Kalamazoo's
Twelfth Annual
Bach Festival
Sponsored by
Kalamazoo College
Three Days:
March 14, 15, 16, 1958
Stetson Chapel

Henry Overley
Director and Founder
GREETINGS TO ALL OUR BACHSTER FRIENDS:

THE BACH SOCIETY OF KALAMAZOO bids you welcome to our twelfth annual Bach Festival. Some of you have been regular attendants from the outset; others have joined us somewhere along the way; a goodly number are here for the first time. To all of you we extend a hearty welcome!

The Bach Society reviews with pride the record established during the past 12 years in presenting to the community some of the world's greatest choral and instrumental works.—most of these premier performances in Kalamazoo. Among these may be listed the St. Matthew Passion, the St. John Passion, the B-minor Mass, the Christmas Oratorio (all of these in their entirety), and more than 20 church cantatas and 25 chamber music selections.

Among renowned artist performers brought here may be mentioned the team of Kirkpatrick and Schneider, the Moyse Trio, and the Chicago Symphony Quartet; cantatas and 25 chamber music selections.

To our many friends from far and near who have contributed in numerous ways to the success of the festival.

DR. LOUIS U. ROWLAND. Chairman

THE BACH FESTIVAL COUNCIL

Dr. Louis U. Rowland, Chairman
Dr. Paul V. Sangren, Honorary Member
Mr. Robert Friedmann, Vice-chairman
Mr. Stuart H. Simpson, Secretary

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Among renowned artist performers brought here may be mentioned the team of Kirkpatrick and Schneider, the Moyse Trio, and the Chicago Symphony Quartet; cantatas and 25 chamber music selections.

The Bach Society desires to express its appreciation to all who have given their support in building a dynamic and flourishing festival: first and foremost to the members of the chorus for their unswerving loyalty and devotion; to the orchestra whose patrons whose contributions solved our financial problems; to Kalamazoo College for placing its facilities at our disposal; to the Kalamazoo Gazette for its cooperation in the area of publicity; and to our many friends from far and near who have contributed in numerous ways to the success of the festival.

DR. LOUIS U. ROWLAND. Chairman

KALAMAZOO'S TWELFTH ANNUAL
Bach Festival

CANTATA PROGRAM

I. ORCHESTRA AND CHORUS

Sing ye a new song to God, our Lord!
Let the whole congregation of saints sing His praises
Praise ye Him with timbrels and dances.
Praise ye Him with pipes and with viols.
Lord God, Thy praise we sing.
All things that live and breathe,
Praise ye the Lord, Alleluia!
Lord God, our thanks we bring.

II. CHORALE AND RECITATIVES

Chorale —
Lord, God, Thy praise we sing!
Lord God, our thanks we bring!
Recitatives:
(Bass:)
That with the dawn of this New Year
New happiness and blessing
Thou bestow us.
New love and grace and mercy show us!
(Tenor:)
For Thy compassion vast,
That in the year now past
Hast kept our town and our beloved land
From famine, pestilence and war,
By Thy command.

V. DUET, TENOR AND BASS

Oboe and Continuo

Jesus is my All-in-All,
My beginning and my ending,
Jesus is my joy and light.
Jesus halts all ills impending.
Jesus saved me when He died,
To at last be glorified.

Written for 4-part chorus and orchestra of continuo, strings, 3 oboes, trumpets and timpani.

Much of the orchestration was lost, and we are indebted to Dr. Walter Reinhardt for his reconstruction of the missing parts.


I. ORCHESTRA AND CHORUS

Sing ye a new song to God, our Lord!
Let the whole congregation of saints sing His praises
Praise ye Him with timbrels and dances.
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Written for 4-part chorus and orchestra of continuo, strings, 3 oboes, trumpets and timpani.

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V. DUET, TENOR AND BASS

Oboe and Continuo

Jesus is my All-in-All,
My beginning and my ending,
Jesus is my joy and light.
Jesus halts all ills impending.
Jesus saved me when He died,
To at last be glorified.

