Kalamazoo's
Eleventh Annual
Bach Festival
SPONSORED BY
Kalamazoo College

THREE DAYS:
March 15, 16, 17, 1957
STETSON CHAPEL

HENRY OVERLEY
DIRECTOR AND FOUNDER
KALAMAZOO’S ELEVENTH ANNUAL

Bach Festival

A community event sponsored by Kalamazoo College

Calendar of Events

FRIDAY, MARCH 15, 8:15 P.M.
Cantatas Nos. 4 and 6. Magnificat.

SATURDAY, MARCH 16, THE CHRISTMAS ORATORIO
5:00 P.M. — PART I
8:15 P.M. — PART II
6:30 P.M. — INTERMISSION DINNER

SUNDAY, MARCH 17, 4:00 P.M.
E. POWER BIGGS, ORGANIST AND CHAMBER ORCHESTRA

Bach choirs will be played from the Mandelle Library balcony by a Brass Quartet for 20 minutes preceding each performance. Quartet: Richard Hemwall, David Baker, Lester Francis and Herman DeHoog. Faculty Director: Leslie Van Wagner. Alternate: John Leaman.

Please bring this program with you to all performances

THE BACH FESTIVAL COUNCIL

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

FESTIVAL CHORUS AND ORCHESTRA

CANTATA NO. 4. “CHRIST LAG IN TODESBANDEN”

Bach wrote five complete cycles of cantatas for each of the Sundays of the church year, based on Scriptural texts and scored for solo, choir and orchestra. Of these the Easter Cantata No. 4 is one of the finest and most popular.

(NOTE — It is requested that there be no applause until the conclusion of the Cantata)

SOLO DUET — Alberto Merritt, soprano; Louise Baughman, contralto.

SINFONIA

VERSUS I. CHORUS
Christ lay by Death enthroned,
From mortal sin to save us;
He is again arisen;
Eternal Life He gave us.
So now let us joyful be,
And magnify Him thankfully,
And sing we hallelujah! Hallelujah!

VERSUS II. SOPRANO-ALTO DUET
Oh Death, none could thee subdue,
Among all mortal children;
Our sins brought all this to pass,
For there is no health in us.
Therefore came Death so soon
With might he has conquered us,
To hold us in his realm imprisoned,
Hallelujah!

VERSUS III. CHORUS OF TENORS
Jesus Christ our God's own Son,
For us to earth descending,
And all our sins He has atoned,
And so Death's rule has ended.
All Death's power here below,
Remains but as an empty show;
His sting is lost forever.
Hallelujah!

VERSUS IV. CHORUS
With Life and Death embattled,
It was a wonderful array,
For Life is victor over Death,
And Death is swallowed up in vict'ry,
So the saying, written thus will come to pass,
O Grave, where is now thy vict'ry?
Hallelujah!

VERSUS V. CHORUS OF BASSES
For us the Easter Lamb was slain,
The Very Easter Lamb,
God's promised boon bestowing,
High hung He there upon the Cross,
With Love supernatural glowing,
His Blood sprinkled on our door,
With Faith, bade Death to pass us o'er,
The slayer can no more harm us.
Hallelujah!

VERSUS VI. SOPRANO-TENOR DUET
So let us keep this Holy Feast,
With heartiest rejoicing,
For us the Sun is shining bright,
Our Lord Himself is risen,
Lifted by His glowing Grace
Our radiant hearts are glorified,
The Night of Sin now is over.
Hallelujah!

VERSUS VII. CHORALE
We celebrate this Holy Feast
In reverence united.
The evil leaven works no more,
Thy Word its curse has righted.
The slayer can no more harm us.
All Death's power here below,
Remains but as an empty show;
His sting is lost forever.
Hallelujah!

And now may God bless and keep you as He has blessed and kept us this day.

Easter Lamb,
Our Jove's own Son,
For us to earth descending.
All Death's power here below.
With Faith, bade Death to pass us o'er.
Our Lord Himself is risen.
Lifted by His glowing Grace.
The Night of Sin is now over.
Hallelujah!

