KALAMAZOO'S NINTH ANNUAL

BACH FESTIVAL

SPONSORED BY KALAMAZOO COLLEGE

MARCH 25, 26, 27, 1955

STETSON CHAPEL
Please bring this program with you to all performances

KALAMAZOO'S NINTH ANNUAL

Bach Festival

A community event sponsored by Kalamazoo College

STETSON CHAPEL

Calendar of Events

FRIDAY, MARCH 25, 8:15 P. M.

Cantata and Instrumental Program

"THE PASSION ACCORDING TO ST. MATTHEW"

5:00 p.m. Part I
6:40 p.m. Intermission Supper
8:15 p.m. Part II

SATURDAY, MARCH 26, 4:00 P. M.

Solo Cantatas and Chamber Music

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

THE BACH FESTIVAL COUNCIL

Dr. Weiner K. Hicks, Honorary Chairman
Mr. Richard Niessink, Chairman
Mr. Edward P. Laub, Secretary

Mrs. Robert Friedmann, Vice-Chairman
Mrs. Charles H. Mullen, Historian

Honorary Member — Dr. Paul V. Sangren

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Connable, Mrs. A. B.
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Tucker, Mr. George N.
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Copp, Dr. John A.
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Currie, Mrs. Neil R.
Davidson, Mr. Harold N.
Felke, Mrs. C. Longford
Jones, Mr. J. Clinton
Krudener, Mrs. Robert
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Mims, Mrs. Leon H.
Niessink, Mr. Richard
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Burke, Mr. William H.
Davis, Mrs. Cameron L.
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Dunsmore, Mrs. Marion H.
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Friedmann, Mrs. Robert
Large, Mr. Charles
LeFevre, Mrs. George L.
MacLeod, Mrs. A. Garrard
Petersen, Dr. Harold G.
Rosenbaum, Mrs. Lester
Rowland, Dr. Louis U.
Snow, Mrs. Harry M.
Upjohn, Mrs. E. Gifford

No. 1

ORCHESTRA — Sonatina.

(Molto Adagio, 8/8)

No. 2

CHORUS AND ORCHESTRA.

(Moderato, 4/4)

Mighty God! His own time is ever best.

(Allegro, 3/4)

In Him live we, move we, have we our being, so long as He wills.

(Adagio Assai, 4/4)

And we die at His appointed time, when He wills.

No. 3

ALTO ARIA. (Lento, 4/4, cello obbligato)

Into Thy keeping do I commit my soul.

BASS SOLO WITH ALTO COUNTER-MELODY (CHORALE)

(Moderato, 4/4, flutes, strings)

Bass:

For today shalt thou be with Me in Paradise.

Alto:

In peace and joy I now depart.

CHORAL FUGUE (Andante, 4/4) ATB

It is the ancient law: Man, thou must perish.

Soprano countermelody

O come, O come, Lord Jesus, come!

In God confiding: Safe abiding.

W ith Thee here, I've naught to fear.

FIRST CONCERT — FRIDAY, MARCH 26, 8:15 P. M.

CHORAL AND INSTRUMENTAL PROGRAM

I — ORGAN SELECTIONS

DR. HENRICH FLEISCHER

TOCCATA, ADAGIO AND FUGUE in C-MAJOR

The TOCCATA opens with brilliant passages on the manual and a stupendous solo for the pedal, which is followed by a powerful section for the Great organ in the style of an Italian concerto for string orchestra.

The second movement, ADAGIO, imitates a violin solo, but its melodic spell is suddenly interrupted by a sequence of bold and colorful harmonies, which give the organ an opportunity to show its richness in tone colors.

The FUGUE is again in sharp contrast to the foregoing moods: it is a witty, chamber-music-like piece, humorous, brilliant and something unique in Bach's organ works.

PHANTASY ON THE CHORALE, "COME, HOLY GHOST, LORD GOD"

The melody of this greatest of all Pentecost chorales (By D. Martin Luther, but based on Georgian chant) appears in the long notes on the trombones of the pedal. The upper voices accompany and to some degree "explain" the chorale with exuberant motives, which symbolize the descending of the Holy Ghost under fire and storm.

