Kalamazoo's Seventeenth Annual

Bach Festival

Sponsored by Kalamazoo College

March 1, 2, 3, 1963

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**THE COUNCIL OF THE BACH FESTIVAL SOCIETY, Inc., is glad to welcome you to the seventy-seventh annual Festival.** We consider it a privilege to share with you a most wonderful musical experience: Bach’s immortal music, performed by talented and devoted people. The Council also wishes to express its appreciation to the many people who, in a multitude of ways, have made this Festival possible.

**GUEST BOOK**

Visitors from out-of-town are invited to write their names and home town addresses in the GUEST BOOK, in the Chapel narthex. Names entered will be placed on the Bach Society mailing list. Thank you.

**USHERS FOR BACH FESTIVAL, 1963**

USHERING STAFF – Dr. Lester Start, Faculty Director

- William Mollema, Head Usher; Robert Benko, Craig Foch, Robert Merrill, Oliver Nicholson, Mitchell Nussbaum, Bruce Litte.

**Program Notes**

**QUODLIBET**

The Quodlibet, a musical joke, attributed to J. S. Bach, is a charming and witty piece of contextual nonsense. A translation of its text offers, for the most part, a series of sentences, phrases or words which lack relation to anything preceding or following them.

Musically, the piece is delightful to listen to and to perform. It is written in traditional quodlibet style: short, blunt sections of musical ideas, following one another with little or no development of these ideas, once they have been used in their own little sections.

One thing must be remembered, however, when any criticism or analysis is made of the Quodlibet’s form or content; the Quodlibet we have today is only a fragment of the whole. From the original sheets of manuscript which were found, it is obvious that there were missing sheets which preceded and followed. Assuming that Bach wrote the Quodlibet (and there is a very good reason to believe he did), historians have been able to relate some of the references made in the text to Bach’s life. It has been speculated that the text was a spontaneous fitting of words to music, ideas for pure amusement. In doing this, Bach revealed some of the following facts: The piece was written in 1707, for in 1707 there were two solar eclipses visible in Germany. Bach tells us this in “In diesem Jahre haben wir zwei Sonnfinsternisse” (this year we have two solar eclipses). This was also the year of Bach’s Marriage. He speaks of sitting on the “high horse” carrying the symbol of the marriage dowry, a spinning wheel, behind him: “Wenn man mit dem Spinnrad sitzt auf einem grossen Rappen.” It is possible that this Quodlibet was written for Bach’s wedding feast.

The Latin which is interspersed throughout the text is used to add satirical piety to the situations and people being described. The “Dominus Johannes” to whom Bach refers may well have been the rector of the prep school which Bach attended. Throughout the piece there are many references to acquaintances of Bach and members of his family.

However, scholastic research aside, the most important thing the Quodlibet reveals is the gay, relaxed mood of the quodlibet style as it was used as a means of group entertainment.

**COME, JESU, COME** (Komm, Jesu, komm)

The text of this motet for double chorus clearly establishes it as funeral music because of its eschatological nature. Walter E. Buzin, translator of the text for the C. F. Peters edition, states in his forward, “Expressions of longing for death may be found often in the music of J. S. Bach; not a few were prompted by grief which had coursed its way into his family circle and thus brought out of his heart and to his lips and fingers many a Kyrie eleison. However, Johann Sebastian Bach’s religious convictions did not permit him to succumb to utter despair...”

Most authorities agree that the motet was written in Leipzig between 1723 and 1734. It is not known for what occasion the work was composed, but the text was based upon the first and the eleventh stanzas of a funeral hymn composed by Paul Thymich, which Bach found in Paul Wagner’s eight-volume Gesangbuch containing over five thousand hymns. It is of special interest to note that Komm, Jesu, komm is the only one of Bach’s six motets in which there are no Biblical passages. Buzin concludes, “Komm, Jesu, komm is not an expression of sickly and mawkish sentimentalism, but rather an exalted manifestation of a sure faith and a firm conviction.”

