KALAMAZOO'S SIXTEENTH ANNUAL

BACH FESTIVAL

A Community Project
Sponsored By

KALAMAZOO COLLEGE

March 2, 3, 4, 1962

SOCIETAS

DR. RUSSELL A. HAMMAR
Director
THE COUNCIL OF THE BACH FESTIVAL SOCIETY, Inc., is glad to welcome you to the
sixteenth annual performance.

Those of us who have been closely associated with the Festival have found ourselves enter­
ing upon its sixteenth year with real confidence and enthusiasm, that what has been so well established has passed to such competent hands.

Dr. Russell Hammar, who this year succeeds founder Henry Overley as Festival Director, has impressed us all with his personal warmth and winsomeness, his organizational skills, and his superb musicianship.

We therefore consider it a privilege to welcome you to attend this sixteenth annual performance of Bach's music. We are assured of exciting soloists, a fine chorus and orchestra, and inspired direction.

LLOYD J. AVERILL, Executive Chairman
BACH FESTIVAL COUNCIL

THE BACH FESTIVAL COUNCIL

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1961-64
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Loew, Mr. Cornelius
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Rowland, Dr. Louis U.
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Snow, Mrs. Harry H.
Stuart, Dr. Lester J.

GUEST BOOK

VISITORS FROM OUT-OF-TOWN are invited to write their names in the GUEST BOOK. See Miss Susan Breemel in the Chapel narthex.

USHERING STAFF — Dr. Richard Stavig, Faculty Director.


Johann Sebastian Bach
(March 21, 1685 – July 28, 1750)

During the past dozen years, since the bicentennial celebration of Bach's death, a critical re-examination of the composer and his works has been initiated. A new complete edition, as well as catalogs and countless articles and monographs dealing with various aspects of his music have appeared or have been announced for publication. The image of Bach emerging as a result of this research, largely sponsored and almost entirely carried out by European scholars, is quite different from the one inherited from the nineteenth century – a Romantic image which prevented a wide-spread appreciation of his music from reaching penetrating depths and blocked an understanding of his works as artistic creations of the late Baroque era.

As a consequence of recent analysis of Bach's music, many compositions have been redated. This redating has been based on what might be called "internal evidence" of musical style as well as "external evidence" such as the handwriting of Bach and his copyists, the watermarks of paper used, the peculiarities of early printers using sources either extant or lost, and documentation of all sorts to be found in town and church archives. The seemingly confused development of Bach as a composer, including both his bewildering practice of revising pieces again and again or borrowing musical material from other composers, is thus gradually being untangled. The excellence of early works along with the simplicity of some later works are astounding critics as a revised chronology of opera becomes established. The logical connections between various styles of composition and different performance media available to Bach at different times are being reexplored. Thus, certain general principles of performance capable of wide-spread acceptance and practice are being reformulated.

The variety of Bach's musical thought and the scope of his productivity are well known to the informed performer and listener, who is aware that nothing short of a festival can present adequately the art of this master to the public. It is therefore particularly gratifying to note how well the musical forms and style cultivated by Bach during different periods of his lifetime are represented on the program of Kalamazoo's Sixteenth Annual Bach Festival.

An early work such as his Wedding Cantata, "Der Herr denket an uns", of 1708 (with the misleading high number of 196) is an excellent example of the learned contrapuntal style of writing Bach derived from his study of Boehm and the Italian school of church composers. In contrast to the complicated musical texture of its choral parts, the concerto-like treatment of the solo voice and trumpet in the cantata numbered 51, "Jauchzet Gott in allen Landen", should be mentioned. This brilliant cantata, which can be fixed with the rather late terminal date of 1731 or 1732, represents Bach's mature handling of the lyric and bravura singing style generally associated with the operatic stage. The incorporation of the chorale "Sei Lob und Preis mit Ehren" in the last movement, while theatrical, defines the cantata as sacred music fulfilling a liturgical function, as do, of course, the sacred texts of the other movements.
The eight part motet entitled "Der Geist hilft unsrer Schwachheit auf" is known to have been performed in 1729 but may very possibly have been composed somewhat earlier. It is an example of a cappella music which in modern parlance means without instrumental accompaniment. During the Baroque period, however, the label a cappella described compositions in which the orchestra did not play an independent role but, nonetheless, participated. For the motet in question, we possess an autographed organ part and duplicate instrumental parts all in Bach's handwriting. The absence of an instrumentation from the hitherto published editions of the motet, nevertheless, goes hand in hand with the tradition of performing Bach motets without accompaniment—a tradition demanded by a public's recognizing the great beauty of unaccompanied vocal polyphony and requiring the most demanding of technical feats from its choruses.