II — CANTATA NO. 106

"GOTTES ZEIT IST DIE ALLERBESTE ZEIT"

Scored for 2 flutes, 2 violins, cello and organ.

SOLOISTS: Louise Baughman, contralto; Del Thustes, tenor; John Waroe, bass.

Written by Bach probably in 1711 at Weimar, when he was 25 years old. The text, one of the most remarkable in all the cantatas, was arranged from Scriptural sources, likely by Bach himself. It sets forth two opposing ideas of Death: the Old Testament idea of the grim and bitter end of mankind, versus the New Testament idea of a peaceful sleep and awakening into eternal life.

The music reveals Bach as a Baroque romanticist, sensitive at all times to the meaning and moods of the words. The limited orchestration imparts a veiled timbre throughout the work.

No. 2

CHORAL FUGUE

(Andante, 4/4) ATB

It is the ancient law: Man, thou must perish.

Thus it was written from the beginning.

Soprano countermelody

O come, O come, Lord Jesus, come!

BASS SOLO WITH ALTO COUNTER-MELODY (CHORALE)

(Moderato, 4/4, flutes, strings)

Bass:

For today shalt thou be with Me in Paradise.

Alto:

In peace and joy I now depart.

In God confiding:

His will obey with gladsome heart,

Safe abiding.

With Thee here, I've naught to fear.

Eternal life awaits me.

[2]
No. 4

CHORUS
Maestoso, 4/4
All glory, praise and majesty
To God the Father forever be,
And to the Holy Spirit.
The strife is done,
The battle won,
Through Christ the Saviour.
Amen, Amen, Amen.

III—SONATA FOR VIOLA DA GAMBA AND CLAVIER IN G-MINOR
Mr. Klein—Dr. Fleischer

JULIUS KLEIN, famous Yugo-Slav gambist, escaped from communism in 1946, to make his home in America. He is at present professor of music at Valparaiso University and the University of Chicago. His viola da gamba is a precious French instrument, made in 1665.

VIOLA DA GAMBA SONATA NO. 3 in G-minor
VIVACE (4/4) “... in Magyar style, a rushing as of wild and fiery steeds across the open plains.”
ADAGIO (B-flat major, 3/2) “... melody with a devotional and earnest strain.”
ALLEGRO (6/8) “... an inexhaustible fund of loveliest melodies.”
(References, Spitta)

INTERMISSION

IV—BRANDENBURG CONCERTO NO. 2 IN F-MAJOR

Bach composed five concertos in 1721, which he dedicated to the Margrave of Brandenburg. They are among the most loved of Bach's compositions.

The present concerto is scored for four solo instruments: trumpet, flute, oboe, and violin, with an ensemble of strings and cembalo.

There are three movements:
1. ALLEGRO. One of Bach's happiest inspirations.
2. ANDANTE. The four solo instruments combine with the cembalo and solo cello in strains of exalted lyricism.
3. ALLEGRO ASSAI. A jolly fugue subject is introduced by the trumpet, and taken up in turn by each of the soloists. The theme is developed in most skilful style, culminating in a climactic burst of glory.

SOLOISTS
Violin: Voldemars Ruskewits
Flute: Lynette Blanchard
Trumpet Portative: Alice Mullen
Cello: Lillian Baldauf
Oboe: Paul Heyboer

V—CANTATA NO. 79

"GOTT, DER HERR, IST SONN' UND SCHILD"
"God, the Lord, is Sun and Shield"

Scored for Chorus SATB, 2 trumpets, oboes, flutes, strings, timpani and organ.


Tenor Recitative: Harold Harrington

Bach wrote this cantata for the Reformation Festival in 1735. The text is based on a paraphrase of Psalm 84: v. 11. English words by Henry S. Drinker, with some modifications. Schweitzer writes: "The opening chorus is one of the most impressive ever written by Bach. A positively blinding radiance gleams from it. It is as though we were looking at a victorious battle in the rays of the morning."

The INTRODUCTORY SINFONIA is developed from two contrasting themes: (a) a martial fanfare for trumpets; (b) a theme of triumphant exultation.

No. 1—CHORUS AND ORCHESTRA
(Allegro Maestoso, 4/4)

God, the Lord, is Sun and Shield;
The Lord gives mercy and glory.
No good thing will our God withhold from the righteous.