**MESSE H MOLL**

There is substantial disagreement among Bach authorities as to whether Bach conceived the “so-called” MASS IN B-MINOR as a whole, rather than four different compositions composed at different times for entirely unrelated occasions. Frederic Smend, one of the editors of the latest editions of the MASS (Baerenreiter, 1954), claims that performance of this monumental work from the Kyrie to the Domino nunc is... “one of the most notable examples of erroneous tradition versus artistic judgment.”

Note: Please bring this program with you to all performances.
The traditional view, led by Joseph Spitta and his followers, insists that Bach expanded the Lutheran Missa (Kyrie and Gloria) into the full-scale B Minor Mass as we know it today in order to apply for the title of “Court Composer” to King Augustus of Saxony, who succeeded to the throne in 1733.

Precisely what Bach had in mind in composing the music for these liturgically-based texts remains one of the intriguing mysteries in the world of music. According to Philip L. Miller, Chief of the Music Division of the New York Public Library, “... there is no evidence that this particular masterpiece was ever heard in his (Bach’s) lifetime, and he left no clue as to what performers he had in mind as he composed it. He could not have meant it for liturgical use, either in a Catholic service, or in his own Lutheran church (even though the Latin Mass was still in use there), for the very proportions of the work, in no less than twenty-four movements, would have ruled it out. Furthermore, he took enough liberties with the text to make his music unacceptable to the Catholics.

Regardless of what opinion one holds as to the appropriateness of performing this work as a whole or in parts, it can not be denied that the work itself rises above the argument. Charles Sanford Terry, noted British musicologist and Bach scholar, stated... “the Mass is an expression of Bach’s Christian idealism, neither Roman Catholic nor Protestant.”

When compared to his other immortal works, such as the PASSION ACCORDING TO ST. JOHN, THE PASSION ACCORDING TO ST. MATTHEW AND THE CHRISTMAS ORATORIO, the choral demands of the WORK IN MINOR are immeasurably greater. Of the twenty-four movements, fifteen are choruses—a much heavier responsibility than the other major works demand. Furthermore, the musical development is more involved than most of the choruses cited above. Yet, it is not necessary for one to understand Latin in order to receive the strong message that is engendered, if one responds to the unmistakable intent of the music as it seeks to add another dimension to the textual content.

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Helen Carman

Mary Waring

Makrouli Oxian*

Richard Bradley*

Thomas Seeley*

OBOES: Susan Burgess*

Gretchen Hazen*

TRUMPETS: Richard Benninger*

HORN: Byron Autrey

J. Randall Huyck*  

Robert Schieber

Robert Glazener*

Garry Harris*

Leona Lounis*

Robert J. Smith: flutes; Robert Schieber, viola; Muriel Matthews and Lester Start, violins; Sve W. Hansell, harpsichord

The Musical Offering is based upon a theme given to Bach by Frederick the Great of Prussia during a visit Bach made to the court in Potsdam in 1747.

Part I. Ricercar—a three-part fugue said to have been improvised by Bach at the harpsichord.

Part II. Five Canons (The royal theme appears in one part as a cantus firmus, accompanied by two canonic parts.)

Part III. Trio Sonata: flute, violin, cello and harpsichord

Part IV. Five Canons (The royal theme is used as canonic material and thus, is presented in each number by at least two voices.)

BASS: Bert Koon

BASSOON: Martin Flavin

STображенесаа Mirth Mardie Nelson,*

Joan Tuller*

Muriel Matthews and Lester Start,

PAMELA HEMMICK*

PAMELA HEMMICK*

The marks of the rustling beard is what makes the master tailor: he presses my trousers, he patches my clothing. One needs the kneading trough (Backtrog) for a boat. Ah, he will come to evil; for he falls into the pool so fresh, and swims there like a codfish.

