KALAMAZOO’S EIGHTH ANNUAL

BACH FESTIVAL

SPONSORED BY KALAMAZOO COLLEGE

MARCH 26, 27, 28, 1954  STETSON CHAPEL
FIRST CONCERT – FRIDAY, MARCH 26, 8:15 P. M.  
CHORAL AND INSTRUMENTAL PROGRAM

CHORAL ARIA FOR SOPRANOS — CANTATO NO. 68

Bach composed Cantata No. 68 for the Whitsunday service, 1735. The selection presented as our opening number consists of two major sections: (1) a soprano aria of 12 measures, with cello and organ, followed (2) by an instrumental postlude of 26 measures, in which the violin and oboe join cello and organ in a commentary of sheer delight.

My heart, ever faithful,  
Is singing with gladness:  
My Jesus is near.

Magnificat, Viola da Gamba Sonata  
Out, trouble! Out, sadness!  
Bid welcome to gladness!

THE BACH FESTIVAL COUNCIL
Mrs. George LeFevre, Chairman  
Mr. Edward P. Lauth, Secretary  
Mrs. Robert Friedmann, Vice-chairman  
Mrs. Lester Rosenbaum, Historian

The council wishes to express its sincere thanks to the many friends who have assisted in many ways to make this annual festival a pleasant reality.
V — CHORAL ARIA FOR ALTOS
Trumpets, timpani, cello, organ
Thy power and might
Extend beyond our border,
Preserving peace and order,
When murder, war and strife
In other lands are rife.
When crown and scepter sway,
Thou art our guide and stay.
With power and might!

VI — CHORUS
Woodwinds, strings, organ.
O never deliver to them who do evil,
The soul of Thine own best beloved.

VII — CHORUS and ORCHESTRA
Through this new government,
Our town and our nation
Will find its salvation.
Peace to men of every station
Peace and joy to all creation
Through this new government.
Success! Success and vict'ry won!
With jubilant voices
The nation rejoices.
All our people joyous hail you.
May your wisdom never fail you.
Success and vict'ry won!

III
SONATA IN G-MAJOR FOR VIOLA DA GAMBA AND CLAVIER
JULIUS KLEIN, gambist. HEINRICH FLEISCHER, pianist

Prof. Klein plays a precious French viola da gamba of 1665. The viola da gamba, as used by Bach, was an instrument of five strings, tuned by fourths and thirds, and held between the knees when played, like a cello. "It afforded a great variety of tone, but its fundamental character was tender and expressive rather than full and vigorous."

"The G-major sonata is the loveliest, the purest idyl of the viola da gamba."

(Note adapted from SPITTA)

There are four movements:
Adagio
Andante
Allegro ma non tante
Allegro Moderato

10 MINUTE INTERMISSION

GUEST BOOK
VISITORS FROM OUT-OF-TOWN are invited to enter their name and home town in the GUEST BOOK, located in the narthex of the Chapel. Thank you.

BACH wrote his great MAGNIFICAT to celebrate Christmas of the year 1723. He was 38 years old at the time. He rewrote the work in its present form in 1730, transposing it from E-flat to D major. The words are those of the song which the Virgin Mary sang when she visited her cousin Elizabeth (St. Luke 1:46-55).

The work is scored for 3-part chorus (S-S-A-T-T) and orchestra consisting of 3 trumpets in D, timpani, two flutes, oboe, oboe d'amore, bassoon, strings, organ and continuo.

In this performance the clarinet will play the part assigned to the oboe d'amore and the parts for the three trumpets will be played on the trumpet portative.

SOLOISTS (members of the Festival Chorus)
SOPRANOS — Austa Rushevics, Mildred Spindlaw
ALTO — Lillian Mimms
TENOR — Del Thusius
BASS — Kingston Sears

NO. 1 CHORUS AND ORCHESTRA
MAGNIFICAT ANIMA MEA DOMINUM.
My soul doth magnify the Lord.

