Kalamazoo's
Tenth Annual
Bach Festival
SPONSORED BY
Kalamazoo College
THREE DAYS:
March 23, 24, 25, 1956
STETSON CHAPEL

HENRY OVERLEY
DIRECTOR AND FOUNDER
Kalamazoo’s Tenth Annual
Bach Festival
A community event sponsored by Kalamazoo College
STETSON CHAPEL

Calendar of Events
FRIDAY, MARCH 23, 8:15 P.M.
Cantata and Instrumental Program

SATURDAY, MARCH 24
The Mass in B-minor
5:00 p.m. Part I 8:15 p.m. Part II
6:30 p.m. Supper Intermission

SUNDAY, MARCH 25, 4:00 P.M.
Harpischord, Chamber Music Program

Bach chorales will be played from the Chapel tower
by a brass quartet for 20 minutes preceding each performance.

THE BACH FESTIVAL COUNCIL
Dr. Weimer K. Hicks, Honorary Chairman
Dr. Paul V. Sangren, Honorary Member
Mr. Richard Niessink, Chairman
Mr. George N. Tucker, Secretary
Mr. George N. Tucker, Secretary
Mrs. Robert Friedmann, Vice-chairman
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EX OFFICIO:
Mr. Philip Beatty, Mrs. Victor Gold, Miss Marlene Crandell

FIRST CONCERT — FRIDAY, MARCH 23, 8:15 P. M.
CANTATA AND CHAMBER MUSIC PROGRAM

I—CHORALE FROM CANTATA NO. 147
"JESU BLEIBET MEINE FREUDE"
Scored for strings, oboe, trumpet and continuo

Jesu, source of every blessing,
He, my eye’s most precious pleasure,
All my love to Him conferring,
He and I will never part.

He, my heart’s supreme delight.
He, my spirit’s choicest treasure.
All my love to Him conferring,
He and I will never part.

(Te, Henry S. Drinker).

II—CANTATA NO. 1
"WIE SCHON LEICHTET DER MORGENSTERN"
Composed 1740 for the Feast of the Annunciation
Scored for two horns, English horns, two solo violins, strings and continuo.

SOLOISTS: Helen Lincoln, Soprano; Ralph Nielsen, Tenor; John Waroe, Bass

1. CHORUS AND ORCHESTRA
How bright and fair the morning star,
The shining message afar,
Of God’s eternal blessing.
Thou Son of David’s royal line,
Beloved Lord and Master mine,
He, my heart’s supreme delight.

2. TENOR RECITATIVE WITH CONTINUO
Thou very Son of God and Mary born!
Thou Ruler over Thine elected!
How sweet to us the Living Word,
That through the swiftly passing years
The Patriarchs have cherished,
And Gabriel proclaimed
He will guide my steps aright.

3. SOPRANO ARIA, ENGLISH HORN AND CONTINUO
Come, kindle, thou heavenly brightening beacon,
This heart that is longingly craving for love,
My spirit with rapture is ardently burning,
Unceasingly yearning
To know all the joys that await me above.

4. BASS RECITATIVE AND CONTINUO
Our hearts rejoice in no false light, nor empty, earthly lure.
A Light of joy from God above is shining:
Of Christ’s own blessed blood and body we partake, and to restore our souls.
We thus receive His all-abundant blessing, to which our faith has made us heir, and which forever we will share, with songs our thanks expressing.

5. TENOR ARIA
TWO SOLO VIOLINS, STRINGS AND CONTINUO.
Harp and viol, voices blending,
Loud and clear, far and near,
Sing thy praises unending.
Joyful voices, ever raising
All life long, in a song.
God Almighty we are praising.

6. CHORUS AND ORCHESTRA
What joy me Saviour brings to me,
My Alpha and Omega He,
Beginning mine and ending.

To dwell in Paradise with Him,
Enthroned among the seraphim,
Is blessedness transcending.
Amen! Amen!
Come thou fairest crown of gladness,
Is blessedness transcending.

