Bach Festival

Twenty-First Annual Season

February 26
March 1, 4, 5, 1967

presented by the
Bach Festival Society
of Kalamazoo

on the campus of
Kalamazoo College

Russell A. Hammar
director

founded 1946
Henry Overley
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THE BACH FESTIVAL COUNCIL welcomes you to this, the Twenty-First Bach Festival.
We hope that you will find as much pleasure in listening to the music of Bach as the many people involved in these concerts have in performing it.

The Council wishes to express its appreciation to all of those who have given of their time, money, and talent to make the Festival possible.

— DR. JEAN M. CALLOWAY; MRS. R. BOWEN HOWARD, CO-CHAIRMEN

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As a community we rejoice in the privilege that comes with active participation in this incomparable music. We look forward to exploring ever widening areas of Bachiana under the dynamic leadership of our dedicated College President, Dr. Weimer K. Hicks.

We may well continue these exciting festival activities on the note often sounded by the great maestro, when he affixed this inscription to his manuscripts:

SOLI DEO GLORIA!

Dr. Henry Overley
Founder
Kalamazoo Bach Society

Kalamazoo Salutes the Cantor of Leipzig!

The "Bachian Credo" as composed by Dr. Henry Overley

JOHANN SEBASTIAN BACH

1685-1750

A humble, unassuming man, his music soars to the highest pinnacles of sublime beauty. He dwelt among us, a man among men, and in the short span of forty years, he emerged the unchallenged leader in the timeless realm of musical craftsmanship. To posterity — to you and to me — he bequeathed an unsurpassed wealth of choral and instrumental treasure.
another collection, shall be heard) from the St. John Passion, and the traditional Passion Chorale, “O Sacred Head, Now Wounded.”

Of the larger church compositions by Bach, the PASSION ACCORDING TO ST. JOHN is perhaps the hardest to come to appreciate. There is a convincing greatness about the Mass in B-Minor and the St. Matthew Passion that impresses from the first hearing, whereas the St. John Passion in some cases disappoints. With further listening, though, we come to know through it not J. S. Bach the divine and infallible creative genius to whom we have grown awesomely accustomed, but the very human Bach who had to struggle to do his best with the materials given him.

The St. John Passion narrative in the Gospel of St. John, from which the majority of text in the musical Passion setting is taken, lacks many of the dramatic incidents reported in the Matthew text, and in two instances Bach imported events recounted in earlier Passion settings of his, now lost, for the St. John narrative. The core of the dramatic material offered by the writer of the St. John gospel takes the form of a series of dialogues between Pilate and the high priests; these Bach vividly magnified and enhanced through the use of the many short but vehement turba (crowd) choruses that are found in the second half of the work. The John text, concerned as it is with assigning the guilt of Christ’s crucifixion to the Jewish people, allows for a musical “character study” of Pilate’s confusion and ever weakening will; that he is neither a musical protagonist, something not found in the Matthew account. The reflective aria texts of the St. John Passion, gathered from several sources, are not as well conceived or as mature as these by the librettist Picander, who supplied Bach with the meditative poetry in the St. Matthew Passion. They often rely on exaggerated metaphorical imagery for a strong effect (e.g., No. 32). Very effective in both words and music are the chorales which Bach selected for the St. John Passion. Some are quite chromatic according to the Affekt, or meaning of the words, using changed accidentals or unexpected modulations to achieve their end.

Unlike the St. Matthew Passion, the St. John Passion has its own unique orchestration which gives the entire work a cohesion through related movements and motifs. A rapid obligato line and ecstatic palpitation vividly interpret the final words of the Psalm text.

MISSA BREVIS IN G MAJOR. The Roman Catholic Ordinary Mass, sung in Latin, was still widely used in the German Lutheran Church of the eighteenth century, side by side with the developing Protestant hymnody and liturgy of the period. The great Mass in B-Minor exemplifies the lasting influences of Catholicism in German music stylistically as well as liturgically, and so do the four Missae Breves by Bach, although to a lesser extent. These “short masses” or “Lutheran masses” take as their text only the first two of the five Catholic divisions (the Kyrie and Gloria) of the Ordinary Mass, and are composed in a thoroughly German cantata style, in one case (Mass in F Major) even incorporating a Protestant chorale as a cantus firmus.

All four Missae Breves were “composed” by patching together reconstructed movements of many various cantatas; the Missa Brevis in G Major, for example, is made up of choruses and arias from Cantatas 17, 79, 138 and 173. Today we frown upon such “plagerisms” of one’s own works, but in the era of prolific composition in which Bach lived, “recast” an earlier composition was not only acceptable, but highly successful. As with the Mass in B-Minor, one third of which stems from cantata music, none of these “second-hand” works suffered in the process of readaptation; on the contrary, the original movements were improved, in several cases being so completely reworked that they bore but broad skeletal relationship with the derivatives.

Curiously enough, these four beautiful “short masses” are almost never performed, and only one, the Mass in F Major, is currently available on recordings. This is the first performance of one of these works by the Kalamazoo Bach Festival Society.