NO. 2 ARIA FOR MEZZO-SOPRANO
ET EXULTAVIT SPIRITUS MEUS IN DEO SALUTARI MEO.
And my spirit hath rejoiced in God, my Saviour.

NO. 3 ARIA FOR SOPRANO
CLARINET OBBLIGATO WITH CELLO AND ORGAN.
QUIA RESPEXIT HUMILIATUM ANCIULAE SUAE;
SCHEMAM HOMINUM ARDENS.
For He that is mighty hath done great things for me, and holy is His Name.

NO. 4 CHORUS
Woodwinds, timpani, strings, organ.

NO. 5 ARIA FOR BASS
CELLO OBBLIGATO, ORGAN.
QUIA FACIT MHI MAGNA, QUI POTENS EST,
ET SANCTUM NOMEN TUS.
For He that is mighty hath done great things for me, and holy is His Name.

NO. 6 DUET FOR ALTO AND TENOR
2 flutes and muted strings.

ET MISERICORDIA A PROGENIE IN PROGENIES
TENEBITUR EUM.
And His mercy is on them that fear Him from generation to generation.

NO. 7 CHORUS
FULL ORCHESTRA.
FECIT POTENTIAM IN BRACHIO SUO,
DISPERIT SUPERBOS NEMTE CORDIS SUI.
He main showed strength with His arm, He hath scattered the proud in the imagination of their hearts.

NO. 8 ARIA FOR TENOR
VIOLIN OBBLIGATO, STRINGS, ORGAN.
DEPOSIT POTENTES DE SEDAE, ET EXULTAVIT HUMILES.
He hath put down the mighty from their seat, and hath exalted the humble and meek.

NO. 9 ARIA FOR ALTO
2 flutes, cello, organ.

ESURIENTES IMPLEVI BONIS, ET DIVITAS DIMISIT INANES.
He hath filled the hungry with good things, and the rich He hath sent empty away.

NO. 10 TERZETT FOR SOPRANOS AND ALTOS
CELLO AND ORGAN;
OBOE OBBLIGATO.
SUSCEPTR ISRAEL PUE RUM SUUM RECORDATUS
MISERICORDIAE SUAE.
He, remembering his mercy, hath holpen His servant Israel.

NO. 11 CHORUS
Cello and organ
Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.
As He promised to our forefathers, Abraham and His seed forever.

NO. 12 CHORUS
FULL ORCHESTRA:
GLORIA PATRI, FILIO ET SPIRITU SANCTOR.
Sicut erat in principio, et nunc, et semper
In secula seculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Ghost. As is was in the beginning, is now, and ever shall be, world without end. Amen.
SECOND CONCERT — SATURDAY, MARCH 27

The Passion According to St. John

In two parts: Part I at 5:00 o'clock. Part II at 8:15 o'clock.

PRELUDIAL ORGAN RECITAL by DR. FLEISCHER

This preludial recital is intended to be a fitting introduction to our meditation on the St. JOHN PASSION which follows. For this reason it is suggested that there be no applause to interrupt the transition from the prelude to the music of the PASSION.

The program notes to the organ numbers are by Dr. Fleischer.

(a) PRELUDE AND FUGUE IN C-MINOR

This work is a product of the latest and most mature Leipzig period of Bach's life. It exhibits classical symmetry and serenity. Clear formal structure and utmost concentration in the treatment of the themes are harmoniously combined with warmth of expression and with tonal beauty. The prelude is written in the Italian concerto form, i.e., "Tutti" and "Solo" groups alternate with each other. The fugue is a double fugue, based on two contrasting themes which are introduced and developed, first in separate sections, and later combined.

