



Kalamazoo's  
Twelfth Annual

# Bach Festival

Sponsored by

Kalamazoo College

Three Days:

March 14, 15, 16, 1958

Stetson Chapel

Henry Oberley  
Director and Founder

## KALAMAZOO'S TWELFTH ANNUAL

# Bach Festival

GREETINGS TO ALL OUR BACHSTER FRIENDS:

THE BACH SOCIETY OF KALAMAZOO bids you welcome to this our 12th 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 some 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 premiere 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 Moyses Trio, and the Chicago Symphony Quartet; keyboard artists Rosalyn Tureck, Dorothy Lane, Ernst V. Wolff, Grace Castagnetta; and organists Claire Coci, E. Power Biggs and Heinrich Fleischer. To this list must be added some forty outstanding oratorio solo artists.

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 which so ably abetted them; to the 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

### THE BACH FESTIVAL COUNCIL

Dr. Louis U. Rowland, Chairman

Dr. Weimer K. Hicks, Honorary Chairman  
Mrs. Robert Friedmann, Vice-chairman  
Mr. Stuart H. Simpson, Treasurer

1955-1958

Burke, Mr. William H.  
Davis, Mrs. Cameron L.  
Dunbar, Dr. Willis F.  
Dunsmore, Mrs. Marion H.  
Evans, Dr. John S.  
Friedmann, Mrs. Robert  
Large, Mr. Charles  
LeFevre, Mrs. George L.  
MacLeod, Mrs. A. Garrard  
Rosenbaum, Mrs. Lester F.  
Rowland, Dr. Louis U.  
Rye, Mrs. Evelyn  
Shauman, Mrs. Robert  
Snow, Mrs. Harry H.  
Stoeffler, Mrs. Ruth  
Upjohn, Mrs. E. Gifford  
Westerville, Mrs. Henry

1956-1959

Averill, Rev. Lloyd  
Barr, Mr. E. Lawrence  
Currie, Mrs. Neill R.  
Davidson, Mr. Harold N.  
Felske, Mrs. C. Longford  
Friedmann, Mrs. Arthur  
Niessink, Mr. Richard  
Olson, Mr. Melvin D.  
Patton, Mr. Ralph A.  
Ray, Mr. Harry  
Stanley, Mrs. Fred G.  
Stavig, Dr. Richard  
Steen, Mrs. Edwin B.  
Race, Mrs. William

Dr. Paul V. Sangren, Honorary Member  
Mr. George N. Tucker, Secretary  
Mrs. Neill R. Currie, Historian

1957-1960

Birky, Dr. Arthur  
Connable, Mrs. A. B.  
Fetzer, Mrs. John E.  
Ford, Mrs. Henry, Jr.  
Gilmore, Mr. Irving  
Howard, Mrs. R. Bowen  
Kirkpatrick, Mrs. James  
Matthews, Mrs. Holon  
Mehaffie, Mrs. H. F.  
McMorrow, Dr. George  
Meretta, Mrs. Leonard  
Mullen, Mr. Charles H.  
Simpson, Mr. Stuart H.  
Smith,, Dr. Harold T.  
Smith, Mrs. Lawrence  
Tucker, Mr. George N.

## 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.

SOLOISTS: Lillian Mimms, Alto; William Struck, Tenor; John Leaman, Bass.

#### 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, Alleluiah!

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.

(Alto:)

Thy loving kindness knows no limitation!

Thy love and grace each day new joy afford.

And so we bow our heads to Thee, our Lord,

In humble adoration,

And ever thankful raise our hearts

And voices in Thy praise.

#### III. ARIA FOR ALTO

Strings and Continuo

Praise thou, Zion, praise thy God,

Him, Who as Shepherd guides us.

Come, His loving grace declare:

He will lead to pastures fair,

Watch His sheep with gentle care,

Every want and need provide us.

#### IV: RECITATIVE — BASS

The world, since time began,

Has longed for what is dear to man.

One thing alone I ask my Lord,

As my supreme reward:

That Jesus, as my Master,

My Shepherd true, my comfort sure,

Will ever keep my soul secure,

Will lead me as a sheep to pasture,

And through this year in safety will protect me.

Nor let me fear, that ever He neglect me.

His spirit guides my erring footsteps

lest I stray,

And keeps me walking on the even way,

And so shall I acclaim

The New Year with His Name.