(Te, Henry S. Drinker)
III — VIOLIN CONCERTO NO. 2 IN A-MINOR
Mr. Voldemars Rushevics and String Orchestra

As Kammermusikus at Weimar Bach was required to lead a concert string group in the apartment of his Prince. His two violin concertos were written during this period. Mr. Rushevics performed the E-major concerto at the sixth annual festival in 1912; it is our privilege to present him in the second concerto at this time. There are three movements:

1. Allegro
2. Andante
3. Allegro Assai

INTERMISSION — 10 MINUTES

IV — CANTATA NO. 207
"AUF, SCHMETTERNDE TONE"

Dramma per Musica, performed in 1734 to celebrate the birthday of Augustus III, King of Poland-Saxony. An earlier, shorter version was composed in 1726 for a ceremony in honor of a professor at the University of Leipzig. The English text used in this performance is by Henry Drinker; it does not follow the German text but provides words intended for our audience who have recently had, or will soon have a birthday.

Scored for trumpets I, II, III (trumpet portative), timpany, oboe d’more (clarinet), two flutes, taille (English horn), strings and continuo (claveir and cello).

SOLOISTS: Ruth VanDePolder, Soprano; Lillian Mimms, Contralto; Ralph Nielsen, Tenor; Thomas Hathaway, Baritone.

INTRODUCTION
MARCIA — ORCHESTRA
This march was used to usher in the students to the Great Hall of the University at the time of the 1726 celebration.

1. CHORUS AND ORCHESTRA
Ring out, all ye trumpets in gayest staccato,
Ye drums and timpani with thundering roll,
Viols and cello, delight to the soul.
Search out the flutes with the loveliest voices,
To set all our spirits on fire.
Music as sweet as the blossoms in springtime,
Join with our joyful festive choir.

2. TENOR RECITATIVE WITH CONTINUO
The quiet river sings its gentle little music.

The greenening river bank is taking on a new color.
And everywhere the sap is stirring,
The moss and clover gleaming soft,
The many colored buds and blossoms,
All glorify the God of springtime,
All promise harvest rich and full,
Prosperity and plenty.
Athenae’s lovely grove
Prepares again to don its gaudy dress,
The nightingales are singing gaily,
The nymphs are darting hither and yonder
And searching far and wide among the linden trees.
For what? In this delightful spot
To find a most delightful person.
For you this day creates delight
In every friendly heart, but most of all
To those with whom you tonight.

3. TENOR ARIA WITH OBOE, CLARINET, STRINGS AND CONTINUO
Your happy birthday celebration
Gives joy to all who gather here.
May God promote your high endeavor,
And help you strive with courage ever
To finish your unselfish labor
That every friend and every neighbor
Will love you more each happy day.

4. SOPRANO AND BASS DUET, WITH CONTINUO
This day all thought of care we bury
And join with you in making merry.
We one and all with you are gay,
Our crops in rich profusion growing,
Our hearts at peace, with gladness glowing,
With war and dangers far away,
And so this heartiest ovation
We tender you in celebration
Of this your joyful natal day.

5. RITORNEL WITH ORCHESTRA

6. ALTO RECITATIVE WITH CONTINUO
For all the favors that we treasure,
Our thanks we bring in goodly measure.
And hope on many a day
Your loving kindness to repay,

NOTE: Please bring this program with you to all of the festival performances.

THE HISTORICAL DISPLAY in the Chapel Narthex was arranged by Richard Gregg of the Art Center. Your attention is also called to the John Jacob Astor piano (1793) recently presented to the College by Miss Eleanor Austin.

GUEST BOOK
VISITORS FROM OUT-OF-TOWN are invited to write their names and home town addresses in the GUEST BOOK, located in the Chapel Narthex. Names so entered will be placed on our mailing list.

THE BACH FESTIVAL COUNCIL wishes to express its sincere thanks to the many friends who have assisted in numerous ways to assure the success of this Festival.

Richard Niessink, Executive Chairman
SECOND CONCERT — SATURDAY, MARCH 24, 5:00 P. M.

The Mass in B-Minor

FESTIVAL CHORUS, ORCHESTRA AND GUEST SOLOISTS

FOREWORD

These notes are based largely on the writings of four eminent Bach scholars: Albert Schweitzer, Julius Spitta, C. Sanford Terry and Donald Tovey. It is hoped the listener may find in them suggestions of interest and assistance in following the music of the Mass.