(b) CHORALE PRELUDE — "O MENSCH, BEWEIN' DEIN' SUNDE GROSS"

("O man, bemoan thy sin so great")

This chorale prelude is written on one of the most used Lenten chorales of the Lutheran Church, the melody of which was familiar to every member of Bach's congregation. Therefore he could dare to embellish the melody (in the soprano) with ornaments and passing notes, and still could expect the listener to recognize the original melody. Some of our audience will recognize the melody as the chorale theme in the concluding chorus of the ST. MATTHEW PASSION, Part I. Others will know it as Psalm 68 in the Genevan and Dutch psalters. To those of us who do not know the melody, the prelude will be more of a kind of free "character piece". We will enjoy the beautiful melodic lines, and the sorrowful harmonies. Above all, we will be touched by the unspeakable calmness and devotion of this Lenten prayer.

The Passion According to St. John

presented by

THE BACH FESTIVAL CHORUS
THE BACH SYMPHONETTE
and
ARTIST SOLOISTS

Leslie Chabay
Tenor

Elizabeth Wybor
Contralto

Edward Stack
Bar.-Baritone

Agatha Lewis
Soprano

Andrew Foldi
Basso

FOREWORD

Bach is reputed to have written at least four Passions,—oratorios dealing with the crucifixion. Two of these 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. It was the privilege of our Festival Chorus to present these works for their first performances in Kalamazoo, the St. Matthew in '47, '48 and '52; and the St. John in '49.

The St. John Passion sustains a high level of dramatic interest throughout. The words are a modified version of the King James translation as found in St. John xviii and xix, with quotations from St. Matthew. The words of the evangelist and the two tenor arias are sung by Mr. Chabay. Mr. Stack sings the words of the Christ; and Mr. Foldi those of Peter and Pilate, and also the bass arias. Miss Lewis and Miss Wybor sing devotional commentaries on the episodes. The chorus portrays various groups, including the faithful followers, the mobs in the garden and the judgment halls, and the soldiers at the cross. The ten chorales of the Passion are presented as choral tone-poems, voicing congregational meditation and prayer.

AUTOGRAPHS
The Passion According to St. John

It is requested that there be no applause during the performance of the 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 thereto, 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 Him:

CHORUS

Jesu of Nazareth!

RECITATIVE (Tenor and Bass)

Jesus saith to them, I am He. Judas also, which betrayed Him, was standing with them. As soon then as He had said, I am He, they went backward, and fell to the ground, Again, then He asked them, Whom, seek ye? Again they said:

CHORUS

Jesu of Nazareth!

RECITATIVE (Tenor and Bass)

Jesus answered them, I told you before, 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, We live, the pleasures of this world enjoying: And Thou art dying.

RECITATIVE (Tenor and Bass)

So that the word might be fulfilled which He spake, Of them which Thou gavest me, have I lost none. Then Simon Peter having a sword, he drew it out, and smote the high priest’s servant, and cut off his right ear. The servant’s name was Malchus. Then said Jesus to Peter, Put up thy sword in the sheath: shall I not drink the cup My Father hath given Me?

CHORALE

Thy will, O Lord, our God, be done, On earth, as round Thy heavenly throne; In time of sorrow patience give, Obedient ever make us live. With Thy restraining Spirit fill Each heart that strives against Thy will.

RECITATIVE (Tenor)

The band then, together with the captain and the officers of the Jews, laid hold on Jesus, and bound Him, and led Him away to Annas first, the father-in-law of Caiaphas, who that same year was high priest. Now it was Caiaphas who counselled the Jews that it was expedient that one man should die for the people.

ARIA (Alto)

O Lord, who dares to smite Thee? To smite Thee so? Who knowest not transgression, Ar we and all our children know.

RECITATIVE (Tenor)

Simon Peter also followed Jesus, and so did another disciple.

ARIA (Soprano)

I follow Thee also With joy to be near Thee, Nor stray from Thy sight, My life and my Light. O speed Thou my way, And hear me, I pray, That I may draw near Thee, To love Thee, to fear Thee.