The Passion according to St. John, first performed in 1724, was repeated with changes in 1740. It is the latter version which is followed by modern editions and represents, as it were, Bach's writing during his first year as cantor at the Thomaschule in Leipzig and that of his last before retiring as a church composer. The Passion makes use of choruses, recitatives and arias, the stock in trade of church composers as well as opera composers of the period. Indeed, the active participation of the chorus as bearer of the action reminds one of Handel's operas and oratorios and differentiates the St. John from the St. Matthew Passion in which the chorus merely narrates and reflects on the action of the passion. The musical texts of the St. John as well as the instrumentation now in general use are largely spurious, based, as they are, on a rather outdated edition of 1863. It is therefore encouraging to note that a definitive edition of the Passion will be published next year by the New Bach Society of Germany. This will undoubtedly spur new controversies and dilemmas for performing groups to consider and resolve anew.

The instrumental works performed by the Festival Orchestra this year include the first Orchestral Overture in C, the fourth Brandenburg Concerto in G, and the double Violin Concerto in D minor. These works were composed in 1720 or 1721 while Bach was Kapellmeister at the court of Prince Leopold of Anhalt in Coethen. Marked by brilliant technical invention, they prove the high calibre of performance material available to the composer at this court.

The juxtaposition of various solo instruments and groups of instruments these works exhibit, gives the clue to an understanding of their form. As a matter of fact, the concertizing principle involved in setting performing forces against one another is really a structural principle inherent in much of Bach's instrumental music. Because of this, the so-called Concerto in the Italian Style is more than just a concerto in name. The composition, albeit written for a solo keyboard instrument, is a concerto in form. Like other late compositions of Bach, it elaborates a handful of textural and harmonic contrasts in a few fairly extended movements.

The interest these pieces occasion has perhaps never been greater than it is at present and will be in the coming years. For this reason, it is hoped that the annual Bach Festival will continue to be perpetuated by the community of Kalamazoo which in so many ways seems to be recognizing its obligation to the arts and the intellectual stimulation these arts provide. The study, performance and appreciation of Bachiana will surely prove an endeavor of increasing worth for those who chose to support the Festivals.

FIRST CONCERT—FRIDAY, MARCH 2, 8:15 P.M.

SOLOISTS: LaVonne Stavig, soprano; Jeanne Highlander, mezzo-soprano; Betty LeRay, contralto; Kathryn Loew, organ; Sven Hansell, harpsichord; Muriel Matthews, cello.

SOLO ENSEMBLE: Voldemars Rushevics, violin; Sue Gibson and Karen Kommerer, recorders; Susan Burgess and Rebecca Bond, flutes.

SUITE NO. 1 (OVERTURE) IN C MAJOR

Bach Chamber Orchestra

1. Overture
2. Courante
3. Gavotte I
4. Gavotte II
5. Forlane
6. Menuett I
7. Menuett II
8. Bourree I
9. Bourree II
10. Passepied I
11. Passepied II

BERUFOT GOTT SELBST

(Duet from Cantata No. 88)

"Siehe, ich will viel Fischer ausenden"

LaVonne Stavig, soprano; Jeanne Highlander, mezzo-soprano.

Call ye on God, so gain his blessing for everything you do, and He will comfort you whenever fear and care are pressing.

The talents God entrusts to men must be returned with strict accounting; so let your count be ever mounting and God will help to make it grow to ten.