The layman needs no formal technical training to enjoy this wonderful music: an open mind and an attentive ear will bring their own rich rewards.

The impression Bach’s music makes on us is of a dual nature: Bach is a great craftsman; he is also a master painter. We are fascinated by his skill in developing a single theme into a masterpiece of tonal architecture; we are likewise stirred by the power of his imagination and the poetry of his painting, his warmth and his friendliness. Bach is a classicist, yes, indeed; but he is also an “incorrigible romanticist.”

THE B-MINOR MASS

(Composed between 1733 and 1738)

The Mass stands today as one of the most sublime and profoundly religious works in all art. It combines singular perfection of design with deep and varied emotions. It was originally conceived, not as a vehicle for the Roman liturgy, but rather as an independent setting of the text in oratorio style. Parzival was intended for use in the Lutheran “Hauptgottesdienst.”

There are five major divisions: Kyrie, Gloria, Credo, Sanctus and Agnus Dei.

The work is scored for the typical Bach orchestra, the instrumentation including three trumpets in D (played on the trumpet portative), timpani, oboe, oboe d’amore (played by the clarinet), flutes, bassoons, strings and cembalo (harpsichord and organ).

Bach makes use of his orchestra in three ways: (1) for the doubling of voice parts; (2) for independent passages played in counterpoint to the voices; (3) for instrumental preludes, interludes and postludes known as ritornelli.

The Mass contains fifteen choruses,—nine of them for five voices (SSATB); four for four voices (SATB); one, the “Sanctus,” for six voices (SSAATB); and one, “Osanna” for a double four-part chorus (SATB-SATB). In addition, there are six arias and three duets.

I — KYRIE

No. 1 — KYRIE ELEISON

Chorus SSATB, strings, woodwinds, organ

Kyrie eleison

Lord, have mercy upon us.

The opening four measures provide one of the most thrilling effects in choral literature, without a note of introduction the chorus and orchestra join in a mighty supplication to God for His mercy.

The orchestra continues alone with a colorful interlude based on the main theme (see No. 1), followed by a dramatic fugue for five voices. Tenors, alons, sopranos, mezzos and basses in turn sing this theme, symbolizing the entry of nation after nation as they join the vast assembly in prayerful entreaty. The exposition soars to a powerful climax.

A second exposition follows: again an orchestral interlude (ritornello) precedes the chorus, based on the same theme, but in an entirely new development.

No. 2 — CHRISTE ELEISON

Duet for Soprano and Mezzo, violins, cello, organ

Christe eleison

Lord, have mercy upon us.

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

No. 3 — KYRIE ELEISON

Chorus SATB, strings, woodwinds, organ

Kyrie eleison

Lord, have mercy upon us.

The urgent cries of the first Kyrie (No. 1) now give way to a quiet, composed lament in the form of a 4-voice fugue. The instruments, except for an independent bass, double the voice parts.

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

II — GLORIA IN EXCELSIS

No. 4 — GLORIA IN EXCELSIS

Chorus SSATB, full orchestra and organ

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Glory be to God on high, and on earth peace to men of good will.

A world of praise and thanksgiving opens before us, breathing the freshness of the angelic hymn on the first Christmas morn. Orchestra and chorus join in a joyous preamble, first very fast (vivace), then slower (andante), leading directly to a brilliant fugue on the theme of “peace on earth.” (No. 4)
No. 5 — LAUDAMUS TE
Aria for Mezzo-soprano, violin solo, strings and organ

Laudamus te, benedictimus te, We praise Thee, we bless Thee, we
adoramus te, glorificamus te. worship Thee, we glorify Thee.

Schweitzer, in his monumental treatise on the works of Bach, calls attention to a
large number of “motives” which the master uses to portray varying emotions. In this movement
he develops a typical “joy-motive” into an eloquent violin commentary on the unrestrained florid aria.