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**QUODLIBET (Whatever you please)**

Kalamazoo College Collegium Musicum—Sung in German

Mirth Marie Nelson, cello; Melinda Ray, harpsichord

Section 1. 4/4 allegro

Entrance of a fugal theme "What do we have there for huge castles that swim as the sun and seem always larger because they appear to come closer. What do I see there in the distance riding this way, and bearing a big wheel behind the hangman? Ah, how the chap rides stupidly! He wears a mourning cloak!"

adagio

Latin section: Therefore, the more instantly we must escape from empty things, the more swiftly vane (empty) things flee away.

allegro: He, who wants to sail to India, will find many ships, but I’m no cabin boy. I need neither mast nor sail as one does on Texel (island), for a kneading trough is just as good. The mark of the rustling beard is what makes the master tailor: he presses my trousers, he patches my clothing. One needs the kneading trough (Backtrog) for a boat. Ah, he will come to evil; for he falls into the pool so fresh, and swims there like a codfish.

Return to original allegro and part of first theme.

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**INTERMISSION—10 MINUTES—**
Section 2. 3/2 adagio

"O ihr Gedanken," Oh these thoughts. Why do they trouble my soul? This theme, taken by the tenors, is haunted by the senseless "Backtrog."

Section 3. 4/4 allegro: Ah, how sour Salome (Bach's sister) looks about the nose, because the horsegroom tickles her with the pitchfork; so the servants prepare so much cheese and butter. If they were calves like you, the food would be prepared. When one sits with a spinning wheel on a great black steed, he tears his cloak on most all the tree limbs (battling them with laughter). Then people will lock their doors. But there is nothing to complain about, if one wants to use a kneading trough instead of a battle ship. As one will, therefore, soon be dunked in the water!

Section 4. 3/2 allegro

"Grosse Hochzeit" (great wedding). This is a long section of a seemingly meaningless series of words, each preceded by "grosse": great wedding, friends, heros, divisions, judge, jailors, dogs, mallet — et cetera.

Section 5. 4/4 allegro

More discussion of "Backtrog." Here sarcastic mention is made of court servants and neighbors of Bach. This section is ended by a big chordal "Punctum," followed by a tenor recitative in Latin on "Dominus Johannes": Master John was cited to be the great director in the second hour of the afternoon because of a servant girl (wearing) a golden crown.

Section 6. 4/4 allegro

The allegro is immediately resumed with "Studenten sind sehr froehlich" (students are very gay). The fragment ends with this section as Bach, bragging in fun, says: "Ei, was ist das fuer eine schoene Fuge?" (So, how's that for a beautiful fugue?)
II GLORIA IN EXCELSIS

No. 4 - GLORIA IN EXCELSIS: SSATB, full orchestra

Gloria in excelsis Deo, et in terra pax hominibus voluntatis

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

The brilliant, joyful chorus has two sections, the second a fugue, which has no transition from the first.

No. 5 - LAUDAMUS TE: Aria, Mezzo-Soprano, violin obligato soli strings, organ

Laudamus te, benedicimus te, adoramus te, glorificamus te

We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

The ornate characteristics of the Baroque era in music are exploited to the fullest extent in what really is a duet for voice and violin.

No. 6 - GRATIAS AGIMUS: SATB, full orchestra

Gratias agimus tibi propter magnam gloriam tuam

We give Thee thanks for Thy great glory.

Taken verbatim from Cantata No. 29 "We thank Thee, God," this fugue is one of the most taxing vocal portions of this exhausting work. It must have been one of Bach's most satisfying compositions, for he used it once again to conclude this Mass as an adaptation for "Dona Nobis Pacem."

No. 7 - DOMINUS DEUS: Duet, Soprano and Tenor, flute, strings, organ

Dominus Deus, Rex coelestis, Pater omnipotens, Domine filii unigenite, Jesus Christie, altissime Domine Deus, Agnus Dei, Filii Patri.

Lord God, heavenly King, Father Almighty, O Lord, the only begotten Son, Jesus Christ, Highest, O Lord God, Lamb of God, Son of the Father.