ORGAN PRELUDING TO PRECEDE ST. JOHN PASSION. Albert Schweitzer called the ORGELBUCHLEIN (Little Organ Book) collection of 45 chorale preludes for use throughout the liturgical year the greatest single collection of like compositions ever written. Certainly no other collection of short works for an instrument shows so much variety and technical mastery combined with depth of feeling, unless it were the Well Tempered Clavier. We shall hear the chorale preludes which correspond to chorales Nos. 21 and 9 (of which two preludes, one from...
FIRST CONCERT — SUNDAY, FEBRUARY 26, 8:30 P.M.

STETSON CHAPEL

I. CONCERTO No. 2 in E Major for Violin
Allegro; Adagio; Allegro assai

THE BACH FESTIVAL ORCHESTRA
Volendams Rushevics, soloist

II. MOTET No. 1 “Singet dem Herrn ein neues Lied”
(Sing to the Lord a New Song)

THE KALAMAZOO COLLEGE CONCERT CHOIR

FIRST MOVEMENT (PSALM 149: 1-3): Allegro moderato

Singet dem Herrn ein neues Lied; die Gemeine der Heiligen sollen ihn loben! Israel freue sich des, der ihn gemacht hat.

FUGE:
Die Kinder Zion sei’n frohlich weber ihrem Koenige, sie sollen loben seinen Namen im Reigen; mit Franken und Harfen sollen sie ihm spielen.

SECOND MOVEMENT: Andante


ZWEITER CHOR (CHORALE): Wie sich ein Vat’r erbarnet Ueber seine junge Kinderlein, So tut der Herr uns allen, So wir ihn Kindlich zuerchnen rein. Er kennt das arm Gemaechte, Gott weiss, wir sind nur Staub, Gleichwie das Gras vom Rechen, Ein Blum und fallend Laub. Der Wind nur drueber wehet, So ist es nicht mehr da, Also der Mensch vergehet, Sein End das ist ihm nah.

CHOIR I (ARIA): Lord, continue to take care of us, for without Thee we can do nothing. Therefore, be our protection and our light, and do not deceive us in our hope that Thou shalt always be with us. Well is he that relies wholly and strongly on Thy grace.

CHOIR II (CHORALE): As a father shows compassion for his young children, so the Lord shows compassion for us all and we fear him as children. He knows our poor making, God knows, we are only dust, like the grass from the rake, a blossom, then fallen petals; the wind drifts over and there is no more. Man passes, his end is near to him.

III. MISSA BREVIS in G Major

THE BACH FESTIVAL ORCHESTRA AND ORCHESTRA

Edna Farthing, soprano; Eleanor Vanderlind, alto;
Erik Schreiner, tenor; Daniel Christian, bass
Troy Carpenter, organist

THE BACH FESTIVAL ORCHESTRA

FUGE: Lord, have mercy upon us; Christ, have mercy upon us; Lord, have mercy upon us.

CHORUS

ZWEITER CHOR (CHORALE): Wie sich ein Vat’r erbarnet Ueber seine junge Kinderlein, So tut der Herr uns allen, So wir ihn Kindlich zuerchnen rein. Er kennt das arm Gemaechte, Gott weiss, wir sind nur Staub, Gleichwie das Gras vom Rechen, Ein Blum und fallend Laub. Der Wind nur drueber wehet, So ist es nicht mehr da, Also der Mensch vergehet, Sein End das ist ihm nah.


DUETTO ( SOPRANO, ALTO): Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

ARIA (TENORE): Quoniam tu solus sanctus, tu solus Dominus. Tu solus altissimus, Jesu Christe.

CORO

Cum Sancto Spiritu in gloria Dei Patris. Amen.

CHORUS

With the Holy Ghost in the glory of God the Father. Amen.

Note: Please bring this program with you to all performances.

THIRD MOVEMENT (PSALM 150: 2): Poco Allegro

Lobet den Herrn in seinen Taten, lobet ihn in seiner grossen Herrlichkeit!

FOURTH MOVEMENT (PSALM 150: 6): Allegro vivace

FUGE: Alles was Odem hat lobe den Herrn! Hallelujah!

INTERMISSION — 10 MINUTES —
SECOND CONCERT — WEDNESDAY, MARCH 1, 8:30 P.M.

STETSON CHAPEL

YOUNG PEOPLE’S CONCERT

winners of the

YOUTH AUDITIONS

held February 4, 1967

The Young People’s Concert artists are the winners of the second annual auditions held by the Bach Festival Society of Kalamazoo. One of the objectives of this effort is to stimulate the performing of Bach’s music among the Kalamazoo area youth. The judges for the final competition were Professors Millard Cates, Robert Dexter and Robert Slaughter of the University of Michigan.

I. CONCERTO IN D MAJOR

Allemande — Ballo — Giga

Portage Northern High School Orchestra, Portage, Michigan

Mrs. Joseph Work, director

G. P. Telemann

II. SONATA NO. 1 IN G MINOR FOR UNACCOMPANIED VIOLIN (First Movement)

Cosette Sanders, violin

J. S. Bach

III. ARIA (DUET) from CANTATA 140 “My Love is Thine”

Mona Lindauer, soprano

Richard Barber, baritone

Steven Baxter, oboe

Carol Petrie, violoncello

Susan Peters, harpsichord

J. S. Bach

IV. FANTASIE AND FUGUE IN G MINOR

Bruce Gustafson, organist

J. S. Bach

V. STRING QUARTET IN D MAJOR

Affettuoso — Allegro — Vivace

KALAMAZOO COLLEGE STUDENT STRING QUARTET

Michael Jahn, first violin

Kathryn Davidson, second violin

Maris Rushevics, viola

Frances Hotelling, violoncello

J. S. Bach

G. P. Telemann

VI. PREAMBLE to C MINOR PARTITA

Evelyn Weiss, piano

J. S. Bach

Following this concert there will be a reception in honor of the young artists in Weller Hall. All are cordially invited to attend.

