material in some of his cantatas in composing this work. The music, while not as difficult as that of the B-minor Mass or either of the Passions, is by no means simple, and at all times effective.

The Biblical narrative as sung by the Evangelist, is in this oratorio not reserved exclusively for the Tenor, but is assigned at intervals to the other solo voices.

With the presentation of the CHRISTMAS ORATORIO, the Festival Chorus will have completed the cycle of the four major choral masterpieces of Bach — in each instance a local premiere. It is planned to establish a rotating sequence of these four works from year to year, with the addition of cantatas and other important choral works each year. One concert of each Festival will be devoted to Bach's instrumental music, — chamber orchestra, organ and clavier.

THE CHRISTMAS ORATORIO
It is requested that there be no applause during the performance.

PART I
ON THE FIRST DAY OF THE FESTIVAL OF CHRISTMAS

CHORUS
Christians, be joyful, and praise your salvation,
Sing, for to-day your Redeemer is born.
Cease to be fearful, forget lamentation,
Haste with thanksgiving to greet this glad morn!
Come, let us worship, and fall down before Him,
Let us with voices united adore Him.

RECITATIVE (Tenor).
Now it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be enrolled. And all went to enrol themselves, every one to his own city. And there also went up Joseph from Galilee, out of the city of Nazareth, into Judaea, to the city of David which is called Bethlehem, for he was of the house and family of David, to enrol himself, with Mary his betrothed wife, being great with child. And while they were there, the days were fulfilled that she should be delivered.

RECITATIVE (Alto).
See, now the Bridegroom, full of grace,
The hero of King David's race,
To save and heal the earth
Doth stoop to mortal birth.
See now the Star of Jacob shining,
Its beams delight our eyes;
Up, Zion, and forget thy sad repining,
For high thy bliss doth rise.

CHORAL
How shall I fitly meet Thee,
And give Thee welcome due?
The nations long to greet Thee,
And I would greet Thee too.

PART II
ON THE SECOND DAY OF THE FESTIVAL OF CHRISTMAS

SYMPHONY

RECITATIVE (Tenor).
And there were shepherds in the same country, abiding in the field, keeping watch over their flocks by night. And lo, an angel of the Lord stood by them, and the glory of the Lord shone round about them, and they were sore afraid.

CHORAL
Break forth, O beauteous, heavenly light,
And usher in the morning;
Ye shepherds, shrinck not with affright,
But hear the angel’s warning,
This Child, now weak in infancy,
Our confidence and joy shall be,
The power of Satan breaking,
Our peace eternal making.

RECITATIVE (Soprano and Tenor).
And the angel said to them, Be not afraid; behold! I bring you good tidings of great joy, which shall be to all the people. For to-day is born to you in the city of David a Saviour, which is Christ the Lord.

RECITATIVE (Bass).
What God to Abraham revealed, He to the shepherds doth accord to see fulfilled. To Shepherds, lo! our gracious Lord His purposes unfoldeth. That blessing which, in days of old, He to a shepherd first foretold, a shepherd first beheldeth.

ARIA (Tenor).
Haste, ye shepherds, haste to meet Him; Why should ye delay to greet Him? Haste this gracious Child to see, Glad and joyful ye should be, Of His wondrous love partaking. Him your hope and comfort making.

RECITATIVE (Tenor).
This is the sign to you: Ye shall find a babe wrapped in swaddling clothes, and lying in a manger.

CHORAL
Within you gloomy manger lies The Lord who reigns above the skies; Within the stall where beasts have fed The Virgin-born doth lay His head.

P A R T  I I I

ON THE THIRD DAY OF THE FESTIVAL OF CHRISTMAS

CHORUS
Hear, King of angels; though falter our voices; O! when Thy Zion before Thee rejoices, Let her endeavor be pleasing to Thee, Hear us, O Lord, when we offer our praises, Hear when Thy Zion glad thanksgiving raises, Joying Thy mighty salvation to see,

RECITATIVE (Tenor).
And when the angels were gone from them into heav’n, the shepherds said one to another —

CHORUS
Let us even now go to Bethlehem, and see this thing which is come to pass, which the Lord hath made known to us.

RECITATIVE (Bass).
He bids us comfort take, And free His Israel doth make; Relief to Zion hither sendeth, And all our sorrow endeth. Ye shepherds, see what He hath done, Haste, make His glory known.

SELECTIONS FROM PART IV

ON NEW YEAR'S DAY, THE FESTIVAL OF THE CIRCUMCISION

CHORUS
Come and thank Him, come and praise Him, fall before God’s throne of grace. God’s own Son, of His mercy, is our Saviour and Redeemer; God’s own Son all the foes of man subdueth.