#### 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 nourish,  
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,  
That we have peace, that none deceive us,  
That truth and righteousness  
shall never leave us.

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 faithful 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.

II

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: Naomi Stucki, Constance Wilson, Phyllis Young;  
Louise Mueller, Evelyn Rye, Ruth Stoeffler;  
Fred Gaiser, William Struck, James Wichman;  
Robert Baker, J. Clinton Jones, John Leaman.

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 arisen!  
Be not ye afraid,  
Affrighted be not!

V. SOPRANO AND ALTO  
(Strings and Continuo)  
(Mrs. Stucki, Miss Mueller)

Rejoice thee, 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 raging,  
Thou mongrel of Hell!  
And who can thy blood thirsty  
ravening quell?  
Who tramples, 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, so henceforth  
At death and the Devil  
I laugh!  
Their might and their power  
Is scattered like chaff.

VIII. SONATA

IX. TENOR RECITATIVE  
(Organ)

Now thank we the Highest,  
Our Ally unfailing,  
Who aids us to vanquish  
Our foemen 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.

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 ERHUB 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, bide 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 the Highest 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  
(Full Orchestra)  
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 Hemwall, 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. I for strings, oboes and harpsichord  
I. Overture (Grave — Vivace) II Courante. III Gavotte  
IV Forlane (Danse Veneziana) V Menuetto. VI Bouree. VII Passepied
- (2) Concerto for harpsichord and strings in A-major  
Directed by Dr. Franz Herrenschwand



Harold Haugh      Lillian Chookasian      Andrew Foldi      Jan Rodriguez      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. John, composed in 1723, and that according to St. Matthew, written in 1729. Both works remain great favorites to this day. It was the privilege of our Festival Chorus to present these works for their first performances in Kalamazoo, the St. Matthew in '47, '48, '52 and '55; and the St. John in '49 and '54.

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 humiliation sore, dost rise victorious.

### THE TREASON OF JUDAS

#### RECITATIVE (Tenor and Bass).

Jesus went with His disciples over the brook Kedron, 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 coming upon Him, went forth, and said unto them, Whom seek ye? And they answered 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,

That brought Thee here by sin and grief surrounded,  
We live, the pleasures of the world enjoying:  
And Thou art dying.

#### RECITATIVE (Tenor and Bass).

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

#### CHORALE

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

### JESUS BEFORE CAIAPHAS

#### RECITATIVE (Tenor).

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

#### ARIA (Alto).

(Oboe, Clarinet, Continuo)

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

#### RECITATIVE (Tenor).

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

#### ARIA (Soprano)

(Flute and Organ)

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

#### RECITATIVE (Tenor, Soprano, and Bass).

Now that disciple was known unto the high priest, and went in with Jesus into the high priest's palace. But Peter stood at the door without. Then went out the other disciple, who was known unto the high priest, and spake unto her that kept the door, and brought Peter within. Then saith the damsel that kept the door to Peter, Art thou not one of this Man's disciples? He saith, I am not. And the servants and officers stood there, having made a fire of coals; for it was cold: and they warmed themselves. Peter also stood by them, and warmed himself. Then the high priest asked Jesus of His disciples and of His doctrine. Jesus answered him, I have spoken openly to the world: I ever taught in the Synagogue, and in the Temple, whither the Jews always resort; and in secret have I said nothing. Why askest thou Me? Ask them who hear Me, what I have said unto them: Behold they themselves know what I have said. And when He had thus spoken, an officer who was standing by struck Jesus with the palm of his hand, and said, Dost Thou answer the high priest so? Jesus answered him, If I have spoken evil, then bear witness of the evil; but if I have spoken well, why smitest thou Me?

#### CHORALE

1.

O Lord, who dares to smite Thee,  
And falsely to indict Thee?  
Deride and mock Thee so?  
Thou needest not confession,  
Who knowest not transgression,  
As we and all our children know.

2.

Why doth the Saviour languish  
Beneath this load of anguish?

Whence comes this mortal woe?  
The wrath that sinners merit,  
The sinless doth inherit,  
And pays the debt His debtors owe.

### PETER'S DENIAL

#### RECITATIVE (Tenor).

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

#### CHORUS

Art thou not one of His disciples?

#### RECITATIVE (Tenor and Bass).

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

#### ARIA (Tenor).

(Strings and Organ)

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

#### CHORALE

Peter, faithless, thrice denies  
That his Lord he knoweth  
When he meets those earnest eyes,  
Weeping, forth he goeth.  
Jesu, when we will not turn,  
Look on us in kindness:  
Make our hearts within us burn,  
Rouse us from our blindness.