The flute and violin introduce a descending scale theme which suggests the vocal melodies that follow. Bach has each voice singing a different clause, one singing the "Fili unigenite" while the other sings the "Rex coelestis." Then they interchange parts, so that every word may at some time come to the fore. Some historians believe Bach used this method to emphasize the unity of the Father and Son.

No. 8 - QUI TOLLIS: SATB, flutes, strings, organ

Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram

Thou that takest away the sins of the world, have mercy upon us, receive our prayer.

The somber, contemplative strains of this chorus are an adaptation (a third lower) of the opening chorus of Cantata No. 46, "Behold and see if there be any sorrow."

No. 9 - QUI SEDES: Aria, Alto, oboe d'amore (clarinet), soli strings, organ

Qui sedes ad dexteram Patris, miserere nobis

Thou that sittest at the right hand of God the Father, have mercy upon us.

No. 10 - QUINIAM TU SOLUS: Aria, Bass, horn, bassoon, cello, organ

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christie.

For Thou only art holy. Thou only art the Lord, Thou only art most high, Jesus Christ.

This stately Bass aria acclaims God's sovereignty. The color of the accompaniment is unique, with its distinctive themes for horn, bassoon and cello obligato.
Cum sancto spiritu: SSATB, orchestra

No. 11 – CUM SANCTO SPIRITU: SSATB, orchestra
Cum sancto spiritu in gloria Dei Patris. Amen.

The third section of the Mass is devoted to a setting of the Nicene Creed, divided into eight movements.

No. 12 – CREDO: SSATB, strings, organ
Credo in unum Deum

The only modal movement in the Mass, the Credo is built upon the Mixolydian mode (major scale with a lowered seventh step utilizing the ancient Gregorian chant associated with these words for more than 1500 years). It is really eight part writing, i.e., five in the voices, two violins, and the cellos-bass part again in fugal form introduced in the tenor voice.

No. 13 – PATREM OMNIPOTENTEM: SATB, orchestra
Patrem Omnipotentem, factorem coeli et terrae, visivis illum omnium et invisibilium. The Father almighty, Maker of heaven and earth, and of all things visible and invisible.

Bach adapted this movement from Cantata No. 171, "God, as Thy name, so is also Thy fame till the end of the world, by changing the theme slightly and also constructing a new beginning so that it would be directly related to the "Credo" preceding it. Introduced by the bass voice, the theme is as follows:

No. 14 – ET IN UNUM DOMINUM: Duet, Soprano, alto, oboe d'amore, soli strings, organ
Et in Unum Dominum, Jesum Christum, filium Dei unigenitum, et patrem natum ante omnia secula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genium non factum, consubstantiatem patrui per quem omnia facta sunt, qui propter nos homines et propter nostram salutem, descendit de coelis.

No. 15 – ET INCARNATUS: SSATB, violins, cellos, bass, organ
Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est.

This chorus cannot be surpassed for simplicity, depth and mystery. A violin figure "hovers like the Spirit of God moving upon the face of the waters," against a throbbing orchestral bass, while the voices sing an initiatory melody based on simple chord tones.

No. 16 – CRUCIFIXUS: SATB, flutes, strings, organ
Crucifixus etiam pro nobis sub Pontius Pilato, passus et sepultus est. And was crucified also for us under Pontius Pilate. He suffered and was buried.

Probably the most familiar of all the choruses is the "Crucifixus." It is published in octavo anthem form and performed by many church choirs. There is unmistakable pathos and tragedy couched in this writing. The dirge, borrowed from Cantata No. 12 "Weeping, sighing, mourning, crying," is repeated eleven times with harmonic changes in the upper parts.

No. 17 – ET RUSURREXIT: SSATB, orchestra
Et resurrexit tertia die secundum scripturas. et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicaret vivos et mortuos, cuius regni non erit finis.

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

Bach proclaims the resurrection through a glorious burst of tonality, relying heavily upon the trumpets to reflect the triumph expressed by Christians. Material used for the strings in the interludes resembles that used in Suite No. 1, first movement.
Benedictus qui venit in nomine Domini.