PETER’S DENIAL

RECITATIVE (Tenor)

Now Annas sent Him bound to the high priest, Caiaphas. Simon Peter stood and warmed himself. Then said they to him:

CHORUS

Art thou not one of His disciples?

RECITATIVE (Tenor and Bass)

But Peter denied it, and said: I am not! One of the servants of the high priest, being his kinsman whose ear Peter had cut off, saith, Did I not see thee in the garden with Him? Peter then denied again, and while he spake immediately the cock crew. Then Peter thought upon the word of Jesus, and he went forth and wept bitterly.

ARIA (Tenor)

Ah, my soul! Where wilt thou find thy goal? Shall I stay or be gone away? Hill and valley leave behind me? Earth no more relief doth afford, Ever ruling evil doing. All my sins abhorred, For the servant hath denied his Lord.

CHORALE

Peter, faithless, thrice denies That his Lord he knoweth Where he meets those earnest eyes, Weeping, forth he goeth. O Lord, who dares to smite Thee? This load of anguish? For he RSA and wept bitterly. Where wilt thou find thy goal? Shall I stay or be gone away? Hill and valley leave behind me? Earth no more relief doth afford, Ever ruling evil doing. All my sins abhorred, For the servant hath denied his Lord.

ARIA (Tenor and Organ)

When in the darkness we find our guide, Songs of thanksgiving we shall raise, And joy to our hearts, and peace from our minds.

CHORALE

Ah, my soul! Where wilt thou find thy goal? Shall I stay or be gone away? Hill and valley leave behind me? Earth no more relief doth afford, Ever ruling evil doing. All my sins abhorred, For the servant hath denied his Lord.

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 Me? 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 who 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?

ARIA (Soprano and Organ)

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.

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 Me? 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 who 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

Each heart that strives against Thy will. Freed from bondage of transgression, to give me freedom, is my holy Saviour bound. From all taint of deadly sickness fully to heal me, doth He bear this grievous wound.

ARIA (Tenor)

Thou, the true and wondrous love, whose depths no heart has sounded, That brought Thee here by sin and grief surrounded, We live, the pleasures of this world enjoying: And Thou art dying.

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 Me? 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 who 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

Each heart that strives against Thy will. Freed from bondage of transgression, to give me freedom, is my holy Saviour bound. From all taint of deadly sickness fully to heal me, doth He bear this grievous wound.

ARIA (Tenor)

Thou, the true and wondrous love, whose depths no heart has sounded, That brought Thee here by sin and grief surrounded, We live, the pleasures of this world enjoying: And Thou art dying.

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 Me? 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 who 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

Each heart that strives against Thy will. Freed from bondage of transgression, to give me freedom, is my holy Saviour bound. From all taint of deadly sickness fully to heal me, doth He bear this grievous wound.

ARIA (Tenor)

Thou, the true and wondrous love, whose depths no heart has sounded, That brought Thee here by sin and grief surrounded, We live, the pleasures of this world enjoying: And Thou art dying.
PART II
8:15 P.M.

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

JESUS OR BARABBAS

RECITATIVE (Tenor and Bass).

That the saying of Jesus might be fulfilled, which He spake, signifying by what manner of 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 the chief officers had delivered Thee unto me; what hast Thou done? And Jesus answered, My kingdom is not of this world:

ARIA (Tenor)

(Stick viola, cello, organ)

Oh ponder,
How His body, scourged and bleeding,
With crimson streaming,
Seems as the heaven,
the heaven high above.
Thereon, after the waters flooding,
On earth the waves of sin subsiding,
And shining fair, the rainbow guiding,
God's promise bright of grace and love.

THE SOLDIER'S 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 at all. 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.

PIRATE SEeks TO RELEASE JESUS

RECITATIVE (Tenor and Bass)

When Pilate heard that saying, he was the more afraid; and he went again into the judgment hall, and saith to Jesus, From whence then art Thou? But Jesus gave him no answer. Then saith Pilate unto Him, Speakest Thou not unto me? Knowest Thou not that I have power over Thee 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 stands before you! But they cried out:

CHORUS

Away with Him, crucify Him.