THIRD CONCERT — SATURDAY, MARCH 4, 5:00 and 8:15 P.M.

The Passion According To St. John BWV 245

—SOLOISTS—

Emily Derr, soprano; Joanna Simon, mezzo-soprano;

Robert Johnson, tenor; K. Charles Graves, bass

assisted by local soloists taking part of characters

Maid: Sister Jane Rose, S.S.J., soprano

Servant: William Struck, tenor

Peter: John Spencer, baritone

Pilate: Richard Hudson, bass-baritone

and by solo quartet

Doris Britchwicke, soprano

Betty LeRoy, contralto

David Scarrow, tenor

John Spencer, baritone

THE BACH FESTIVAL CHORUS AND ORCHESTRA

It is requested that there be no applause until after the chorus has been seated at the end of each performance.

PART ONE

1. CHORUS

Lord, Thou our Master,

Thou whose name in all the earth is glorified,

Show us how Thou in pain and woe,

Through which Thou, Son of God, didst go,

At every time wast,

even in the darkest hour,

forever glorified.

2. RECITATIVE

EVANGELIST

JESUS

Who seek ye here?

3. CHORUS

Jesus of Nazareth!

4. RECITATIVE

EVANGELIST

Jesus saith to them:

And they answered him:

5. CHORUS

Jesus of Nazareth!
6. RECITATIVE
EVANGELIST
Jesus answered and said:
JESUS
I told you before, I am he, if ye seek for me, let these men go their way then.

7. CHORALE
O wondrous Love, O Love alone
Which bade Thee make this vale of tears
Thy dwelling,
I live on earth and earthly pleasures cherish,
And Thou must perish!

8. RECITATIVE
EVANGELIST
So that the word might be fulfilled which he had spoken: I have not lost one disciple of them which thou gavest me. Then Simon Peter, having a sword, he drew it forth, and struck at the high priest's serving man, and cut the man's right ear off, and this man was Malchus. Then said Jesus to Peter:
JESUS
Put thy sword in its scabbard. Shall I not drink the cup my Father hath given me?

9. CHORALE
Thy will, O Lord our God, be done
On earth as round Thy heavenly throne.
Thy patience, Lord, on us bestow,
That we obey in weal and woe.
Stay Thou the hand and spoil the skill
Of them that work against Thy will.

10. RECITATIVE
EVANGELIST
The body of soldiers with their captain, and the officers there laid hold of Jesus, and bound him fast, and led him away at first unto Annas, who was kinsman of Caiaphas, who for that year was the high priest. Now 'twas this same Caiaphas who had told the Jews it would be well that one man should perish for them all.

11. ARIA (ALTO)
From the tangle of my transgressions, but to unbind me is my dearest Saviour bound. From my aching wounds and bruises, fully to heal me, He himself is wounded.

12. RECITATIVE
EVANGELIST
Simon Peter also followed in Jesus' path, and another disciple.

13. ARIA (SOPRANO)
I follow Thee also with joy-lightened footsteps,
Nor stray from Thy sight,
My life and my Light.
O speed Thou my way,
And cease not, I pray,
To spur me and draw me,
To lead me, to call me.

14. RECITATIVE
EVANGELIST
That other disciple to the high priest had long been known, and went with Jesus within to the palace of the high priest. But without, at the doorway, Peter stood. Then did the other disciple, who was known to them in the palace, go out, and spake unto her that tended the door, and brought also Peter within. Then saith the maid that tended the door to Peter:
MAID
Art thou not also one of his disciples?
EVANGELIST
He saith:
PETER
I am not!
EVANGELIST
The officers and the servants with them stood tending a fire of coals, for it was cold, and warmed themselves through. Peter, also there among them, stood warming himself. Then did the high priest turn and question Jesus of his disciples and of his doctrine. Thus then did Jesus reply:
JESUS
I ever spake openly and freely to the world, day after day before the school I did my teaching and in the temple where all the Jews always come together, and have said nothing in secret at all. Why askest thou this of me? Rather ask of them who have heard my teaching what sort of thing it was I taught them. See now, they surely remember the whole of what I have taught them.

15. CHORALE
Art thou not one of his disciples?

16. RECITATIVE
EVANGELIST
Now Annas ordered Jesus bound, and then sent him bound to Caiaphas. Simon Peter stood, still warming himself. Then said they unto him:
17. CHORUS
Art thou not one of his disciples?

18. RECITATIVE
EVANGELIST
But Peter denied it and said:

19. ARIA (TENOR)
On earth and earthy pleasures cherish,
That we obey in weal and woe.
Stay Thou the hand and spoil the skill
Of them that work against Thy will.