God, the Lord, is Sun and Shield.

No. 2—ALTO ARIA

Flute obbligato and continuo

God, the Lord, is Sun and Shield;
Still the hope of our salvation.
His our thanks and adoration,
That He guards His flock so well.
He it is will guard and stay us
When our foes seek to slay,
When there bark the hounds of hell.

God, the Lord, is Sun and Shield.
In all His wondrous works
Who from our mother's arms
From childhood on through life
All mankind: for Jesus has vanquished
to earth's remotest bounds as
This becomes the fourth local
The passion according to St. Matthew
All hail, thou conquering Christ! Reveal
The one, eternal God.
We praise Thy name forever
The Father now be given.
Who reigns in highest heaven.
For thus it was, is now,
And shall be evermore.

No. 3—CHORALE: “NUN DANKET”
(Melody by Johann Cruger, 1648)
Chorus, Orchestra, with trumpet fanfare.
Now thank we all our God,
With hearts and hands and voices
In all His wondrous works
Forever man rejoices.
His bounty doth bestow.
His countless blessings grow.

No. 4—TENOR RECITATIVE
Words adapted
Rejoice, salvation is now proclaimed to
all mankind: for Jesus has vanquished
Death by His resurrection. And so we
Praise His blessed name forever.
All hail, thou conquering Christ! Reveal
Thyself to earth's remotest bounds as
King eternal. Thus shall the kingdoms of
this world, with one accord, become the
kingdom of our Saviour, united by His
cross forever.

No. 5—SOPRANO-BASS DUET
Viols I, II and continuo.
(The violins... paw the ground like impatient chargers, and burst upon the voice
parts with unrestrained energy.)
—Spitta)
God, ah God, forsake Thy faithful never-
more.
Keep Thy Word a beacon shining, we
Implore.
Let no more our foes assail us.
Praise we Thee, who ne'er shall fail us.

No. 6—CHORALE
(Chorus and Orchestra)
In virtue, Lord, maintain us,
In freedom long sustain us.
We praise Thy name forever
Through Jesus Christ our Saviour.
DA CAPO TO CHORUS No. 3
All praise and thanks to God
The Father now be given.
The Son and Holy Ghost,
Who reigns in highest heaven.
The One, eternal God.
Whom earth and heaven adore;
For thus it was, is now.
And shall be evermore.

DR. HEINRICH FLEISCHER, eminent organ virtuoso and
authority on Bach. Born in Eisenach (Bach's birthplace), he
received his Ph.D. from Leipzig University, and taught at
the conservatory there. At present he is professor of music
at Valparaiso University, and organist at the University of
Chicago.

SECOND CONCERT—SATURDAY, MARCH 26
5:00 and 8:15 P.M.
The Passion According to St. Matthew
presented by the
BACH FESTIVAL CHORUS, BACH SYMPHONETTE and ARTIST SOLOISTS

FOREWORD

THE PASSION ACCORDING TO ST. MATTHEW was first produced by Bach in St. Thomas Kirche, Leipzig, on Good Friday,
1729. "Picander" wrote the libretto in 1728. The work is scored for
two choruses, two orchestras, soloists, organ and continuo.

All of Bach's works suffered from extensive neglect after his
death in 1750. It was Felix Mendelssohn who revived interest in
Bach's works by directing a performance of the ST. MATTHEW
PASSION in Leipzig in 1829—exactly 100 years after its first pro-
duction. Its first London performance was given in 1834; its first
American performance in Boston in 1874. Today it is sung through-
out the Western world at Passion time, ranking as the foremost
composition of its kind.

It was first presented in Kalamazoo—in abbreviated form—at the first annual Bach Festival in 1947, and repeated in 1948. It was
presented without cuts in 1952. Thus this becomes the fourth local
presentation of this masterpiece.

MR. SCHNITTKE, tenor, sings the part of St. Matthew, the
Evangelist, providing the general narrative background. He will be
accompanied by Dr. Fleischer on the organ.

MR. MACDONALD, bass-baritone, sings the part of the CHRISS-
TUS, accompanied by the organ and strings.

MR. MACGREGOR, bass-baritone, sings the bass arias, and also
the parts of Judas, Caiaphas, Peter and Pilate.