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

Bach’s score did not assign the obligato part to any particular instrument. Thus, the decision has been at the discretion of the conductor, the flute being the customary alternate.
No. 21 — OSANNA
In compliance with liturgical custom, the Osanna is repeated at this point.

No. 23 — AGNUS DEI: Aria, Alto, soli violins, cello, organ

Agnus Dei, qui tollis peccata mundi, misere nobis.

Traditionally, the Agnus Dei is considered to be a three-fold petition (as seen in the punctuation of the text). However, Bach regarded it as a prayer for peace and a prayer for mercy, according to Richard T. Gore. Typically, Bach relied upon his resources and integrated “Tarry yet, O dearest Master” from Cantata No. 11 (The Ascension Oratorio). The somber G-minor key, coupled with the contralto voice and accompanying range of the violins, provides an introspective mood of contrast to the Benedictus.

No. 24 — DONA NOBIS PACEM: SATB, orchestra

Dona Nobis Pacem

At this stage of the massive B Minor Mass, Bach (as well as his hereditary listeners) realized that the climax had passed with the “Sanctus” and “Osanna.” Thus, he relied upon his earlier expression of a broad, searching feeling found in “Gratias Agimus” (theme No. 6) for his conclusion to this unsurpassed masterpiece.

THIRD CONCERT — SUNDAY, MARCH 3, 4:00 P.M.
Peter Farrell, viola da gambist; Joyce Zastrow, soprano; Sven H. Hansell, harpsichordist

I. SONATA No. 1 in G MAJOR for viola da gamba and harpsichord
Messrs. Farrell and Hansell
Adagio Allegro, ma non troppo Andante Allegro moderato

II. PRELUDES AND FUGUES FROM THE WELL-TEMPERED CLAVIER FOR HARPSICHORD
Mr. Hansell

1. No. 2 in C Minor
2. No. 16 in G Minor

III. SONATA No. 2 in D MAJOR for viola da gamba and harpsichord
Messrs. Farrell and Hansell
Adagio Allegro Andante Allegro

IV. CANTATA No. 202, WEICHERT NUR, BETRUBT SCHATTEN (Wedding Cantata)
Joyce Zastrow, Soprano

ASSISTING ARTISTS — Voldemars Reshevis, Georgiana Smith, violins; Robert Schieber, viola; Muriel Matthews, cello; Frances Kroeter, oboe; Martin Flavin, bassoon, Sven Hansell, harpsichord.

Aria: Weichert nur, betrubte Schatten
Depurt now, gloomy shadows. Frogs and wind have gone to rest. Spring’s pleasures will not permit joyful happiness until it comes bringing flowers.

Recit: Die Welt wird wieder neu
The world becomes new again, a two-fold charm binds together mountains and meadows, the day is free from cold.

Aria: Phoebus eilt mit schnellen Pferden
Phoebus speeds with swift horses through the new-born world. Because he is well pleased with her, he would himself become a young lover.

Recit: Drum sucht auch Amor sein Vergnügen
Love also seeks his delights when purple laughs in the meadows. The splendor of spring is glorious when in his realm, the beautiful flowers, as fiery hearts, are victorious.

Aria: Wenn die Frühlingsluft die streichen
When the spring breezes sweep along through the gaily colored fields, Love moves gently about seeking to add to his laurels. His best treasure is two hearts who embrace and kiss.

Recit: Und dieses ist das Gleecke
And this is happiness, that by the favor of destiny two souls receive one treasure. Happiness and blessings shine on them.

Aria: Sich ueben im Lieben
The practice of the heart in love and laughter is better than spring’s fleeting pleasure. Here gush the waves, the triumphant palms laugh and watch from lips and breast.

Recit: So sei das Band der keuschen Liebe
So is the bond of pure love. O betrothed pair, free from the constancy of change. No sudden chance or thunderclap can alarm your amorous love.

Gazette: Sehet in Zufriedenheit
See in happiness, the thousands of bright wondrous days, which in times to come, will carry the flowers of your love.
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