20. CHORALE
Peter, while his conscience slept,
Thrice denied his Saviour,
When it woke he bitter wept
To call me.

21. CHORALE
Christ, through whom we all are blest,
Knew no evildom;
Him at night did they arrest,
Like a thief pursuing,
Led before the godless throng
And falsely convicted,
Laughed at, scoffed at, spat upon,
As the Word predicted.

22. RECITATIVE
EVANGELIST
Away then led they Jesus, up into the Hall of Judgment, and it was early. But they could themselves not enter, lest there they should be defiled and thus might not eat the Passover. Then out went Pilate, the judge, unto them and said:
PILATE
What bring ye as a charge against this man accused?
EVANGELIST
Then they cried aloud and said unto him:

23. CHORUS
If this man were not an evildoer, we would not bring him before thee.
24. RECITATIVE
EVANGELIST
Then Pilate said unto them:

Pilate
"Tis ye must take him hence and judge of him according to your law.

EVANGELIST
The Jews therefore said unto him:

25. CHORUS
For us all killing is unlawful.

26. RECITATIVE
EVANGELIST
That thus might be fulfilled the word of Jesus, which he had spoken, and had signified by what manner of death he should perish. Then Pilate entered into the Hall, and again he called in Jesus, and said to him:

Pilate
Art thou the King of Jewry?

EVANGELIST
Jesus thus answered him:

JESUS
Thou sayest, a king then. To this end was I born, for this am I come here, that I bear witness to the truth. And all who seek the truth, they all will hear my voice.

EVANGELIST
Then said Pilate to him:

Pilate
Then said the Jews to Pilate:

Pilate
From whence then art thou?

EVANGELIST
Then came Pilate again, and called in Jesus, and said to him:

Pilate
Thou sayest this of thyself, or have others been saying this to thee of me?

EVANGELIST
And Pilate then answered him:

Pilate
Am I a Jew, then? Thy people and thy chief priests have brought thee here for judgment before me; now what hast thou done?

EVANGELIST
And Jesus answered him:

JESUS
My kingdom is not of this world; for were my kingdom of this world, then my servants all would fight to defend me, that I should not unto the Jews be delivered. Nay then, but not from hence is my kingdom.

27. CHORALE
O mighty King, almighty through all ages, How shall I fitly strive to sing Thy praises? No mortal heart can ever hope to show Thee What it doth owe Thee. My feeble tongue no counterpart can fashion With which it might compare Thy great compassion. How can I thanks for Thy good deeds, so tender, In works e'er render?

28. RECITATIVE
JESUS OR BARABBAS
And then Pilate entered into the Hall again to the Judgment Ball, and saith to Jesus:

Pilate
Now truly, art thou a king then?

EVANGELIST
Jesus answered him:

JESUS
Thou say'st, I am a king then. To this end was I born, for this am I come here, that I bear witness to the truth. And all who seek the truth, they all will hear my voice.

EVANGELIST
Then Pilate said to him:

Pilate
What is truth then?

EVANGELIST
And when he thus had spoken, he went out once again to the Jews and said unto them:

Pilate
I find in him no fault at all. But ye have a custom at Passover that one man I should release you; will ye now that I take this King of the Jews and release him?

EVANGELIST
Then cried they together all again, and shouted:

29. CHORUS
Not this man, no, not him but Barabbas!

30. RECITATIVE
EVANGELIST
And Pilate thus made answer:

Pilate
Barabbas he set free, a robber! But he laid hold on Jesus, and scourged him!

31. ARIOSO (BASS)
Bethink thee, O my soul, in agony and rapture, What though thy heart with bitter joy doth languish, The greatest boon is Jesus' anguish. For thee the thorn-crown that doth pierce Him, With heaven-scented bow'rs will bloom; Thou canst the sweetest fruit Among his wormwood gather, Nor cease to raise thine eyes to Him.

32. ARIA (TENOR)
Behold then how each livid stripe succeeding, All sore and bleeding, Is part of Heav'n above.

And see, the waves of sin subsiding, Sunbeams again dark clouds dividing, The rainbow fair, the sky bestriding, God's token bright of Grace and Love.

33. CHURCH OR BARABBAS
And then with their hands they smote him. Then once again did Pilate come forth and called them, saying:

Pilate
See ye, I bring this man now forth to you that ye may know that in him no fault do I find.

EVANGELIST
And did Jesus come forth, still wearing the purple robe and the crown of thorns. Then to them said Pilate:

Pilate
Behold the man!

EVANGELIST
Now all the officers and priests, when they beheld him, shrieked at him and said:

34. CHORUS
Crucify!

35. RECITATIVE
EVANGELIST
And then thus made answer:

Pilate
Ye must take him hence and crucify him, for I find no fault in him at all.

EVANGELIST
The Jews straightway answered and said:

36. CHORUS
We have a sacred law, and who breaks that law, he must perish, for he made himself to be the Son of God.

Pilate
From whence then art thou?

EVANGELIST
But Jesus would not give him answer; then Pilate spoke unto him:

Pilate
Speakest thou not to me? Knowest thou not I have pow'r over thee to crucify, and power, too, to release thee?

EVANGELIST
Jesus then answered him:

JESUS
No power couldst thou have over me, had this power not from above unto thee been given; therefore, he who to thee delivered me up is the greater sinner.

EVANGELIST
From thenceforth Pilate oft bethought him how he might release him.