No. 4 — GRATIAS AGIMUS
Chorus SATB, with strings, woodwinds, trumpets, organ

Gratias agimus tibi propter magnum gloriari um. We give thanks to Thee for Thy
great glory.

A smoothly flowing, tranquil theme expresses the thought of grateful thanks:

This theme is one of the oldest fugue tunes in all music, and Bach revels in it with
whole-hearted delight, repeatedly overlapping the theme in various voices. This occurs no
less than 13 times at one point, with the trumpet abetting the voices in creating an ever-
ascending sequence.

The second clause, “propter magnum,” has a well-contrasted theme of its own in rapidly
moving notes.

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

Dominus Deus, Rex coelestis, Pater omnipotens, Domine fili unigenite, Lord God, heavenly King, Father
Jesus Christe, altissime Domine Deus, Almighty, O Lord, the only begotten
Agnus Dei, Filius Patris. Son, Jesus Christ, Highest, O Lord God,

The flute and violin introduces a descending scale theme which suggests the vocal
melodies that follow. Bach has each voice singing a different clause, one singing of the “Fili
unigenite” while the other sings of the “Rex coelestis.” Then they interchange parts, so that
every word may at some time come to the fore. Bach uses this method to emphasize the
unity of the Father and Son. The tonalities change to minor keys in the middle section,
dealing with the final clauses.

No. 8 — QUI TOLLIS
Chorus SATB, with flutes, strings, organ

Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. Thou that takest away the sins of the
world, have mercy upon us, receive our prayer.

The sad, contemplative strains of music unfold before us a poignant vision of Calvary.
The voices sing in almost strict canon (similar to a “round”), while the two flutes play
imitative countermelodies.

No. 9 — QUI SEDES
Aria for Alto, with oboe d’amore (clarinet), strings and harpsichord

Qui sedes ad dexteram Patris, Thou that sittest at the right hand
miserere nobis. of God the Father, have mercy upon us.

Bach’s theme is one of humble submission; he does not lift his eyes upward. The intro-
ductory and accompanying solos, played by the oboe, are particularly charming.

No. 10 — QUONIAM TU SOLUS
Aria for Bass, with French horn, bassoons, cellos and harpsichord.

Quoniam tu solus sanctus, tu soles For Thou only art holy. Thou only
Dominus, tu solus altissimus, art the Lord, Thou only art most
Jesus Christe. high, Jesus Christ.

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

No. 11 — CUM SANCTO SPIRITU
Chorus SSA TB, with full orchestra and organ

Cum sancto spiritu in gloria Dei With the Holy Ghost in the glory of God
the Father. Amen.

The final chorus of the Gloria paints a vast canvas that “reveals the sapphire colored
throne, where seraphim in burning row their loud uplifted trumpets blow.” Voices and
instruments join in an opening pean of praise, which presently gives way to an energetic 3-
voice fugue, based on this theme:

Tenors, altos, sopranos, mezzos and basses in turn announce this theme, supported only
by the organ. The orchestra resumes at the first “Amen.” A second exposition follows, intro-
duced by the sopranos, with full instrumental support, soaring to a full-voiced climax.

INTERMISSION

Intermission supper will be served in Welles Hall to all persons who hold supper tickets.
Should there be any unsold tickets available, they will be placed on sale in the narthex
of the Chapel at the box office table. Supper will be served at 6:30 p.m.
The program will be resumed at 8:15 p.m.

III — CREDO

The third section of the Mass is devoted to a setting of the Nicene Creed, divided into
eight movements, six of them for chorus.
The weighty statements of Christian doctrine expounded in the Creed have proved too
tough a musical nut for most composers to crack. Bach, however, meets the Greek theologians
on their own ground, explores all dogmatic subtleties, and gives the whole artistic expression
in glorious music.

No. 12 — CREDO
Chorus SSATB, with two violins, cello and organ

Credo in unum Deum I believe in one God.

The opening movement is a great 7-voice Mixolydian fugue, based on the ancient Gregori-an melody associated with these words for over 1100 years.
Bach adds violins as “vox instrumentalis” to the five vocal parts, to build his 7-part fugue. Against a tapestry of overlapping themes the organ pedals and cello provide a stately
processional in quarter notes.
No. 13 — PATREM OMNIPOTENTEM
Chorus SATB, with full orchestra and organ

Pater omnipotens, factum est in terris et in caelo, et in omni sublimalium omnium et invisibilium. The Father almighty, Maker of heaven and earth, and of all things visible and invisible.