RECITATIVE (Tenor and Bass)

Pilate saith unto them, Shall I crucify your King? The chief priests answered and said,

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 and Chorus)

Haste, ye sorely tempted spirits!
Go from trouble's darkest prison,
Fly, His cross to carry,
Your salvation waits you 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 not 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, Behold, what I have written I have written.

CHORALE
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, one to another:

CHORUS
Let us not divide it, but cast lots for choosing 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 Magdalen. 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!

CHORORALE
While His parting spirit sinks,
Ere its flight be taken,
Jesus on his mother thinks,
Lest she be forsaken.
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 a sponge with vinegar, and put it upon hyssop, and put it thereupon to His mouth. When Jesus therefore had received the vinegar, He said, It is fulfilled.

THE DEATH OF CHRIST

AIR ( Alto).
It is fulfilled. O rest for all afflicted spirits. This night of woe makes me up: on my last hour ponder. See Judah’s hero triumphs now and ends the fight.

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

AIRIA (Bass and Chorus).
Beloved Saviour, give me answer! As Thou hast now the cross endured, and Thou hast spoken, “It is fulfilled”, am I from death now rendered free? Can I through Thy despair and Passion The heavenly home inherit? Is all the world redeemed today? Thou canst for anguish speak no answer. Yet bowest Thou Thy head to say, in silence: Yeal!

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

AFER THE CRUCIFIXION

RECITATIVE (Tenor).
And behold, the veil of the temple was rent in twain. From top to bottom was it rent. And the earth did quake. And the rocks burst asunder. And the sepulchres were opened; and many bodies of sleeping saints arose.

AIR (Tenor).
My tears, behold how all the world at Jesus’ sufferings likewise suffers: the sun his beams in sorrow shroud, 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).
(Flute, clarinet, cello, organ)
Dissolve, O my heart, into torrents of weeping, the Highest to honour. Proclaim to the world and to Heaven thy affliction, thy Jesus is dead.

RECITATIVE (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 His 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. For these things were done that the Scripture might be fulfilled, A bone of Him shall not be broken. And again, another Scripture saith, They shall look on Him Whom they pierced.

CHORALE
Help us, Christ, Almighty Son, By Thy bitter anguish
Faithfully our course to run,
Every sin to vanquish.
Teach us, Lord, Thy grace to know,
Guide our weak endeavor;
Our Redeemer’s praise to show
Thankfully for ever.

THE BURIAL

RECITATIVE (Tenor).
And after this Joseph of Arimathea, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take the body of Jesus: and Pilate gave him leave. He therefore came, and took away the body of Jesus. And there came also Nicodemus, who came at first by night, he also came and brought a mixture of myrrh and aloes, about a hundred pound weight. Then took they the body of Jesus, and wound it in linen clothes with the spices, as in the manner of the Jews to bury. Now there was in the place where He was crucified a garden, and in the garden a new sepulchre wherein was never man yet laid. There therefore laid they Jesus because of the Jews’ preparation; for the sepulchre was nigh at hand.

CHORUS
Rest here in peace, Redeemer blest and holy, henceforth no more will I bewail Thee, rest here in peace, and lead Thou me to peace, the grave will not for ever close me in, but when God my Redeemer calls, then haste I forth, then haste I glorified the God of Heaven to meet.

CHORALE
Lord Jesus, Thy dear angel send, Where’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 wak’st 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.

FINIS
THIRD CONCERT — SUNDAY, MARCH 28, 4:00 P. M.