Written for 4-part chorus and orchestra of continuo, strings, 3 oboes, trumpets and timpani.

Much of the orchestration was lost, and we are indebted to Dr. Walter Reinhardt for his reconstruction of the missing parts.


FIRST CONCERT — FRIDAY, MARCH 14, 8:15 P.M.

CANTATA PROGRAM

I. CANTATA NO. 190 — "SINGET DEM HERRN EIN NEUES LIED!"

Composed 1725 for New Year's Day

Written for 4-part chorus and orchestra of continuo, strings, 3 oboes, trumpets and timpani.

Much of the orchestration was lost, and we are indebted to Dr. Walter Reinhardt for his reconstruction of the missing parts.


I. ORCHESTRA AND CHORUS

Sing ye a new song to God, our Lord!
Let the whole congregation of saints sing His praises
Praise ye Him with timbrels and dances.
Praise ye Him with pipes and with viols.
Lord God, Thy praise we sing.
All things that live and breathe,
Praise ye the Lord, Alleluia!
Lord God, our thanks we bring.

II. CHORALE AND RECITATIVES

Chorale —
Lord, God, Thy praise we sing!
Lord God, our thanks we bring!
Recitatives:
(Bass:)
That with the dawn of this New Year
New happiness and blessing
Thou bestow us.
New love and grace and mercy show us!
(Tenor:)
For Thy compassion vast,
That in the year now past
Hast kept our town and our beloved land
From famine, pestilence and war,
By Thy command.

V. DUET, TENOR AND BASS

Oboe and Continuo

Jesus is my All-in-All,
My beginning and my ending,
Jesus is my joy and light.
Jesus halts all ills impending.
Jesus saved me when He died,
To at last be glorified.

Written for 4-part chorus and orchestra of continuo, strings, 3 oboes, trumpets and timpani.

Much of the orchestration was lost, and we are indebted to Dr. Walter Reinhardt for his reconstruction of the missing parts.


I. ORCHESTRA AND CHORUS

Sing ye a new song to God, our Lord!
Let the whole congregation of saints sing His praises
Praise ye Him with timbrels and dances.
Praise ye Him with pipes and with viols.
Lord God, Thy praise we sing.
All things that live and breathe,
Praise ye the Lord, Alleluia!
Lord God, our thanks we bring.

II. CHORALE AND RECITATIVES

Chorale —
Lord, God, Thy praise we sing!
Lord God, our thanks we bring!
Recitatives:
(Bass:)
That with the dawn of this New Year
New happiness and blessing
Thou bestow us.
New love and grace and mercy show us!
(Tenor:)
For Thy compassion vast,
That in the year now past
Hast kept our town and our beloved land
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V. DUET, TENOR AND BASS

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My beginning and my ending,
Jesus is my joy and light.
Jesus halts all ills impending.
Jesus saved me when He died,
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Written for 4-part chorus and orchestra of continuo, strings, 3 oboes, trumpets and timpani.

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I. ORCHESTRA AND CHORUS

Sing ye a new song to God, our Lord!
Let the whole congregation of saints sing His praises
Praise ye Him with timbrels and dances.
Praise ye Him with pipes and with viols.
Lord God, Thy praise we sing.
All things that live and breathe,
Praise ye the Lord, Alleluia!
Lord God, our thanks we bring.

II. CHORALE AND RECITATIVES

Chorale —
Lord, God, Thy praise we sing!
Lord God, our thanks we bring!
Recitatives:
(Bass:)
That with the dawn of this New Year
New happiness and blessing
Thou bestow us.
New love and grace and mercy show us!
(Tenor:)
For Thy compassion vast,
That in the year now past
Hast kept our town and our beloved land
From famine, pestilence and war,
By Thy command.