MR. ELDRIDGE sings the tenor arias, also the part of a false
witness and a priest.

MISS SIMMONS, soprano, and MISS PAUL, contralto, sing
devotional commentaries on the episodes portrayed, in the form of
recitatives and arias.

The two choruses sing the gospel dialog of various groups, such
as the Disciples, the Daughters of Zion, the Scribes and Priests, and
the Mobs. Together they sing the meditations presented in the
chorales.

NOTE: The italicized references are drawn from Schweitzer,
Spitta, Tovey and others.
The Prologue is one of Bach's most realistic tonal paintings. We see Jesus being led through the town to the cross; we see the crowds surging in the streets and hear them calling and answering. A throbbing pedal point typifies the march of the weary Saviour. Suddenly above the tumult is heard an angelic choir, chanting the “Agnus Dei,” (melody by Decius, 1531). A group of St. Luke's choirboys will sing this in our current presentation.

2. RECITATIVE — Tenor and Bass
Jesus foretells His crucifixion.

3. CHORALE
O Lamb of God most holy,
Who on the cross did languish and lowly,
Our Jesus, perceiving it, said.

His foot, however:
As they did eat, He saith: Verily, I say to you: One of you shall betray me. And 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.)

4. RECITATIVE — Tenor
The soloist comments on the betrayal: Bleed and break, Thou loving heart

5. CHORUS
Where wilt thou that we prepare for Thee the Passover?

6. 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 they grew exceeding sorrowful, and ask:

CHORUS — Lord, is it I?

7. RECITATIVE — Tenor and Bass
Jesus answers that he that dippeth 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.

8. RECITATIVE — Tenor
Although both heart and eyes e'erflow Since Jesus now from us must go.

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.

11. RECITATIVE — Tenor
Judas went to the Chief Priests to bargain 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:

CHORUS — Lord, is it I?

14. CHORUS
Here will I stay beside Thee.

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 they grew exceeding sorrowful, and ask:

CHORUS — Lord, is it I?

16. CHORUS
Why must Thou suffer all these pangs?

17. RECITATIVE — Tenor and Bass
Jesus answers that he that dippeth 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 e'erflow Since Jesus now from us must go.

(Oboe and English horn duet, in a “sighing motive.”)

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 flock of the shepherd 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.

23. CHORALE
Here will I stay beside Thee.

24. RECITATIVE — Tenor and Bass
They go to a place called Gethsemane.

25. TENOR SOLO and CHORUS
O grief! How throbs the heavy laden heart.

26. RECITATIVE — Tenor and Bass
The soloist comments on the betrayal: Bleed and break, Thou loving heart

27. 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 they grew exceeding sorrowful, and ask:

CHORUS — Lord, is it I?

28. RECITATIVE — Tenor
Jesus answers that he that dippeth 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.

29. BASS ARIA
Glady will I, all resigning.
Cross and bitter cup declining.

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.

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, behaw thy sin so great.

(The soprano singing 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 inspirations.)

END OF PART I

INTERMISSION

Supper will be served at Welles Hall to all persons holding supper tickets. The dining room has been sold out to capacity. Should there be any last-minute returns of supper tickets, they will be placed on sale at the cashier’s table in the narthex.

The program will be resumed at 8:15.
PART II

36. ALTO ARIA with CHORUS
Ah! Now is my Saviour gone!
Whither has thy Friend departed,
O Thou fairest of all women?
Whither went He? Can I behold it?
Whither hast thou to that?

37. RECITATIVE — Tenor
Jesus is led away to the High Priest
... Peter follows afar off.
WHITHER HAS THY FRIEND DEPARTED,
Ah! Where is my Jesus gone?
SAID: "The priestest is in canon, exposing their false story as pre-cooked!"

38. CHORALE
The ruthless world arraigneth me.

39. RECITATIVE — Tenor
... There came two false witnesses, and accused Him of blasphemy. The crowd
... Peter follows afar off.

40. TENOR SOLO
He will not speak; He heareth and is silent!

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:

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
... Then he delivered Him to be crucified.