The basses announce the main fugue theme, masked by shouts of "Credo in unum Deum" from the other voices. The thought of things invisible does not deter Bach from transforming the instrumental forces with three trumpets and timpani at the ending.

No. 14 — ET IN UNUM DOMINUM
Duet for Soprano and Alto, with strings and organ

Et in unum Dominum, Jesum Christum, filium Dei unigenitum, et patre natum ante omnia seculo, Deum de Deo, lumine de lumine, Deum verum de Deo vero, gentium non factum, consubstantiam patris, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem, descendit de coelo

And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all ages, God of God, Light of Light, true God of true God, begotten, not made, being of one substance with the Father, by whom all things were made: Who for us men and for our salvation came down from heaven.

Bach uses a quaint symbolism here to illustrate the unity of the Father with the Son: he assigns an imitative theme to the two voices, but the phrasing in one voice is detached, and in the other it is slurred. Thus, two persons, one substance.

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

Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est. And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

This chorus cannot be surpassed for simplicity, depth and mystery. A violin figure (No. 11-a) "hovers like the Spirit of God moving upon the face of the waters." against a throbbing orchestral bass, while the voices sing an imitative melody based on simple chord tones.

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

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. And was crucified also for us under Pontius Pilate: He suffered and was buried.

A wonderful movement, constructed upon a basso ostinato, a 4-measure bass figure which is constantly repeated. This chromatic descending figure is a typical Bach motive of grief. The choral writing breathes a mystic, inexpressible sadness. The final cadence, with its unexpected modulation to G-major, is one of immeasurable depth.

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

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

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

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

No. 18 — ET IN SPIRITUM SANCTUM
Aria for Bass, with oboi d'amore

Et in spiritum sanctum, Dominum et vivificantem, qui ex Patre filioque procedit, qui cum Patre et filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unam sanctam catholicae et apostolicam ecclesiam.

And I believe in the Holy Ghost, the third person of one Godhead, who proceeds from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the prophets. And I believe in one holy catholic and apostolic church.

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

No. 19 — CONFITEOR
Chorus SSATB, with organ

Confiteor unum baptisma in remissionem peccatorum. I acknowledge one baptism for the remission of sins.

Bach, always the orthodox theologian, uses two themes here, the first proclaiming his belief in one baptism, the other his belief in the remission of sins.

Later he uses the medieval Gregorian melody associated with these words as an imitative duet between the chorus basses and altos. Presently the tenors take it up, but with notes twice the length.

At the words, "et expecto" a veil of awe-inspiring mystery is drawn—a slow series of some of the most sublime modulations ever written, marked by a continual slow descent of the basses.

Suddenly the expectation rises from awe to rapture, as trumpets and full orchestra support the voices in a brilliant conclusion, based on the resurrection motive.

**IV — SANCTUS**

No. 20 (a) — SANCTUS

Chorus SSATBB, with full orchestra and organ

Sanctus, sanctus, sanctus, Dominus Holy, holy, holy, Lord God of hosts.

Deus Sabaoth!

Bach is here conducting the angelic hosts calling to each other in jubilant antiphons, "Holy Holy! Holy!" The choir is divided into two units, the first consisting of sopranos, mezzos and first altos; the second of second altos, tenors and basses. While the upper voices sing the mighty sustained chords and rolling melodies, the basses move in giant strides below (Bach's "step-motive."). Trumpets and timpani join in the stately hymn of adoration.

**No. 20 (b) — PLENI SUNT COELI**

Pleni sunt coeli et terra gloria tua.

A fugue in rapid ¾ tempo tells of God's ever-present glory. The first entries of the theme (No. 20-b) are accompanied by organ and cello only, to be rejoined immediately by the full orchestra.

No. 21 — OSANNA

Double Chorus SATBB/SATBB, with full orchestra and organ

Osanna in excelsis! Hosannah in the highest!