V. DUET, TENOR AND BASS

Oboe and Continuo

Jesus is my All-in-All,
My beginning and my ending,
Jesus is my joy and light.
Jesus halts all ills impending.
Jesus saved me when He died,
To at last be glorified.
VI. TENOR RECITATIVE
Now, Jesus grant Thou
That through the coming year
Our well-loved Prince shall flourish;
Both stems and branches flourish,
That they may rise beyond the
clouds of heaven,
Bless Thou our Christian Church
and schools,
And bless Thou all our worthy teachers,
And all who hear Thy word and keep it;
Bless him who serves and him who rules;
Let there gush forth in every place,
In every home, a well-spring of Thy grace.
And grant this blessing too,
This year anew,
And bless Thou all our worth-y teacher,

SEMI-CHORUS:

I. Sinfonia — Orchestra — Bass aria
(choral)
Suffer not Thou my soul to remain in hell
forever,
Nor in corruption leave Thy Holy One
in languish.

II. Soprano Recitative
(Mrs. Wilson)
My Jesus who was dead,
Is alive again forever,
To eternity;
His resurrection saved my soul
from Death's despair,
And through His cross and death
The way of life was opened for me,
How elsewise could it be?
Though man indeed may die,
God liveth eternally.
Though as a man He died,
The grave and death He did defy,
And o'er corruption gained the victory.
He who assumed a lowly mortal station,
And triumphed over Death,
Assurance gave to me:
His burial has won for me salvation,
Assured me everlasting life,
Despite my feebleness,
That I may not go through Death's portal,
But when I die, like Him,
I may become immortal!

III. SOPRANO-ALTO DUET
(Strings and Continuo)
Mrs. Stucki, Miss Mueller
Vanish, fear and terror,
Creatures of the gloomy night!
Christ Himself my soul will waken,
Turning darkness into light.
Now is Death in victory swallowed.
Where, O Grave, is now thy victory?

V. SOPRANO AND ALTO
(Strings and Continuo)
(Mrs. Stucki, Miss Mueller)
Rejoice, my spirit,
And be of good cheer:
Thy Saviour has taught thee
To die without fear.
For Hell is defeated
And Satan laid low.
 Destruction and Death
Are no longer thy foe.

VI. TERZETT — ALTO, BASS, TENOR
(Orchestra and Cembalo)
Have done with thy raving,
Thou mongrel of Hell!
And who can thy blood thirsty
ravening quell?
Who triumphs, O serpent,
Thy venomous head,
And who in the dust
Thy proud laurels has tread?
Say dragon, say dragon,
Say where all thy power has fled.
Your champion stands here,
Unconquered and fair!
Haste, haste!
Lest the serpent escape to his lair.
Death, now we defy thee
And all thy crew!
Thou poisonous viper,
Thy sting may renew.
With each of you striving
All evil to do.
Rage on them, ye devils,
Your curse, we disdain;
Your hope will be futile,
And naught will you gain.

VII. CHORALE
Our New Year greeting bringing,
With grateful hearts we come;
Thy praise and glory singing,
Throughout all Christendom.
Our lives in mercy spare us,
Thy faithfuil Christian band;
Let no mishap impair us,
And bless our Fatherland,
Quell war and vain disorders
Within our country's borders;
Let simple truth and candor
To honor be restored,
Thy Name by all the nations
Be everywhere adored.

CANTATA NO. 15 — "DENN DU WIRST MEINE SEELE"
Written for the 1704 Easter Day services at Arnstadt, when Bach was a youth of 18 or
19. It is scored for 4-part chorus, with orchestra of two clarino, principale, timpani, strings,
and continuo (organ and cembalo).

SEMI-CHORUS:
Noami Stucki, Constance Wilson, Phyllis Young;
Louise Mueller, Evelyn Rye, Ruth Stoetfler;
Fred Geiser, William Struck, James Wichman;

I. Sinfonia — Orchestra — Bass aria
(choral)
Suffer not Thou my soul to remain in hell
forever,
Nor in corruption leave Thy Holy One
in languish.