### 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 tickets left, they may be purchased at the table in the Chapel narthex at \$1.50 each.

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 judgment hall, lest they should be defiled; but that they might eat the passover. Then Pilate went out unto them, and said, What accusation bring ye against this Man? And they answered and said unto him,

CHORUS

If this Man were not an evil-doer, to thee we would not have delivered Him. No, no! To thee we would not have delivered Him.

RECITATIVE (Tenor and Bass).

Then Pilate said unto them:  
Then take ye Him away, and judge ye Him according to your law. The Jews therefore said unto him:

CHORUS

It is not lawful for us to put a man to death.

RECITATIVE (Tenor and Bass).

That the saying of Jesus might be fulfilled, which He spake, signifying by what manner of death He should die. Then Pilate entered into the judgment hall again, and called Jesus, and said to him, Art Thou the King of the Jews? Jesus answered him. Sayest thou this thing of thyself, or did others tell it thee of Me? Pilate answered, Am I a Jew? The chief priests and Thine own nation have delivered Thee unto me; what hast Thou done? And Jesus answered, My kingdom is not of this world: if My kingdom were of this world then

would my servants fight, that I should not be delivered unto the Jews: but now is My kingdom not from hence.

CHORALE

1.  
O mighty King, eternal is Thy glory!  
What tongue can fitly tell Thy wondrous story?  
What heart can find a worthy gift to proffer?  
Nought dare we offer.

2.

In vain on Thy perfections, Lord, we ponder!  
Thy boundless mercy still transcends our wonder,  
How then shall we do aught that can delight Thee?  
Or e'er requite Thee?

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 was I born, and came into the world, that I should bear witness unto the truth. Every one that is of the truth heareth My voice. Pilate saith unto Him, What is truth? And when he had said this, he went out again unto the Jews, and saith unto them: I find in Him no fault at all. At Passover ye have a custom, that one man I release to you: will ye now that I should release the King of the Jews? Then cried they together all again, saying:

CHORUS

Not this Man, but Barabbas.

RECITATIVE (Tenor).

Now Barabbas was a robber. Then Pilate therefore took Jesus and scourged Him.

ARIOSO (Bass).

(Violins, Flute, Cello, Organ)

Consider, O my soul, with fearful joy consider. Although thy heart with woe be thus afflicted, thy greatest good is Jesus' sorrow. For thee the thorn-crown that doth pierce Him, with heaven-scented flow'rs will bloom; Thou canst the sweetest fruit among His wormwood gather. Then look forevermore to Him.

[10]

ARIA (Tenor).

(Violin, Viola, Cello, Organ)

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

THE SOLDIER'S TORTURE JESUS

RECITATIVE (Tenor).

And the soldiers plaited a crown of thorns, put it upon His head, and they put on Him a purple robe, and said,

CHORUS

We salute Thee, King of the Jews.

RECITATIVE (Tenor and Bass).

And they smote Him with their hands. Then Pilate therefore went forth again and saith unto them, Behold, I bring Him forth unto you, that ye may know that I find no fault in Him.  
And Jesus then came forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, Behold the Man! And when the chief priests, therefore, and officers saw Him, they cried out and said,

CHORUS

Crucify!

RECITATIVE (Tenor and Bass).

But Pilate saith unto them, Take ye Him, and crucify Him; for I find no fault in Him at all. The Jews therefore answered him,

CHORUS

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

PILATE SEEKS TO RELEASE JESUS

RECITATIVE (Tenor and Bass).

When Pilate heard that saying, he was the more afraid; And he went again into the judgment hall, and saith to Jesus, From whence then art Thou? But Jesus gave him no answer. Then saith Pilate unto Him, Speakest Thou not unto me? Knowest Thou not that I have power

over Thee to crucify Thee, and also power to release Thee? And Jesus answered, Thou couldest have no power at all against Me, had it not been given thee from above: therefore he that delivered Me unto thee hath the greater sin. From thenceforth Pilate therefore sought to release Him.

CHORALE

Thy bonds, O Son of God, most High.  
Have perfect freedom brought us;  
And free we to Thy throne come nigh  
As Thou by grace hast taught us.  
Hadst Thou disdained this bondage  
We had been bound for evermore.