DER HERR DENKET AN UNS

(Wedding Cantata, No. 196)

I. SINFONIA
II. CHORUS (based upon Psalm cxv, 12)
III. ARIA (based upon Psalm cxv, 13)
IV. DUET for Male Voices
V. CHORUS (based upon Psalm cxv, 15)

The Lord careth for us and blesseth us, will bless the House of Israel, will bless the House of Aaron.

For ye are the blessed ones of God, Creator of Heaven and all things, Amen!

BACH CHORALES will be played from the balcony of Mandelle Library by a Quartet of brasses 30 minutes preceding each festival performance. Student instrumentalists are: Paul Hamper, Randy Huick, David Priver, David Mayers. Robert Porter is the faculty director.
BRANDENBURG CONCERTO NO. 4 IN G MAJOR
Bach Chamber Orchestra

1. Allegro
2. Andante
3. Presto

DEN TOD
(Duet from Cantata No. 4)
"Christ lag in Todesbanden"
LaVonne Stavig, soprano; Jeannene Highland, mezzo-soprano.

O 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!

DER GEIST HILFT UNSRER SCHWACHHEIT AUF
Motet for Double Chorus
The Bach Festival Chorus

ANDANTE CON MOTO
The Spirit also helpeth us,
for we know not what we should rightly
pray for;

ALLEGRO MODERATO
Therefore, the Spirit for us intercedeth
with inexpressible groanings.

ALLA BREVE
The Searcher of hearts ever knoweth the
mind,
dwelling in the Spirit,
because He pleads for all the saints
according to the will of God.

CHORALE
Look down, Holy Dove, Spirit bow;
Descend from heav'n, and help us now;
Inspire our hearts while humbly kneeling,
To pray with zeal and contrite feeling!
Prepare us, through Thy cleansing pow'r,
For death, at Life's expiring hour:
That we may find the grave a portal
To Thee in Heav'n, and life immortal!
Hallelujah!

THE BACH CHAMBER ORCHESTRA

VIOLINS
Voldemars Rushevics
Helene Carman
Makrouhi Otian*
Walter Jatoff
Dorothy Dearcrafter
Georgia Crawford
Georgiana Smith
Marjorie Bradley
Michael Koman
Ruth Westerman
Amy Deemer
Patricia Simpson*
*Students

COURT
MILLARD CATES

Tenor Arias

EVELYN REYNOLDS
Contralto

THOMAS HARRER
Bass

WILLIAM MILLER
"Evangelist"

EDWARD WARNER
Recitaletter

THE BACH CHAMBER ORCHESTRA

OBOES
Frances Klooster
Helen Garrett
Evelyn Angerman
TRUMPET
Randy Huyck*

VIOLAS
Robert Schieber
Jefferson Smith
Gary Harris*
Allison Barney

VIOLAS

BASSOON
Martin Flavin

CELLOS
Muriel Matthews
Lester Start

CELLOS

MARCO

Mirth Marie Nelson*
Sanära Blaine*

FLUTES
Susan Burgess*
Rebecca Bosi*

RECORDERS
Susan Gibson
Karen Kammerer*

Maid: CHARLOTTE VAN TREEK
Peter: J. CLINTON JONES

EVELYN REYNOLDS

OFFICER: JAMES MARLETT
SWORDSMAN: J. EDWARD TÖRING

SOPRANO

KATHRYN LOWE
Harpsichordist

MRS. MILLARD CATES

Karen Kammerer
The Passion According to St. John

It is requested that there be no applause during the performance of the work.

PART I

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 Kidron, 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 lances, 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 as then 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,

Obdient 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 Caiphas, who that same year was high priest. Now it was Caiphas who counselled the Jews that it was expedient that one man should die for the people.

ARIA (Soprano)

(Alto)

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 he drew it out, and smote 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?

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 crowed. Then Peter thought upon the word of Jesus, and he went forth and wept bitterly.

ARIA (Tenor).

(Strings and Organ)

Ah, my soul!