II. Soprano Recitative
(Mrs. Wilson)
My Jesus who was dead,
Is alive again forever,
To eternity;
His resurrection saved my soul
from Death's despair,
And through His cross and death
The way of life was opened for me,
How elsewise could it be?
Though man indeed may die,
God liveth eternally.
Though as a man He died,
The grave and death He did defy,
And o'er corruption gained the victory.
He who assumed a lowly mortal station,
And triumphed over Death,
Assurance gave to me:
His burial has won for me salvation,
Assured me everlasting life,
Despite my feebleness,
That I may not go through Death's portal,
But when I die, like Him,
I may become immortal!

III. SOPRANO-ALTO DUET
(Strings and Continuo)
Mrs. Stucki, Miss Mueller
Vanish, fear and terror,
Creatures of the gloomy night!
Christ Himself my soul will waken,
Turning darkness into light.
Now is Death in victory swallowed.
Where, O Grave, is now thy victory?

IV. TENOR ARIA (Choral)
(Full Orchestra)
Affrighted be not!
Seek ye for Jesus of Nazareth
who was crucified?
Lo, He is ari-ned!
Be not ye afraid,
Affrighted be not!

V. SOPRANO AND ALTO
(Strings and Continuo)
(Mrs. Stucki, Miss Mueller)
Rejoice, my spirit,
And be of good cheer:
Thy Saviour has taught thee
To die without fear.
For Hell is defeated
And Satan laid low.
 Destruction and Death
Are no longer thy foe.

VI. TERZETT — ALTO, BASS, TENOR
(Orchestra and Cembalo)
Have done with thy raving,
Thou mongrel of Hell!
And who can thy blood thirsty
ravening quell?
Who triumphs, O serpent,
Thy venomous head,
And who in the dust
Thy proud laurels has tread?
Say dragon, say dragon,
Say where all thy power has fled.
Your champion stands here,
Unconquered and fair!
Haste, haste!
Lest the serpent escape to his lair.
Death, now we defy thee
And all thy crew!
Thou poisonous viper,
Thy sting may renew.
With each of you striving
All evil to do.
Rage on them, ye devils,
Your curse, we disdain;
Your hope will be futile,
And naught will you gain.

The Lion of Judah
Is marching before.
No fortress can check him,
Not Hell's very door.

VII. SOPRANO-ALTO DUET
(Strings and Continuo)
I'm laughing and shouting
With loudest acclaim.
The others are moaning and
weeping:
The cause is the same.
Their might and their power
Is scattered like chaff,
And no one will help them
Or fight on their behalf.
So henceforth, henceforth
At death and the Devil
I laugh!
Their might and their power
Is scattered like chaff.

VIII. SONATA

IX. TENOR RECITATIVE
(Orchestr)
Now thank we the Highest,
Our Ally unfailing.
Who aids us to vanquish
Our foes assailing!
Soul, speak thou:

X. QUARTET (S-A-T-B)
(Full Orchestra)
My Jesus, my Helper, my Port,
Thy many just laws
And Thy mighty command,
Forever, my Saviour,
Will govern our land.
I yield to Thee wholly,
Blot out Thou my sin.
Do Thou to my spirit
And heart enter in.
Control my temptations
And keep Thou me pure.
The suffering which for me
Thou didst endure
Has made my forgiveness
And future secure.

10 MINUTE INTERMISSION
III

Duet from "Weihnachts" Cantata No. 91
(1740)

For soprano, alto, violins and organ
Soprano: Jean L. Hilton, '58
Alto: Charlotte M. Loomis, '58
Violins: James L. Hunter, '60; Elizabeth Hames, '60; Mary L. Becker, '61; Ruth E. Seifert, '61.
Organ: Marcia L. Johnston, '58.

So humbly our Lord came to earth,
That we be blest, forever blest,
As He the gifts of Heaven spreads before us.
He took a lowly human guise,
That we at last may cross the skies,
To join the angel choir, the heavenly chorus.

IV

Cantata No. 19—Es Ehrib Sich Ein Streit
(1726)

A dramatic cantata depicting the army of devils battling with Archangel Michael and his host of angels.