RECITATIVE (Tenor) and CHORUS.

But the Jews cried out and said,  
If thou let this Man go, thou art not a friend of Caesar: whosoever maketh himself a king is an enemy of Caesar.

RECITATIVE (Tenor and Bass).

When Pilate heard that saying, he brought Jesus forth and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour, and he saith unto the Jews, Behold your King stands before you!  
But they cried out:

CHORUS

Away with Him, crucify Him.

RECITATIVE (Tenor and Bass).

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

CHORUS

We have no King but Caesar.

THE CRUCIFIXION

RECITATIVE (Tenor).

Then delivered he Him therefore unto them to be crucified. And they took Jesus, and led Him away, and He, bearing His cross, went forth unto a place called the place of a skull, which is called in the Hebrew tongue Golgotha.

ARIA (Bass and Chorus).

Haste, ye sorely tempted spirits!  
Go from trouble's darkest prison,  
Haste to Golgotha.

[11]

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 inmost being  
Thy Name and Cross alone,  
"The light of all our seeing,"  
Prevailing influence own.  
O breathe his comfort o'er us  
When low in grief we lie,  
That Thou, Lord Jesus, for us  
Hast given Thyself to die.

THE SOLDIERS CAST LOTS

RECITATIVE (Tenor).

Then the soldiers, when they had crucified Jesus, took His garments and made four parts, to every soldier a part; and also His coat: now the coat was without seam, woven from the top throughout. They said, therefore, one to another:

CHORUS

Let us not divide it, but cast lots for choosing who shall have it.

RECITATIVE (Tenor and Bass).

That the Scripture might be fulfilled which saith, They parted My raiment among them, and for My vesture they did cast lots. These things, therefore, the soldiers did.

THE WOMEN AT THE CROSS

Now, there stood by the Cross of Jesus, His mother, and His mother's sister, Mary,

the wife of Cleophas, and Mary 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 were now accomplished, that the Scripture might be fulfilled, He saith, I thirst. Now there was set a vessel full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it thereupon to His mouth. When Jesus therefore had received the vinegar, He said, It is fulfilled.

THE DEATH OF CHRIST

AIR (Alto).

It is fulfilled. O rest for all afflicted spirits. This night of woe makes me upon 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, forsake 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 die; and as for thee, what wilt thou do?

AIR (Soprano).

(Flute, Clarinet, Cello, Organ)

Dissolve, O my heart, into torrents of weeping, the Highest to honour. Proclaim to the world and to Heaven thy affliction, thy Jesus is dead.

RECITATIVE (Tenor).

The Jews, therefore, because it was the preparation, that the bodies should not remain upon the cross on the Sabbath day (for that Sabbath day was an high day), besought Pilate that 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 because of the Jews' preparation; for the sepulchre was nigh at hand.

CHORUS

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

CHORALE

Lord Jesus, Thy dear angel send,  
Whene'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 wakest me  
In bliss untold mine eyes shall see,  
O Son of God, Thy glorious face,  
My Saviour and my Fount of grace.  
Lord Jesus Christ, O hear Thou me,  
Thee will I praise eternally.

FINIS



**THIRD CONCERT —  
SUNDAY, MARCH 16, 4:00 P.M.**

**Organ Recital**

**ALEXANDER SCHREINER, Ph.D., F.A.G.O.**  
Organist, Salt Lake City Tabernacle

**PROGRAM**

- I Three Choral Preludes: I Long For Thee, My Savior  
If Thou But Suffer God to Guide Thee  
O Man Bemoan Thy Fearful Sin**

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.

- II Toccata, Adagio and Fugue in C Major**

This composition in three parts demonstrates Bach's intuitive reaching out toward the modern sonata or symphony. The first movement is bold, energetic and formal, the Adagio presents an eloquent melody, and the vivacious Fugue may well be considered the first of modern scherzos.

- III 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.

**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 in Stetson Chapel. Apply directly to Mr. Overley.

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**ACKNOWLEDGMENTS**

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Mrs. Hazel Patton, for the use of her Challis harpsichord; Birmingham-Prosser Co., paper; Mrs. E. M. Davenport, box office services; J. Omar Cook, special art work; Mr. Clifford Nelson and Maintenance staff; W. P. Laughlin and James Morrell, dining room arrangements; All committee members and chairmen for indispensable services; James Taylor, program recordings; Betty Friedmann and Kathryn Loew, rehearsal accompanists.

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