40. CHORALE
Our freedom, Son of God, arose When Thou wast cast in prison; And from the durance Thou clidst choose Our liberty is risen, Didst Thou not choose a slave to be, We all were slaves eternally.

41. RECITATIVE
EVANGELIST
But the Jews cried out and shouted to Pilate:

Pilate
If thou let this man go, then art thou no friend of Caesar, for whoever maketh himself a king is foes unto Caesar.

42. CHORUS
If thou let this man go, then art thou not a king of Jews, for whosoever maketh himself a king is against his peace.

43. RECITATIVE
EVANGELIST
Now when Pilate heard them speaking thus, straightway he brought Jesus forth, and took up his place upon the seat of judgment, in a place called High Pavement, but in Hebrew called Gabbatha. And it was about the sixth hour of preparation of the Passover, and he saith to the Jews:

Pilate
See ye, your King stands before you!

EVANGELIST
Again they shouted:

44. CHORUS
Away with him! Crucify him!
45. RECITATIVE
EVANGELIST
Pilate saith unto them:

Pilate
Would ye see your King be crucified?

SOLOIST
Then the chief priests gave him this reply:

46. CHORUS
We have no king but Caesar!

THE CRUCIFIXION

47. RECITATIVE
EVANGELIST
Then Pilate delivered him to them, that they might crucify him. Then took they Jesus with them and led him away, and he bore his cross and went along with them to a place called Place of Skulls, which is in the Hebrew tongue called Golgotha!

48. ARIA (BASS) WITH SMALL CHOIR
SOLOIST
Run, ye souls whom care oppressed,
Go from trouble’s dark recesses,
Fly —

CHOIR
O where?

SOLOIST — to Golgotha!
Take the wings of faith nor tarry,
Fly —

CHOIR
O where?

SOLOIST
— His cross to carry,
Your salvation ‘waits you there.

49. RECITATIVE
EVANGELIST
And there crucified they him, and two others with him on either side, Jesus in the midst, between them. And Pilate wrote for him an epigraph; and put it upon the cross; and it was written: Jesus of Nazareth, the King of Jewry! And this epigraph was read by many, for the town was not far from the place where Jesus was crucified. And the words were written in the Hebrew, the Latin, and the Grecian tongues. Then said the chief priests of the Jews unto Pilate:

50. CHORUS
Write thou not, the King of Jewry, but instead write that he himself hath spoken, I am the King of Jewry!

51. RECITATIVE
EVANGELIST
But Pilate replied to them:

Pilate
Behold, what I have written, that is what I have written.

52. CHORALE

JESUS
In my hour of dying,
Caring for his mother’s affairs,
And from then on she stayed with that disciple:

EVANGELIST
And bowed down his head, and was gone.

53. RECITATIVE
EVANGELIST
And then the four soldiers, after thus they had crucified Jesus, divided all his garments in four equal portions, a portion for each of the soldiers there, and also his coat. Now the coat had no seam but was woven: from end to end ‘twas woven through and through. They said therefore one to another:

54. CHORUS
Do not rend it or divide it, but take lots and cast them, who shall have it.

55. RECITATIVE
EVANGELIST
That the Scripture might be fulfilled which sayeth: They parted out my raiment equally among them, but for my vesture, they cast lots for its possession. These things therefore were done by the soldiers. Now standing beside the cross of Jesus was his mother and also his mother’s sister, named Mary, Clophas’ wife, also Mary Magdalena. Now when Jesus saw his mother near him, and his well-beloved disciple standing by her, he saith unto his mother:

JESUS
Lo! Woman, behold thy son!

EVANGELIST
Then saith he to that disciple:

JESUS
See thou: here behold thy mother!

56. CHORALE

JESUS
He of ev’rything took heed
In his hour of dying,
Caring for his mother’s need,
On his friend relying.
O Man, lead a righteous life,
Love God and thy neighbor,
Death will bring an end to strife,
Rest from care and labor.

57. RECITATIVE
EVANGELIST
And from then on she stayed with that disciple. And now since Jesus knew full well that all was accomplished, as was written in the Scripture, he saith:

JESUS
I thirst!

EVANGELIST
Now some vinegar stood in a vessel. They filled a sponge with vinegar from the vessel, and put it on a twig of hyssop, and put it to his mouth to drink it. When the vinegar had touched the lips of Jesus, he said:

JESUS
It is fulfilled.

58. ARIA (ALTO)

THE DEATH OF CHRIST

SOLOIST
It is fulfilled.

EVANGELIST
O rest for all afflicted spirits.
This night of woe the final hour is passing slow before me.
Victorious Judah’s hero fights and ends the strife!

59. RECITATIVE
EVANGELIST
And he bowed down his head, and was gone.

60. ARIA (BASS) AND CHORALE

SOLOIST
O Thou my Saviour, give me answer:

CHORUS
O Thou who once wast dead,
SOLOIST
Since Thou upon Thy cross art crucified,
And Thyself hast said: it is fulfilled,

CHORUS
Lives not forever.

SOLOIST
Shall I from death be ever free?

CHORUS
When the path of death I tread,

61. RECITATIVE
EVANGELIST
And then behold, the veil of the temple was rent in twain, from very top to bottom down. And the earth quaked and trembled, and the rocks burst asunder, and the graves were opened again, and many bodies of sleeping saints arose.