Presenting

GRACE CASTAGNETTA
Pianist

Program

I — Piano Solos
Chromatic Fantasy and Fugue
Two Preludes and Fugues:
E-flat minor, Book I
E-flat major, Book II
French Suite in G-major

II — Improvisations
Miss Castagnetta will improvise on themes submitted by Mr. Irving Gilmore, Dr. Holon Matthews and Mrs. Robert Krudener. The audience will also be given an opportunity to submit something for an improvisation.

III — Concerto in D-minor
1. Allegro
2. Adagio
3. Allegro

Concerto

Miss Castagnetta and String Orchestra
Conducted by Voldemars Rushevics, Concertmaster

Acknowledgments

For special measures of service:
Mr. Louis P. Simon, Dr. Walter Waring, Prof. Michael Waskowsky, Mulholland Sign Co., Donna Swygenberg (box office), Sivert H. Glarum (tower broadcasts), Kalamazoo College Women's Council (decorations), College Maintenance Dept., Mr. Wilbur P. Laughlin (dining room service), Dr. W. N. Sisk (recording).

Ushering Staff — Dr. John A. Coppa, Faculty Counselor.
Charles T. Goodsell, student supervisor.
John C. O'Brien and John E. Peterson, co-chairmen.

USHERS — Misses Gretchen Barr, Mary J. Beattie, Barbara Brown, Irma Grissom, Theresa Hausten, Jean Hathaway, Martha Hoard, Isabelle Johnston, Clement Lewis, Jean McIntyre, Mary Jean Mertz.

The trumpet portative was designed and built especially for the Kalamazoo Bach Festival, and it is believed to be the first instrument of its kind in the country. Dr. Heinrich Flesicher first commended its construction.

The portative is a self-contained unit, with 32 specially voiced trumpet pipes, built by M. P. Moller to specifications by Mr. Overley; a small motor and blower, with tracker action keyboard and chest, constructed by Clark Den Bleyker, housed in a cabinet built by College carpenters, and baroque ornamentation by Prof. Michael Waskowsky of the Art department.

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, from October to March.

Personnel

James R. Wichman, President
Emory L. Barnes, Vice-president
Thomas D. Bishop, Organist
Richard D. Crooks, Pianist

TOWN WOMEN:

COLLEGE WOMEN:
Barbara Barlow, Margery Cordes, Marilyn Draper, Marilyn Everett, Mary Ann Goff, Marylou Howell, Shirley Ind, Ruta Lapas, Judith Lindberg, Ada Loveless, Anne McCoin, Mary Mitchell, Beverly Nunn, Endene Peterson, Bette Porter, Susan Prince, Carol Reverski, Sally Seifert, Roberta Sinks, Mary Steiner, Nancy Swanty, Marda Voorhees, Nancy West, Yik Wong, Alice Woodruff, Dorothy Young.

TOWN MEN:

COLLEGE MEN:

Rehearsal Accompanists:
Thomas D. Bishop, organ. Richard D. Crooks, piano.

A Special Thank You is due Messrs. Bishop and Crooks for their faithful and highly efficient work at the organ and piano for the weekly rehearsals since October.

Bach Festival Symphonette

Violins I — Voldemars Rushevics, Concertmaster; Helene Carman, Georgiana Smith, Ruth Westerman, Sally Needham.
Violins II — Elston Tuller, Mary Waring, Marjorie Turner, Arvalea Bunning, Harold Petersing, Marjorie Bradley.

VIOLAS — Karlis Riskevics, Victor Hickman.
CELLO — Lillian Baldauf.
FLUTES — Lynette Blanchard, Helen Petrick.
CLARINET — Evelyn Angerman.
TROMBONE — Nancy Starrett.

BASS — Clark Den Bleyker.
OBOE — Paul Heyboer.
BASSOON — Mickey Lockner, Jr.
TRUMPET PORTATIVE — Richard Crooks.

NOTE — The trumpet portative was designed and built especially for the Kalamazoo Bach Festival, and it is believed to be the first instrument of its kind in the country. Dr. Heinrich Flesicher first commended its construction.

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