SOLOISTS: Harold Haugh, tenor; John Leaman, bass; Ruth VanDePolder, soprano.

I. CHORUS AND ORCHESTRA
See how fiercely they fight!
The dragon and devils with furious raging
In war with the angels are wildly engaging.
Angel Michael foils the foe.
See, his army lays them low,
Ends all Satan's cruelty.

II. BASS RECITATIVE
Thank God! The dragon fell.
Archangel Michael conquered Him
The angel army drove him back to hell.

III. SOPRANO ARIA
(Two Oboes and Continuo)
God's mighty armies never cease
Their care and their protection.
His hosts will guard and give us peace
Against the foes subjection.
His angels are encamped about,
They put our enemies to rout,
With fire and horse and chariot.

IV. TENOR RECITATIVE
What is this fragile thing we call a man?
A worm, a feeble sinner!
But yet his Lord does not esteem him light
Or yet deny him His affection,
And sends His heavenly Angels,
The host of seraphim,
A mighty force to succor him
And give him sure protection.

V. TENOR ARIA
(Strings, Organ, Cembalo)
Bide ye angels, hide with me!
Guide ye me, my fears allaying.
Keep my feet from ever straying.
Teach me songs to sing to Thee,
"Holy, holy, holy" singing,
To theHighest thanks and praises
Ever bringing.

VI. SOPRANO RECITATIVE
Lord, let us love to gaze upon the angel's face,
Nor let our faults and sinful ways
 Estrange us from them in disgrace.
And grant that when Thou shalt bid us
Say our last farewell to mortals,
That we be borne away to Heaven's portals.

VII. CHORALE
Let Thine angels not forsake me,
But to Thee when life shall cease,
May Elijah's chariot take me
Up like Lazarus in peace.
Let me rest in Thine embrace,
Fill my heart with love and grace;
When my days on earth are ended,
May my soul with Thee be blended.

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.

BACH CHORALES will be played from the balcony of Mandelle Library by a Quartet of brasses, for 30 minutes preceding each festival performance. Members of the Quartet: David Baker, Richard Flemwall, Robert Clapp and Herman DeHoog. Faculty Director: Leslie Van Wagner.

SECOND CONCERT — SATURDAY, MARCH 15
The Passion According to St John
In two parts: Part I at 5:00 p.m.
Part II at 8:15 p.m.

CHAMBER MUSIC PRELUDE 5:00 p.m.
(1) Suite No. 1 for strings, oboes and harpsichord
I. Overture (Grave— Vivace) II Courante, III Gavotte
IV Forlane (Danse Venezianon) V Menuetto, VI Bourree, VII Passepied
(2) Concerto for harpsichord and strings in A-major
Directed by Dr. Franz Herrenschwand

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. 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, '52 and '55; and the St. John in '49 and '14.

The St. John Passion sustains a high level 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. Haugh. Mr. Foldi sings the words of the Christ, those of Peter and Pilate, and also the bass arias. Miss Rodriguez and Miss Chookasian 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.
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 humili-
tion sore, dost rise victorious.

THE TREASON OF JUDAS

RECITATIVE (Tenor and Bass).

Jesus went with His disciples over the brook Cedron, where was a garden, into which He entered and His Disciples. Judas Iscariot, which betrayed Him, also knew the place: for Jesus resorted thither oft, 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 com-
ing upon Him, went forth, and said unto them, Whom seek ye? And they an-
swered Him:

CHORUS

Jesus 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

Jesus 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,
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 BEFORE PILATE

RECITATIVE (Tenor and Bass).
Then led they Jesus from Caiaphas unto
the judgment hall; and it was early; and
they themselves went not into the judg-

Then take ye Him away, and judge ye
him, says Pilate to the Jews.

And they smote Him with their hands.

And when the chief priests, there­
fore said unto Him, Art Thou
then truly a King? Jesus answered, Thou
sayest that I am a King. To this end
I have been brought forth, and brought
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.