[2]
### CANTATA NO. 6
**“BLEIB’ BEI UNS,”**

Composed for Easter Monday 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-B) and an orchestra consisting of 3 trumpets in D, timpani, two flutes, oboe, oboe d’amore, bassoon, strings, organ and continuo.

**SOLO VOICES:** Betty McConnell, Ruth VanDePolder, sopranos; Lillian Mimms, contralto; Del Thussius, tenor; Dorothy Smith, bass.

**NO. 1 CHORUS AND ORCHESTRA**

*Magnificat animam mea Dominum.*

My soul doth magnify the Lord.

**NO. 2 ARIA FOR MEZZO-SOPRANO**

Strings and organ

*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 humilitatem ancillae suae;*\[1\]
For He hath regarded the lowliness of his handmaiden; and behold, from henceforth I shall be called blessed by,—

**NO. 4 CHORUS**

Woodwinds, timpani, strings, organ.

*Omnem generationem.*
All generations!

**NO. 5 SOPRANO ARIA**

Strings and Organ

Jesus, keep us for Thee yearning,
Suffer not sinful ways to be returning,
Keep the Light of Thy Word forever shining
And our hearts to Thee inclining.

**NO. 6 CHORALE**

This Choral Melody (Anonymous) was first published by Joseph Klug in 1143.

*Make manifest Thy Might, that Thou,
the Lord of Lords may ever be;
uphold Thy Church that we may praise
Thy name Thro’ all eternity.*

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**INTERMISSION — 10 MINUTES**

**GUEST BOOK — Out-of-town visitors are invited to sign their names in the Guest Book in the narthex.**

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**Magnificat**

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-B) and an 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.

**SOLO VOICES:** Helen Lincoln, soprano; Louise Baughman, contralto; John Waroe, bass.

**NO. 7 CHORUS**

Full orchestra

*Facit potentiam in brachio suo, dispersit superbos mente cordis sui.*
He hath scattered the proud in the imagination of their hearts.

**NO. 8 ARIA FOR TENOR**

Violin obbligato, strings, organ

*Deposuit potentes de sede, 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

*Exsultet implevit bonis, et divites dimissae.*
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

Suscipit Israel puerum suum recordatus misericordiae suae.
He, remembering his mercy, hath holpen His servant Israel.

**NO. 11 CHORUS**

Cello and organ

*Sicut loculus est as sanctum nomen tuum.*
As it is for me and holy is His Name.

**NO. 12 CHORUS**

Full orchestra

Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.
SECOND CONCERT — SATURDAY, MARCH 16, 5:00 P.M.

The Christmas Oratorio

Scored for Chorus, Soli, Orchestra and Organ

The Festival of Christmas, as celebrated by the churches of North Germany, begins on the 25th of December and ends on January 6th.

Bach wrote the Christmas Oratorio in 1734, five years after the production of the St. Matthew Passion. He was 49 years old at the time. Bach made extensive use of thematic material in some of his cantatas in composing this work.

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

The present performance marks the first presentation of this work in its entirety in Kalamazoo.

NO. 1 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.

NO. 2 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.

NO. 3 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.

NO. 4 ARIA (Alto).
Prepare thyself, Zion, with tender affection,
The purest, the fairest, this day to receive,
Thou must meet Him with a heart with love overflowing.
Haste, then, with ardour the Bridegroom to welcome.

NO. 5 CHORALE
How shall I fitly meet Thee,
And give Thee welcome due?
The nations long to greet Thee,
And I would greet Thee too.
O Fount of Light, shine brightly
Upon my dark'nd heart,
That I may serve Thee rightly,
And now Thee as Thou art.

NO. 6 RECITATIVE (Tenor).
And she brought forth her first-born Son, and she wrapped Him in swaddling clothes, and laid Him in a manger, because there was no room for them in the inn.

NO. 7 SOPRANO CHORALE and BASS RECITATIVE.
For us to earth He cometh poor.
Who rightly can the love declare,
That fills our tender Saviour's breast,
Our redemption to secure?
Yea, who can understand, or share,
His grief for man by sin oppressed?
And rich in heaven to make us stand,
Himself the Son of God will give,
That we may be redeemed and live,
All numbered with His angel band.
So now for this as Man behold Him born.
O Lord, have mercy!