Bach divides his singers into two antiphonal choirs, and assigns to the orchestra the function of a third choir, exemplifying the singing of the heavenly hosts in ever-changing groups, as they cease not to cry:

No. 22 — BENEDICTUS

Aria for Tenor, with violin solo and organ

Benedictus qui venit in nomine Domini

Blessed is He that cometh in the Name of the Lord.

In compliance with liturgical custom, the Osanna is repeated at this point.

**V — AGNUS DEI**

No. 23 — AGNUS DEI

Aria for Alto, with 2 violins, cello and organ

Agnus Dei, qui tollis peccata mundi, O Lamb of God, that takest away the sins of the world, have mercy upon us.

The song is that of a soul redeemed. The mood is one of restrained devotion.

No. 24 — DONA NOBIS PACEM

Chorus SATBB, with full orchestra and organ

Dona nobis pacem

Grant us Thy peace.

This is a confident and hopeful laudation of peace rather than a prayer for peace, or a meditation on its serenities. It is significant that Bach uses for this concluding movement the same two themes employed in No. 6, Gratias agimus. (see theme No. 6).

**FINIS**

It is requested that there be no applause until after the chorus has been seated.

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**THIRD CONCERT — SUNDAY, MARCH 25, 4:00 P. M.**

**presenting**

**DOROTHY LANE, HARPSICHDORST**

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**I — GOLDBERG VARIATIONS**

"Clavier Ubung IV, consisting of an Aria with different Variations for the harpsichord with two manuals. Prepared for the enjoyment of music lovers by Johann Sebastian Bach." Published in 1742.

According to the account by J. N. Forkel, Bach's first biographer, these Variations were composed at the request of Count Kaiserling, Russian ambassador, who suffered from insomnia. He asked Bach to write some clavier pieces to be played by his friend Johann Goldberg,—pieces of "such smooth and lively character that he might be a little charmed by them in his sleepless nights." The Count never tired of them, and for a long time sleepless nights meant: 'Dear Goldberg, do play me some of my Variations.'”

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**INTERMISSION — 10 MINUTES**

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**II CONCERTO FOR CLAVIER IN F-MINOR**

With two violins, viola and violoncello

Aria moderato

Largo — Presto

This concerto was probably one of the sixteen clavier concerti written by Bach in the 1700-1708 period.
THE BACH FESTIVAL CHORUS

A COMMUNITY CHORUS of selected voices, dedicated to the singing of Bach's immortal music. A cordial invitation to membership is extended to all experienced singers interested in sharing in the musical thrills and spiritual uplift that comes with the singing of this glorious music. Rehearsals are held every Tuesday evening from 7:30 to 9:30 o'clock in Stetson Chapel, from October to March. Apply directly to Mr. Overley.

PERSONNEL

OFFICERS: Philip Beatty, president; Lois Gold, vice-president; Marlene Crandell, secretary.

REHEARSAL PIANIST: Ruth Carrie; ORGANIST: Martha Hoard Smith.


BASS: Clark DenBleyker.

FLUTES: BASSOONS:


THE FESTIVAL CHORUS was organized in October, 1946, by a committee representing 17 local church choirs, with Mrs. Leon H. Mimms as chairman. The panel on the back cover of this program includes many of the guest artists who assisted in the performances of the past 10 years.

ACKNOWLEDGMENTS

For special measures of service:

Mr. Louis P. Simon, Dr. Walter Waring, Harriette Reid (box office), Earl Shaffer and Maintenance Dept., Messrs. Wilbur P. Laughline and James Morrell (dining room service), Douglas Lytle (photography), Richard Gregg (narthex display), Dr. Wilfred N. Sisk (recording).

USHERING STAFF: Faculty chairman: Dr. John Copp. Students: John Froyd, Douglas Allen, Bob Faust, Carl Pink, Fred Gaiser, George Hayne, Gretchin Bahr, Carol Beatt, Marylou Howell, Isabelle Johnston, Kathy Maher, Maryann TerBurgh, Phyllis Young, Jean Hilton, C. F. Peters Corp. N. Y., cover design.