62. ARIOSO (BASS)

THE DEATH OF CHRIST

EVANGELIST
And as for thee, what wilt thou do?

63. ARIA (SOPRANO)

THE DEATH OF CHRIST

SOLOIST
Release,

CHORUS
To allow their

SOLOIST
Their bodies to rise,

CHORUS
Their spirits to flee.

64. RECITATIVE
EVANGELIST
The Chief Priests therefore, because of the Passover, in order that the bodies should not remain on the cross for the Sabbath (for the Sabbath in that week was a high one), now entreated Pilate to allow their legs to be broken, that they might from thence be taken. Then came the soldiers
and brake the legs of the first one, and the other which was crucified there with him. Then at last coming up to Jesus, and perceiving that he had already died, therefore they brake not Jesus' legs: but one of the soldiers then took up his spear, and with the spear did he pierce His side, and straightway there came blood and water out. And he that hath seen these things, 'tis he who bare record, and his record is true, nor indeed can he fail to know whereof he speaketh, that ye believe him. For all these things were done as promised by the Holy Scripture: A bone of him shall not be broken. Again in the Scripture another hath said: They shall behold him, behold the one whom they have pierced.

65. CHORALE
Help, O Christ, Thou Son of God,
Through Thy bitter anguish,
That we serve Thee as we ought,
All wrongdoings banish;
That Thy death, and why Thou died,
Fruitfully we ponder;
And, though weak and poor inside,
Thank Thee for this wonder.

THE BURIAL
66. RECITATIVE
EVANGELIST
There came unto Pilate Joseph of Arimathea, a disciple, too, was he (but secretly, fearing the Jews), and sought leave to remove the body of Jesus. And this leave Pilate gave unto him. Therefore came he thither and carried Jesus' body away. There came thither too Nicodemus, he who at first had come to Jesus in the night, and brought a mixture of myrrh and of aloes, together a hundred-pound weight. Then straightway took they Jesus' body, and wound it in the linen clothes with the myrrh and aloes, as the Jewish manner is to bury. In Golgotha, where the place was where He was crucified, was a garden, and in the garden a new grave in which no man yet had e'er been laid. And therein laid they Jesus, since it was the day of preparation, it being so night at hand.

67. CHORUS
Rest well, rest well, Thou holy body sleeping,
That I may cease from further weeping,
Rest well, rest well, and let me, too, rest well.
The grave that is prepared for Thee
And holds no further pain for me,
Dost open Heav'n to me, and close the gates of Hell.

68. CHORALE
Ah, Lord, Thy dear sweet angels send
In my last hour, my soul attend,
To Abr'h a m's arms bear it.
This body in its narrow room
So softly rests from pain and gloom
And waits the day prepared.
Ah, then from death awaken me;
Unbind my eyes that I may see
In boundless joy Thy Holy Face,
My Saviour, and my Throne of Grace!
Lord Jesus Christ,
O hear Thou me,
O hear Thou me!
I will Thee praise eternally!

SOLI DEO GLORIA

Note: Please bring this program with you to all performances.

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FOURTH CONCERT — SUNDAY, MARCH 5, 4:00 P.M.
STETSON CHAPEL

THE BAROQUE CHAMBER PLAYERS
of the Indiana University School of Music
James Pellerite, flute
Jerry Sluncek, oboe
Murray Grodner, double bass
Wallace Hornibrook, harpsichord

AN ALL BACH PROGRAM

I. TRIO SONATA IN D MINOR
   BWV 1036
   Adagio
   Allegro
   Large
   Vivace

II. ITALIAN CONCERTO
   BWV 971
   Allegro
   Andante
   Presto

III. SONATA IN G MINOR FOR FLUTE AND HARPSICHORD
   BWV 1020
   Allegro
   Adagio
   Allegro

IV. TRIO SONATA IN G MAJOR
   BWV 1030
   Largo
   Vivace
   Adagio
   Presto

— INTERMISSION — 10 MINUTES —

CANTATA 170: "VERGNUEGTE RUH', BELIEBTE SEELENLUST"
JOANNA SIMON, mezzo-soprano, and the BAROQUE CHAMBER PLAYERS
assisted by members of the KALAMAZOO BACH ORCHESTRA

I. ARIE (ALT)
   BWV 170
   Vergnügte Ruh', beliebte Seelelust,
   Dich kann man nicht bei Hoellensündernden,
   Wohl aber Himmelsbientracht finden,
   Du stärkst allein die schwache Brust.
   D'rum sollen lauter Tugendgaben
   In meinem Herzen Wohnung haben.

I. ARIA (ALTO)
   O blessed rest, O welcome heart's delight,
   We find thee not where sin aboundeth,
   But where the praise of God resoundeth;
   Make strong my weakness by Thy might,
   And guide me in my weak soul aught.
   So make Thou in my heart Thy dwelling
   And bring me joy all joy excelling.
II. RECITATIVE (ALT)

Die Welt, das Sündenhaus.

II. RECITATIVE (ALTO)

The world is full of wrong.

Dr. Russell A. Hammar, conductor

And men would seem to seek

in hate and spleen to vie with Satan.

Ah! Righteous God! how far does man

fall short of Thy commandments?