NO. 8 ARIA (Bass).
Mighty Lord, and King all-glorious,
Saviour true, for man victorious,
Earthly state Thou dost disdain.
He who all things doth sustain,
Who all state and pomp supplieth,
In a lowly manger lieth.

NO. 9 CHORALE
Ah! dearest Jesu, Holy Child,
Make Thee a bed, soft, undefil'd,
Within my heart, and there recline,
And keep that chamber ever Thine.
ON THE SECOND DAY OF THE FESTIVAL OF CHRISTMAS

NO. 10 SYMPHONY

NO. 11 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.

NO. 12 CHORALE
Break forth, O beauteous, heavenly light, And usher in the morning; Ye shepherds, shrink not with affright, But hear the angel's warning. This Child, now weak infancy, Shall manna feed, and waters free; His wondrous love partaking, Shall soothe your infant Lord.

NO. 13 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.

NO. 14 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.

NO. 15 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.

NO. 16 RECITATIVE (Tenor).
And this is the sign to you: Ye shall find a babe wrapped in swaddling clothes, and lying in a manger.

NO. 17 CHORALE
Within yon gloomy manger lies The Lord who reigns above the skies: Within the stall where beasts have fed The Virgin-born doth lay His head.

NO. 18 RECITATIVE (Bass).
O haste ye, then! ye shepherds, go, Since you this wonder know, And seek for God's Almighty Son, Within a manger lying lowly; And there, beside that cradle holy, In sweet harmonious tone, Sing all with one accord, To soothe your infant Lord.

NO. 19 ARIA ( Alto).
Slumber, beloved, and take Thy repose, Soon will Thou waken, our joy and salvation. O! may Thy breast find gladness and rest In our heartfelt exultation.

NO. 20 RECITATIVE (Tenor).
And suddenly there was with the Angel a multitude of the heavenly host, praising God, and saying—

NO. 21 CHORUS
Glory to God in the highest, and peace on the earth unto men in whom He is well pleased.

NO. 22 RECITATIVE (Bass).
'Tis right than angels thus should sing, To us this day such joy doth bring; Come, then! our voices let us raise, And join with them in songs of praise.

NO. 23 CHORALE
With all Thy huts, O Lord, we sing, And thanks and praise to Thee we bring: for Thou, O long-expected Guest! Hast come at length to make us blest.

ON THE THIRD DAY OF THE FESTIVAL OF CHRISTMAS

NO. 24 CHORUS
Hear, King of angels; though falter our voices; O! when Thy Zion before Thee rejoices, Let her earth, the prayer 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,

NO. 25 RECITATIVE (Tenor).
And when the angels were gone from them into heaven, the shepherds said one to another—

NO. 26 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.

NO. 27 RECITATIVE (Bass).
He bids us comfort take, And free His Israel doth make; Relief to Zion hitherto sends, And all our sorrow endeth, Ye shepherds, see what He hath done, Haste, make His glory known.

NO. 28 CHORALE
The Lord hath all these wonders wrought, His great love these gifts hath brought; Then let all Christian men rejoice, And give Him thanks with cheerful voice, Lord, have mercy.

NO. 29 DUET (Soprano and Bass).
Lord, Thy mercy, Thy compassion, Comforts us, and sets us free. Of Thy wondrous love and kindness, Thou dost heal our sin and blindness, And our gracious Advocate Thou wilt be.

NO. 30 RECITATIVE (Tenor).
And they came with haste, and found both Mary and Joseph, and the Babe lying in the manger. And having seen it, they made known abroad concerning the saying which had been spoken unto them about this Child. And all that heard it wondered at the things which had been spoken unto them by the shepherds. But Mary kept all these things, and pondered them in her heart.

NO. 31 ARIA ( Alto).
Keep, O my spirit, this blessing and wonder Close within thyself contained. O! by the wonders thy Saviour hath shewed thee, Of His great mercy, Be thy feeble faith sustained! Keep, O my spirit, this blessing and wonder Close within thyself contained.

NO. 32 RECITATIVE ( Alto).
Ah, yes! my heart will keep and ponder The things that in this hour of grace To its own happiness It learns about this heavenly wonder.