Where will 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, faithful, 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 at 6:30 P.M. A limited number of dinner tickets at $2.00 may be purchased at the table in the Chapel narthex.
CHORALE
See the Lord of Life and Light,
Saviour meek and lowly,
Taken like a thief at night,
Bound by hands unboly.
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-
ment 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 Thee unto the Jews: but now
it is My kingdom not from hence.

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.
ARISOS (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 caus’d
the sweetest fruit among His wormwood
gather. Then look for evermore to Him.

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 Hooding,
On earth the waves of sin subsiding,
And shining fair, the rainbow guiding,
God’s promise bright of grace and love.

THE SOLDIERS TORTURE JESUS
RECITATIVE (Tenor).
And the soldiers plaited a crown of thorns,
pit 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, there-
fore, 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 an-
swered, Thou couldst 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 re-
lease 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 him-
self 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 Paveinent, but in the Hebrew, Cabb-
atha. And it was the preparation of the
passover, and about the sixth hour, and
be 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, bear-
ing 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!
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.

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).

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 said, It is fulfilled. He therefore took a sponge, and filled it 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.

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 said, It is fulfilled. He therefore took a sponge, and filled it 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 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 has 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 bwest 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 pray for me. Since Thou dost receive me. Lord, to share what Thou hast won. Of Thy mercy give me.

AFTER THE CRUCIFIXION

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 shruud, the veil divides, the rocks are rent, the earth doth quake, the graves are opened, while they behold the Creator die; and as for what was in thine heart? Nigh was 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.

RECITATIVE (Tenor).

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 said, It is fulfilled. He therefore took a sponge, and filled it 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 BURIAL

RECITATIVE (Tenor).

In the chamber of the Jews to bury. Now there stood by the Cross of Jesus, 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

As He did not rise to realms above, But He lived, He lived for evermore, He lived, at the right hand of the Father, He lived, He lives forever. Thy mercy give me. The saving grace of God, Thy glorious face, And Thou hast won. Of Thy mercy give me.

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

featuring

ROSLYN FRANTZ
PIANIST

TERESA ORANTES
SOPRANO

JULIUS STULBERG

VOLDEMARS RUSHEVICS
VIOLINISTS

PROGRAM

TOCATTÀ IN D MINOR
Moderato — Lento — Fuga (Presto) — Adagio — Fuga

CONCERTO IN THE ITALIAN STYLE
Roslyn Frantz

JAUCHZET GOTT IN ALLEN LANDES
(Cantata No. 51)

ARIA
Praise God in all lands. All the creatures within the heavens and earth will become greater in His glory.

We also wish to bring our sacrifice to our God and offer thanks to Him for helping us in time of need.

RECITATIVO
We worship in the Holy Temple wherein God's glory dwelleth, and pray to Him who every morning showers rich blessings upon us.

We give Him thanks for His loving care although our faltering lips can never tell His goodness. He will accept the praise our grateful hearts would render.

Miss Orantes

ARIA
Father, may Thy loving kindness be with us always. For your fatherly care, our grateful hearts will give Thee thanks in all that we do, that we may be called your children.

CHORALE
All honor, praise and glory to God the Father, God the Son and Holy Spirit! Bestow the help that He promised us by His grace.
The Lord is our Defender and knoweth us well. He shares our sorrows and comforts us in our trouble. Amen!

Therefore, let us sing. When our earthly trials are over, and we are in our Heavenly home, we will ever praise Him with our whole hearts.

Hallelujah!

ROSLYN FRANTZ
PIANIST

TERESA ORANTES
SOPRANO

JULIUS STULBERG

VOLDEMARS RUSHEVICS
VIOLINISTS

CONCERTO NO. 3 IN D MINOR
(“Double” Violin Concerto)
1. Vivace
2. Largo ma non tanto
3. Allegro
Messes. Stulberg and Rushevics.

As this program was being printed, it was learned that Madame Agi Jambor could not perform as originally scheduled because of a serious illness. We are grateful to Roslyn Frantz who graciously consented to replace Madame Jambor, and to Beimer Printing Co. who made it possible to print the rearranged program in time for the Festival performances.

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.

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