Indeed, with curses and

With open enmity

Against his neighbor's need his heart is hardened.

Ah! guilt like this can scarce indeed be pardoned!

III. ARIE (ALT)

Wien jammern mich doch die verkehrten Herzen!

Ich zitt're recht und fühle tausend Schmerzen,

Wenn sie sich nur an Rach', an Rach' und Hass erfrun'.

Gerechter Gott, was magst du doch gedenken,

Wenn sie allein mit rechten Satanszaunken

Dein scharfes Strafsugeht so frisch verlacht.

Ach! ohne Zweifel hast du so gedacht:

Wie jammern mich doch die verkehrten Herzen!

IV. RECITATIVE (ALT)

War sollte sich demnach

Wohl hier zu leben wuenchen,

Wenn man nur Hass und Ungenach

Fuer seine Liebe sehn?

Doch weil ich auch den Feind

Wie meinen besten Freund

Nach Gottes Vorschrift lieben soll,

So fleht mein Herz Zorn und Croll

Und wünscht allein bei Gott zu leben,

Der selbst die Liebe heisst:

Ach, einträchtoller Geist,

Wann wird er dir doch nur sein Himmelszión geben?

IV. RECITATIVE (ALTO)

Why should we here on earth

Regard our lives of worth,

Where hate is reckoned far above

The joy of God's own love?

Yet I must love my foe

As if he were my friend,

For thus the Scriptures clearly show.

Away I banish hate and wrath

From out my heart, and choose the path

That God has shown to me.

Ah, soon from trouble free

My soul will be in Heav'n with

Him whose name is love!

V. ARIE (ALT)

Mir ekelt mehr zu leben,

D'r um nimmer, Jesus, bin.

Mir graut vor allen Sünden,

Lass mich dies Wohls från finden,

Woselbst ich ruhig bin.

V. ARIE (ALTO)

My life is but a burden,

To end it soon were well.

With dread my sins I ponder,

So take me to Thee yonder,

With Thee in peace to dwell.

THE BACH FESTIVAL CHORUS

Dr. Russell A. Hammar, conductor

IS A COMMUNITY CHOIR 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 joy of Bach's music with us. Rehearsals are held Tuesday evenings. See Dr. Hammar for further information.

SOPRANOS: Mrs. Clair Angel, Charlene Austin, Mrs. Alison Barney, Mrs. Quinn Benson, Mrs. Robert Braithwaite, Jane Burner, Lynne Carlson, Mrs. Donald Christlieb, Catherine Coles, Katherine Connor, Aliceann Cross, Nancy Day, Mrs. Herman DeHoog, Mrs. Milton Ellis, Mr. Samuel Evans, Carole Erenberger, Mrs. Frank Farthing, Mrs. Jack Gannett, Mrs. Boyd Hartman, Sharon Hunt, Lorene Johnson, Mrs. Charles King, Mrs. Christopher Korosakos, Heide Kreutzer, Mrs. Henry Labadie, Lois Martin, Mrs. Heinz Meyer, Gena Rae McNeil, Susan Michaud, Mrs. Harrison Nelson, Mrs. Henry Niewoodner, Mrs. Varley Rubbers, Cheryl Rimandel, Mrs. George Ray, Sister Jane Rose, S.S.J., Mrs. Floyd Smith, Mrs. Jacob Stucki, Katherine Teague, Dale Tuller, Carolle Uithoven, Mrs. Robert Wollam, Helen Yntema.

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THE KALAMAZOO COLLEGE CONCERT CHOIR


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TENORS: Thomas Bogar, Thomas Chambers, David Crawford, Thomas Gentry, John Shakk, Michael Stripp.


Note: Please bring this program with you to all performances.
ST. JOHN PASSION SOLOISTS

EMILY DERR: Miss Derr, a member of the National Music Camp staff at Interlochen, has soloed with the Kenneth Jewell Chorale, the DeCormier Singers, and the Detroit Symphonic; she has recorded with the Robert Shaw Chorale and held leading operatic roles with the Detroit Opera Theater, the Piccolo Opera Company, and in the Meadow Brook Festival production of Copland's "Tender Land"; she has soloed with the Little Orchestra Society under Thomas Dunn in Handel's Messiah and with the new Cranbrook Bach Festival in the Mass in B-Minor. This is Miss Derr's first appearance with the Kalamazoo Festival.

JOANNA SIMON: Miss Simon is a soloist with major symphonies, such as the New York Philharmonic and the Pittsburgh Symphony, with whom she has recorded, and with the Philadelphia, Cleveland, and Boston Symphonies; she has made appearances with chamber orchestras, the New York City Opera, the Spoleto Festival, Tanglewood, the RIAS Orchestra (Berlin) for their televised Twentieth Anniversary Concert; she has starred in Benjamin Britten's Laetitia, appeared on television and recorded for Columbia Records, and established a growing reputation as an interpreter of lieder; she sang last year with the Kalamazoo Bach Festival Society in the Twentieth Anniversary presentation of the Mass in B-Minor. Unanimous acclaim awarded her here plus her own desire to sing with us again bring her back to this year's Festival.