NO. 33 CHORALE
'Thee with tender care I'll cherish, Live to Thee, die to Thee: Thus shall I not perish, But with Thee abide forever, Joyfully, peacefully, Where life endeth never.

NO. 34 RECITATIVE (Tenor).
And the shepherds returned, glorifying and praising God for all the things which they had heard and seen, even as it was told unto them.

NO. 35 CHORALE
Rejoice, and sing! Your gracious King As Man is born, And lays aside His glory; He is adored As Christ and Lord, And every tongue Repeats the wondrous story.

INTERMISSION UNTIL 8:15 P.M.

Intermission dinner will be served in Welles Hall to all persons holding dinner tickets. If there are any unsold dinner tickets left they may be purchased at the table in the Chapel narthex at $1.50 each.
PART IV
ON NEW YEAR'S DAY, THE FESTIVAL OF THE CIRCUMCISION

NO. 36 CHORUS
Come and thank Him, come and praise Him, fall before God's throne of grace.

NO. 37 RÉCITATIVE
And when eight days were fulfilled for the circumcision of the child,

NO. 38 DUET (Soprano and Bass).
Immanuel, beloved Name,

NO. 39 ARIA (Soprano) — with echo effects sung by Mrs. Helen Lincoln.
Ah! my Saviour, I entreat Thee,

NO. 40 DUET (Soprano and Bass).
'Tis well! Thy Name, O Lord,

NO. 41 ARIA (Tenor)
'Tis Thee I would be praising ever,

NO. 42 CHORALE
Jesus, who didst ever guide me,

NO. 43 CHORUS
Glory be to God!

NO. 44 RÉCITATIVE (Tenor).
Now when Jesus was born in Bethlehem,

NO. 45 CHORUS AND RÉCITATIVE
CHORUS
Where is the new-born King of the Jews?

NO. 46 CHORALE
All darkness flies before Thy face,

NO. 47 ARIA (Bass).
O Lord, my darkened heart enlighten,

NO. 48 RÉCITATIVE (Tenor).
And when Herod the King heard it, he was troubled, and all Jerusalem with him.

THE BACH FESTIVAL COUNCIL wishes to express its thanks and appreciation to its many friends for their support in making this festival possible,—especially to its patrons and those persons who have contributed in extra measure to the success of the Festival.

Louis W. Rowland
Executive Chairman
PART VI
ON THE FESTIVAL OF THE EPHANIPHY

THE VERY GIFTS THOU GIVEST

Lord, when our haughty foes assail us,
O! may it for our peace avail us,
To rest upon Thy mighty power.
To keep us safe in danger's hour.

Then Herod called the Wise men privately,
And being warned of God in a dream
That they should not return to Herod,
They departed by another way to their own land.

And bringing Thee with a willing hand
Beside Thy cradle here I stand,
And bring Thee with a willing hand
The very gifts Thou givest.

The very gifts Thou givest.
Accept me; 'tis my mind and heart,
My soul, my strength, my every part,
That Thou from me requirest.

NO. 60 RECITATIVE
And being warned of God in a dream
That they should not return to Herod,
They departed by another way to their own land.

NO. 61 RECITATIVE
Depart! enough, my treasure I retain,
With me He doth remain,
And while I live will not forsake me;
With soft and gentle grace
And sweetness tenderness will take me.

Now as my bridegroom I receive Him
Full well I know He loveth me,
And I, too, love Him heartily,
For His honour live.
What foe from me this joy can rend
That He vouch-safes to give to me.
Thou, Jesus, art my constant friend,
And in distress I cry to Thee,
Lord, help, Lord, help,
My shield and succour be.

NO. 62 ARIA ('Tenor')
Ye foes of man, your might is shaken,
Dismay no more in me ye waken;
My strength, my shield, is ever near,
What though with fear ye strive to fill me,
And threaten in your rage to kill me?
Behold, my Saviour dwelleth here.

NO. 63 RECITATIVE SOLI
O'er us no more shall fears of hell,
No more shall sin or death prevail:
Our Saviour, Jesus, will not fail.