ARIA (Soprano) — with echo effects sung by Mrs. Ruth Phelps
Ahh! my Saviour, I entreat Thee, Tell me, should I fear to greet Thee? Should Thy Name inspire dismay?

CHORAL
Jesus, who didst ever guide me, Jesus, my strong helper be: Jesus, save, what’er betide me, Jesus, make me trust in Thee; Jesus, still from sin defend me.

SELECTIONS FROM PART V

ON THE SUNDAY AFTER NEW YEAR'S DAY

CHORUS
For we have seen His star in the East, And are come to worship Him.

CHORAL
All darkness flies before Thy face, The shades of night to day give place, In Thy ways lead us ever, Our hearts may wander never.
RECITATIVE (Alto).
With fear why are ye taken?
Why should the presence of the Lord
In you such dread awaken?
O! greet with thankfulness;
The love He is revealing! He comes that
He may bless
Our sinful race with perfect healing.

RECITATIVE (Tenor).
And gathering together all the chief
priests and scribes of the people, he enquired of them where the Christ should be born. And they said to him, in Beth-lehem, in the land of Judah, for thus it is written by the Prophet: And thou Beth-lehem, in the land of Judah, art in no wise the least among the princes of Judah, for out of thee shall come forth a leader that shall be Shepherd of my people Israel.

SELECTIONS FROM PART VI
ON THE FESTIVAL OF THE EPIPHANY

RECITATIVE (Tenor and Bass).
Then Herod called the Wise Men privily, and learned of them exactly what time the star appear'd. And he sent them to Beth-lehem, and said, Go your way, and enquire exactly for the young child, and when ye have found him, bring me word, that I may come and worship Him also.

RECITATIVE (Tenor).
And they, when they had heard the King, went their way. And lo! the star which they had seen in the east went before them, until it came and stood over where the young child was. When they saw the star they rejoiced exceedingly, and coming into the house, they saw the young child with Mary His mother, and falling down, they worshipped Him, and having opened their treasures, they offered Him gold, frankincense, and myrrh.

CHORAL
Beside Thy cradle here I stand,
O Thou that ever livest,
And bring Thee with a willing hand
The very gifts Thou givest.
Accept me; 'tis my mind and heart,
My soul, my strength, my ev'ry part,
That Thou from me requirest.

RECITATIVE SOLI
O'er us no more shall fears of hell, no more shall sin or death prevail:
Our Saviour, Jesus, will not fail.

Choral
Now vengeance hath been taken
On all the foes of man,
And Christ doth end in triumph
The conflict He began.
Sin, Death, and Hell, and Satan,
Their mighty Victor own:
And Man doth stand forgiven
Before His Father's throne.

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

THE PROGRAM WILL BE RESUMED AT 8:30 P. M.

SATURDAY, MARCH 3, 8:30 O'CLOCK P. M.

CANTATA PROGRAM

"O HOLDER TAG, ERWUNSCHTE ZEIT"
A Wedding Cantata

Scoring for Solo Soprano, strings, flute, oboe and continuo.

This cantata is written to a libretto of Picander, who also arranged the text of the "St. Matthew Passion." The cantata is dedicated to an unknown bridegroom who was a patron of music. It treats the patron with considerable politeness and then frankly asks him not to neglect past enthusiasms in his new association. This cantata is a late work, dated four years before Bach's death in 1750. The vocal writing is very "coloratura" and for that reason seems to be an unusually brilliant composition. It abounds in daring harmonic clashes and complexities. It is notably rich in emotional variety. The work is scored for soprano, flute, oboe d'amore, strings and continuo.

Strangely enough, this cantata never has been published in a working edition. We are indebted to Mr. Walter Blodgett, of the Cleveland Museum of Art, for the loan of the orchestra parts and also the solution of the continuo part.

SOLOIST: GRETCHEN GARNETT
(Sung in German)

RECITATIVE

Quiet now, moving music, your enthrall ing harmonies enbrall the bride and groom too much. This is hardly proper!

ARIA

Quiet now, moving music, your enthrall ing harmonies enbrall the bride and groom too much. This is hardly proper!

ARIA

Be still, ye flutes, and cease your plead ing. There are some who do not heed you. Stop quickly because your tones are heavy with gloom, better suited to graves.

ARIA

Beloved Sir, relax not your regard for noble harmony, but let it keep increasing so that at last, with melancholy wholly ceasing, the world will raise its voice to sing your well-earned praise. Your name and fame will then be known, strong as steel and as enduring as stone, resounding throughout the very universe. And now I beg of you, as is fitting on this high occasion, to culminate the celebration by hoping both of you live happy ever after.