ROBERT JOHNSON: Mr. Johnson is a tenor much sought after in the difficult role of the Evangelist in the Bach Passions as well as the Christmas Oratorio, Magnificat and Mass in B-Minor; he has appeared with all the major oratorio and orchestral societies in Chicago and the mid-west, including the Apollo Musical Club, the Chicago Symphony Orchestra, the Milwaukee Symphony, the St. Louis Bach Society, the University of Chicago, Valparaiso University and the Minneapolis Symphony; he has recorded for Columbia Records and has appeared on several occasions on the "Artist Showcase" television series as both guest artist and member of the Artist Showcase Quartet. Having appeared twice already with the Kalamazoo Bach Festival (Mass in B-Minor, 1963; St. Matthew Passion, 1964), he returns this year by popular acclaim.

K. CHARLES GRAVES: Mr. Graves has been singing six years with the Lyric Opera Company of Chicago, and has appeared several times on the "Artist Showcase" television series; he has appeared extensively throughout the mid-west in various oratorio roles with many groups, including the St. Louis Bach Society, the University of Chicago, the Apollo Club, the Swedish Choral Club, Hope College, the Rockford Choral Union, Augustana College, Concordia Teacher's College and Orchestra Hall, Chicago. This is his third appearance with the Kalamazoo Bach Festival, for his fine singing in the St. Matthew Passion (1959) and the Mass in B-Minor (1963) was very well received and has been long remembered.

THE BAROQUE CHAMBER PLAYERS

The Baroque Chamber Players of Indiana University have devoted years to perfecting the special instrumental techniques and interpretation of Baroque music, whose treasures of chamber music are ideally suited to their instruments. They have concertized and lectured, individually and collectively, throughout the United States and Europe, and have recorded and prepared various editions and musical publications; their repertoire leans heavily on the masterworks of Bach, Telemann, Handel and Couperin, but also include lesser known works by such minor masters as Matthes, Boismortier, Boyce, Dandrieu, and Leclair; they also offer a choice of contemporary music, some especially written for the ensemble. As for the artists themselves, James Pellerite was recently solo flutist with the Philadelphia Orchestra under Ormandy; Jerry Smuck, recently clarinetist with the Chicago Symphony Orchestra under Reiner; double bassist Murray Grodner was formerly a member of the NBC Symphony under Toscanini, and Wallace Hornibrook, harpsichordist, conductor and concert pianist, was formerly accompanist for Dorothy Sarnoff, Fred Waring, and Columbia Concerts.

[ 20 ]
On this twenty-first anniversary of the Festival, I want to express appreciation to the host of people who make this annual event possible. The devotion of the Council members to the needs of the Festival is especially commendable. The loyalty of the Bach chorus members, meeting weekly (except December) since last October should be noted, for they are the real core of the Festival performances. Members of the orchestra have also given of their time and energies. It is loyalty like this that results in the fine concert series we are able to offer.

-Russell A. Hamm, Director

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OUR APPRECIATION TO:
Saga Food Service and Upjohn Company for dinner arrangements in honor of chorus and orchestra members; David Squiers for program design; First National Bank for display window; David Hyde for sound and lighting; radio stations and news media in Kalamazoo and surrounding localities for information coverage. Also Bach Festival Chorus section leaders: Sister Jane Roes, S.S.J., Mr. Max Garriott and Mr. Clinton Jones, and Mrs. Robert Friedmann, rehearsal accompanist. We wish to express our appreciation to Kalamazoo College, its administrative staff and faculty, for providing the facilities for and supporting the efforts of the Bach Festival Society of Kalamazoo, Incorporated.

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LOCAL SOLOISTS

VOLDEMARS RUSHEVIKS, soloist in the Violin Concerto in E Major, is professor of violin on the Kalamazoo College faculty, as well as concertmaster of the Kalamazoo Symphony and the Bach Festival Orchestra, and leader of the Kalamazoo String Quartet. Formerly on the faculty of the Latvian State Conservatory and Concertmaster of the Bega National Symphony, he toured extensively in Europe as a concert soloist and chamber musician before joining the Kalamazoo College faculty in 1951. MRS. FRANK FARTHING, soprano from Mattawan, and MRS. ADRIAN VANDERLINDE, contralto, women soloists in the Missa Brevis, are active church soloists in the area, and both have sobed before in the Bach Festival. Tenor ERIK SCHREINER and bass DANIEL CHRISTIAN are professional men; Dr. Schreiner is with the Math Department at Western Michigan University, and Dr. Christian is a medical internist also holding a degree in music. Both men are deeply interested in musical pursuits. DANFORD BYRENS, instructor of organ at Kalamazoo College, is also organist and choir director at the First Congregational Church of Battle Creek, and has held similar positions in the East, South and Mid-West for fifteen years. TROY CARPENTER, organist in the Missa Brevis, is choir director and organist at the First Presbyterian Church of Kalamazoo, and MILDRED DUPON, organist in the St. John Passion, is organist and choir director at the First Congregational Church in Kalamazoo.
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We regret that because of the printer's deadline, names of Patrons and Sponsors received after Wednesday, February 22, will not appear on the program.

Public cloakroom and restroom facilities have been incorporated in a new basement wing of Stetson Chapel. The stairway to the wing is located in the south vestibule. For your convenience we urge you to make use of the cloakroom facilities to allow for more effective use of the seating in the nave.