NO. 64 CHORALE
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.

THIRD CONCERT — SUNDAY, MARCH 17, 4:00 P.M.

E. POWER BIGGS, ORGANIST
BACH CHAMBER ORCHESTRA

I — ORGAN SOLO — JOHANN SEBASTIAN BACH

In the summer of 1840, Felix Mendelssohn gave an organ concert in Leipzig to raise funds
that a memorial might be erected in honor of Johann Sebastian Bach. Robert Schumann
attended the concert, and his comments on Bach's music are as enjoyable and illuminating
today as a century ago. Schumann's review began: "Would that I could record last evening
in these pages with golden letters! It was a concert for men and a good thing from beginning
to end. Again I thought how we are never finished with Bach, how he seems to grow more
unfathomable the oftener he is heard. The best illustration of his works will always be found
in the music itself. How well Mendelssohn underscores the treatment of Bach's royal instru-
ment is generally known, and yesterday he laid before us nothing but precious jewels, in
magnificent diversity and ever increasing intensity. . . ."

PRELUDE AND FUGUE IN E FLAT "ST. ANNE"

It is believed that the Prelude and Fugue in E-flat major opened this famous recital by Felix
Mendelssohn, for Schumann writes: "... after an introduction he played a very splendid
Fugue in E-flat major, containing three ideas, one built upon the other . . ."

The trills, turns, and other embellishments give the Prelude a rococo ornamental style, while
Italian influence is apparent in the passages suggesting alternation of tutti and solo. How
closely Bach's organ music fits the instrument for which it was written is well illustrated
in the Fugue. The fullness of tone of the first section, slow moving in solemn dignity, may
be realized only on the organ. The second section, an episode in which the first two subjects
are worked together, grows momentum, and leads to the third portion. This is a fugue on yet
another subject, increasing in complexity of texture. Against this exhilarating counterpoint
is heard the subject of the first section, in massive sustained notes on the pedal, as some
weighty Credo.

CHORALE PRELUDE: "Deck Thyself, O Soul, with Gladness"

Which Schumann described as "... A Fantasy on the Chorale . . . as priceless, deep, and
full of soul as any piece of music that ever sprang from a true artist's imagination." And,
later in a letter to Mendelssohn . . . "Round the cantus firmus hung golden garlands of leaves,
and it was full of such beatitude that you yourself confessed to me that if life were to
deprive you of hope and faith, this one chorale would bring it all back to you again."

Concerto in A minor, after Vivaldi
Allegro moderato
Vivaldi

This concerto, originally written by Vivaldi for strings was arranged for the organ by Johann
Sebastian Bach. Vivaldi was a master of clear form and construction, and, by skillfully ex-
panding and rounding out the original, Bach produced a work of tuneful and perfect sym-
metry, ideally suited to the organ.
E. POWER BIGGS
Guest Organist

II — MOVEMENTS FROM THE CANTATAS
Organ and Chamber Orchestra

Sinfonia to Cantata No. 182, "Himmelskonig, sei willkommen"
Sinfonia to Cantata No. 12, "Weinen, Klagen, Sorgen, Zagen"
"Sheep may safely graze" from Cantata No. 208
"Was nur behagt, ist nur die muntere Jagd"
Sinfonia to Cantata No. 29, "Wir danken dir, Gott; wir danken dir"

III — ORGAN SOLO — Fantasia and Fugue in G minor
The "G minor" is justly esteemed one of Bach's finest works for the organ. It was probably composed in 1721 at Weimar, where Bach held the position of Court Organist. The Fantasia moves with the freedom of an improvisation, and notable features are the rich harmonies and the bold modulations, contrasted with the most florid running passages. On a splendid subject, the Fugue is in strict four-part style, and holds the attention to the end by its unflagging movement and energy.

Music on this program has been recorded on Columbia Records by E. Power Biggs

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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 the joys of this music with us. Rehearsals are held every Tuesday evening from October to March, 7:30 to 9:30 o'clock at Stetson Chapel. Apply directly to Mr. Overley.

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Rehearsal Pianist: Betty Friedmann; Organist: Kathryn Loew.


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Mrs. Wm. J. Lawrence
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