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 Barabas.
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. SOPRANO 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 CONOTES 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:

63. RECITATIVE — Tenor
They cry out all the more and said:

64. RECITATIVE — Tenor
The soldiers lead Him away to be crucified.

65. RECITATIVE — Bass
In truth to bear the cross.

66. BAS S ARIA
Come, healing 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 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 JU Stual BRIS")

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 departing
Then part Thou not from me.

73. RECITATIVE — Tenor
And 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.

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 clays 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:
Jesus, rest in peace.

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

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,
Be a sweet refreshing pillow;
Here the soul find peaceful bed.
Closed in bliss divine
Slumber now the weary eyes.

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

THIRD CONCERT — SUNDAY, MARCH 27, 4:00 P.M.
I — SOLO CANTATA NO. 82: "ICH HABE GENUG"
Scored for Bass Solo, Oboe, Strings and Continuo
SOLOIST: Mr. Philip MacGregor

ARIA: I ask for no more. In peace I depart.
RECIT.: I ask for no more, for I am wholly Thine.
ARIA: Slumber song.
Close ye now, ye weary eyelids.

RECITATIVE: My God, when may my troubles cease?
ARIA: All joyous I, this day to die.

II — TRIO SONATA IN G-MAJOR
Lynette Blanchard, Flute
Voldemars Rushevics, Violin
Harry Ray, Harpsichord

III — MOTET NO. 6: PSALM 117: "LOBET DEN HERRN, ALLE HEIDEN"
Motet Choir, Organ and Strings
This motet, scored for four voices, SATB, a cappella (*), organ and orchestra, consists of four major sections in fugal style:

Praise ye the Lord, all ye nations.

Meas. 24. Descending figure in 8th notes.
And praise Him, all ye people.

Meas. 58. A more stately theme.
For God with mercy and justice watcheth over us.

(*) By a cappella music was understood in Bach's day, not music for unaccompanied voices, but compositions in which the instrumental parts double the vocal parts.

IV — SOLO CANTATA NO. 84; "ICH BIN VERGNUGT"
Scored for Soprano Solo, Oboe, Strings and Continuo
SOLOIST: Miss Mary Simmons

1. ARIA
I am content to fill the station that God has portioned out to me.

2. RECITATIVE
God really owes me nothing,
And when he gives me aught
It is to show His loving thought.

3. ARIA
I gladly consent me with scantiest fare
And willingly share
What I have with my neighbor.

4. RECITATIVE
With sweat of toil upon my face
I earn the bread with which to feed me.

5. CHORALE
If thou but suffer God to guide thee,
And hope in Him in all thy ways,
He'll give thee strength whate'er betide thee,
And bear thee thro' all evil days.

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

For special measures of service:

Mr. Louis P. Simon; Prof. Michael Waskowsky; Dr. Walter Waring; Mulholland Sign Co.;
Earl Shaffer (tower broadcasts); Mr. Wilbur P. Laughlin (dining room service); Dr. W. N. Sisk (tape recordings); Mrs. Paul Nibbelink, Mrs. Robert Friedman, Miss Sylvia Muehling, and Mr. Richard Crooks, accompanists; Dr. Louis U. Rowland, box-office supervision; Dr. John Evans, ticket sales; the members of the standing committees; and the College Maintenance Department.

We are indebted to Mrs. Ralph A. Patton for the use of her Challis portable harpsichord.

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Student Supervisors: Stanley Dunham, Irma Grissom.
Ushers: Misses Gretchen Bahr, Lois Frey, Elaine Johansen, Marylou Howell, Isabelle Johnston, Shirley Lockwood, Kathy Maher, Irene Olson, Mary Ann Tezberg, Margaret Wong; and Messrs. William Bourne, Richard Crooks, Carl Fink, George Hayne, and John O’Brien.

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CELLI — Lillian Baldauf, Muriel Matthews.

BASS — Clark DenBleyker.

FLUTES — Lynette Blanchard, Dr. Harry Fall.

OBOES — Paul Heyboer, Frances Klooster.

ENGLISH HORN — Frances Klooster.

TRUMPETS — Ruth Sollitt, Paul Van Stone.

TIMPANI — Martha Hoard.

TRUMPET PORTATIVE — Alice Mullen.

PIANIST: Harry B. Ray.

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* Member, Singing Lads

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* Member, Motet Choir

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