Pilate therefore said unto Him, Art Thou
then truly a King? Jesus answered, Thou
sayest that I am a King. To this end
I have been brought forth, and brought
unto you, that ye may know
that I find no fault in Him.

And Pilate therefore took Jesus and scourged Him.

CHORUS
We have a law, and by our law He ought
to die, because He made Himself the Son of
God.

PIATE SEeks TO RELEASE JESUS

RECITATIVE (Tenor and Bass).

When Pilate heard that saying, He
was afraid; and he went again into
the judgment hall, and said to Jesus,
Thou art King, find ye in Me
any fault.

And Pilate said unto them, Take ye
Him, and crucify Him; for I find no fault in
Him at all.

And they took Jesus, and led Him
away to crucifixion.

JESUS OR BARABBAS

RECITATIVE (Tenor and Bass).

Pilate therefore said unto Him, Art Thou
then truly a King? Jesus answered, Thou
sayest that I am a King. To this end
I have been brought forth, and brought
unto you, that ye may know
that I find no fault in Him.

And Pilate therefore took Jesus and scourged Him.

CHORUS
We salute Thee, King of the Jews.

RECITATIVE (Tenor and Bass).

And they smote Him with their hands.

And Pilate saith unto them, Behold the
Man! And when the chief priests, there­
fore said unto Him, Art Thou
then truly a King? Jesus answered, Thou
sayest that I am a King. To this end
I have been brought forth, and brought
unto you, that ye may know
that I find no fault in Him.

And they took Jesus, and led Him
away to crucifixion.

CHORUS
We have no law, and by our law He ought
to die, because He made Himself the Son of
God.

PIATE SEeks TO RELEASE JESUS

RECITATIVE (Tenor and Bass).

When Pilate heard that saying, He
was afraid; and he went again into
the judgment hall, and said to Jesus,
Thou art King, find ye in Me
any fault.

And they took Jesus, and led Him
away to crucifixion.
Take the wings of faith upon you,
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 utmost being
Thy Name and Cross alone,
O breathe his comfort o'er us
When low in grief we lie,
That Thou, Lord Jesus, far 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 ventured 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 Magdalene. 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!

CHORALE
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 that 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 therewith 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.

ARIA (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: Yea!

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.

AFTER 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 heart, 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 died; 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 upon the Sabbath day (for that Sabbath day was an high day), besought Pilate that their 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 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 Arimathaea, 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 before 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' me
In bliss untold mine eyes shall see,
To Son of God, Thy glorious face,
My Saviour and my Fount of grace.
Lord Jesus Christ, O hear Thou me,
Thou will I praise eternally.

FINIS
The choral preludes are musical elaborations of stately chorale melodies. Bach, the tone-poet embellished these with poignant harmonies to interpret tonally the feelings expressed in the text.

Three Toccata, Adagio and Fugue in C Major

This composition in three parts demonstrates Bach’s intuitive reaching out toward the first of modern scherzos.

Prelude and Fugue in E Minor

Because of its broad lines and majestic quality this composition has acquired the sub-title “Cathedral Prelude and Fugue.” It was the favorite organ composition of Felix Mendelssohn.

IV Sonata number Five in C Major

Allegro
Largo
Allegro

This music consists of three independent melodies heard simultaneously. No energetic or massive effects are to be expected. The interest of this music lies rather in the happy progress of these melodies as they weave harmoniously in and out of each other in the production of their tonal tapestry.

V Prelude and Fugue in E Flat

This large and lofty composition was written when Bach was Cantor at St. Thomas’ Church in Leipzig. It is characterized by grandeur, dignity, and masterly development.

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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 in Stetson Chapel. Apply directly to Mr. Overley.

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FLUTES: Charles Osbourne, Patricia Schaeffer.

OBOS: Frances Klooster, Helen Garrett.

CLARINET: Gilbert Rogers. BASSOON: Martin Flavin.


ORGAN: Kathryn Loew. HARP: Franz Herrenschwand.

* Kalamazoo College student.

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