ARIA

Happy day, noble couple. May joy, good luck, and delight ever fill your home with all that is best until you are called to the Land of the Blest.
THE COFFEE CANTATA

Scored for Tenor, Soprano and Bass solo, chorus, strings, flute and continuo.

The COFFEE CANTATA was written by "Picander" and set to music by Bach in 1732. The story tells of the efforts of a stern papa, SCHLENDRIAN, to compel his daughter LIECHEN to give up the vicious habit of coffee-drinking. A chorus from Bach's cantata, "Der Zufriedenmenschen! te Aedus!" is sung at the opening and close of the cantata proper to supply a suitable introduction and finale.

Scene: The refectory in Papa Schlendrian's home.
Time: About the year 1700.
Cast of characters:
NARRATOR: Tenor Solo—Mr. Nielsen.
SCHLENDRIAN, the father: Bass-baritone—Mr. Morton.
LIESCHEN, the daughter: Soprano—Gretchen Garnett.

(NOTE: In German, SCHLENDRIAN means humdrum, down-at-the-heels. For the present purpose it might be translated, "OLD STICK-IN-THE-MUD." The Narrator is NOT the daughter's suitor, but functions as NARRATOR only.)

THE TEXT

(Sung in English)

CHORUS

(The villagers greet their returning lord and lady.)
Viva! Viva! Viva!
Praise and honour to our Lord and lady fair.
Long life, health and strength attend them,
Heaven thy gracious guidance lend them,
Evermore thy comfort send them,
From all danger keep and guard them,
God of Heaven.
(The villagers present a short play for the entertainment of their lord and lady.)

NARRATOR—RECATIVATIVE

Be silent! not a word,
and listen to what has occurred.
Herr Schlendrian comes by;
see how his daughter Lizzie there!
He growls just like a grizzly bear.
One minute, and we'll tell you why.

ARIA—Schlendrian

Children often times are headaches,
hundred thousand miseries,
every day I plead with Lizzie,
argue with her 'til I'm dizzy,
but the point she never sees;
RECATIVATIVE—Schlendrian

You naughty child! You naughty Lizzie! Come! Will you never mend your ways?

Give up this coffee craze!

THE COFFEE CANTATA

Scored for Tenor, Soprano and Bass solo, chorus, strings, flute and continuo.

THE COFFEE CANTATA was written by "Picander" and set to music by Bach in 1732. The story tells of the efforts of a stern papa, SCHLENDRIAN, to compel his daughter LIECHEN to give up the vicious habit of coffee-drinking. A chorus from Bach's cantata, "Der Zufriedenmenschen! te Aedus!" is sung at the opening and close of the cantata proper to supply a suitable introduction and finale.

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THE TEXT

(Sung in English)

Lieschen
Papa, dear, please don't be so cross!
Unless I make me a nice cup of coffee morning, noon and night.
I soon will be a perfect fright!
Ag ually dried up Nanny Goat!

ARIA—Lieschen

Hail thou most precious of blisses,
Choose thee tens thousand kisses
Sweeten than Muskatel wine!
Ah! Ah! Hail to thee, coffee!
Hail! Hail! thou best of blisses!

RECATIVATIVE—Schlendrian

If I see coffee here about,
I must have it; I must have it.

THE TEXT

(Sung in English)

Lieschen

This is probably the best known Solo Cantata for Contralto. Spitta says that it was not intended for use in church, and it was probably sung at the funeral of a child"—(Henry Drinker) The cheerful, positive note sounded by Bach throughout the composition, reflects a firm faith in immortality.

THE TEXT

(10)

Miss Chookasian, Soloist

"This is probably the best known Solo Cantata for Contralto. Spitta says that it was not intended for use in church, and it was probably sung at the funeral of a child"—(Henry Drinker) The cheerful, positive note sounded by Bach throughout the composition, reflects a firm faith in immortality.

THE TEXT

(11)
Schlendrian
You may be sure that I'll withhold that silver brooch, inlaid with gold, and that fancy knitted sweater!

Lieschen
Oh yeah! but coffee is much better!

Schlendrian
You wicked Lizzie, you! You are a devil, thru and thru!

ARIA - Schlendrian
Daughters, you are all pig-headed, Stubborn nature, deep imbedded.
Yet, if we are not too dumb,
You may still be overcome.

RECITATIVE
Schlendrian
Now listen to your father talk.
Lieschen
Not coffee! For at that I balk.
Schlendrian
All right! While with this weed you're busy,
No wedding bells will ring for Lizzie!
Lieschen
Oh, my! How awful! Not get married!
Schlendrian
I swear this is no idle jest!
Lieschen
Cajolulation now is best.
Well Coffee, here's good-bye forever.
I tell you now, I touch the stuff no more.

THE BACH SYMPHONETTE

VIOLIN I: Voldemars Rushevice, Helene Carman, Elston Tuller, Georgianna Smith
VIOLIN II: Beverly Govier, Marjorie Turner, Olive Rolls, Carolyn Nycum
VIOLON: Angelo LaMariana, Lois Johnson
CELLO: Lillian Baldauf, William Carman
BASSES: Clark Den Bleyker, Harriet Waskowsky
FLUTES I & II: Lynette Blanchard, Kathleen Flemming
OBOE: Frances Klooster
CLARINET: Milton Meux
ENGLISH HORN: Robert Stout
BASSOON: Matina Salvatore
TRUMPET: Marvin K. Feman
TIMPANI: Jean Sodergren.

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.

OFFICERS
Dr. T. Thomas Wylie, President
Mr. Charles Large, Vice-president
Miss Cynthia Quick, Secretary
John H. Fonner, Librarian

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Armstrong, Alma
Bardeen, Helen
Beaupre, Doris
Boers, Louise
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Brenner, Elizabeth
Bubb, Thais
Burch, Phyllis
Cristy, Barbara
Darrow, Phyllis
Dewasaugh, Joyce
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Kumie, Verna
Kruzan, Maxine
Lacey, Louise
Lauth, Darlene
Macleod, Margaret
Mimms, Lillian
Mueller, Viola
Mullen, Olive
Morgan, Patricia
Owen, Elsie

Phelps, Ruth
Putney, Lynn
Quick, Cynthia
Rickard, Ada
Richter, Madelin
Sargent, Helen
Shorb, May
Shober, Lucille
Steinhaus, Elizabeth
Steffler, Ruth
Todd, Terry
Truer, Effie
Van Dofeller, Ruth
Van Stelle, Helen
Warfield, Josephine
Weaver, Priscilla
Westerville, Josephine
Wood, Crystal

Baker, Robert W.
Barnes, Emory L.
Bradley, William
Cindy, James
Crooks, Richard
Davidson, Harold
DeZwarte, Robert
Evans, John
Fonner, John
Ivins, Howard
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THE BACH FESTIVAL COUNCIL

Mrs. H. M. Snow, Chairman
Dr. John Scott Everton, Honorary Chairman

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Mrs. Owen Baughman
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Mrs. Alfred B. Davis

THE BACH FESTIVAL COUNCIL

Five Years of Bach Festivals

Mrs. H. M. Snow, Chairman

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

First Annual Festival — Feb. 27, 28; March 1, 2; March 4, 5, 1947.

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


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

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

Second Annual Festival — March 12, 14 and 17, 1948

"The Passion according to St. Matthew"


Easter Cantata No. 4; Birthday Cantata No. 287

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)

SOLOISTS: Mary Pendell, Helene I-Tekman, Ralph Nielsen, Nelson Leonard.

Piano Recital: Rosalyn Tureck.

Intermission Supper initiated.

Festival Council Chairmen

1947 — Mrs. James B. Fleugel
1948, 1949 — Mrs. Cameron L. Davis
1950 — Mrs. Alfred B. Connable, Jr.
1951 — Mrs. H. M. Snow

Festival Chorus Presidents

1947 — Dr. Marion H. Dunsmore
1949 — Mr. Harold N. Davidson
1953 — Mr. Elmer L. Nelson
1951 — Dr. T. Thomas Wylie

Rehearsal Pianists

1947 — Beth Turnbull
1948 — Marion Johnstone
1949 — Mrs. Neill R. Currie
1950, 1951 — William A. Boyd

Our Sincerest Thanks

To our 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 invaluable assistance as accompanist at the Tuesday Chorus rehearsals.

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

To Mr. and Mrs. Ralph A. Patton, for the loan of their portable Challis harpsichord.

To Mr. Walter Bledget, Cleveland Museum of Art, for the use of the orchestra parts for the Wedding Cantata.

To the Rev. Roland Pickhardt, chairman of the Ushering Committee, and the staff of student ushers, Jerry Adriasion and William Ives, chairman.

To Miss Marie Aman, dietitian at Welles Hall, for her cooperation and counsel in preparing for the Intermission Supper.

To Dr. Ethel Rankin, for her assistance in planning the staging and acting in the Coffee Cantata.

And to all of our many friends, who have contributed in numerous ways to help promote the success of the Festival.
Kalamazoo’s Fifth Annual Bach Festival

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