Bach Festival

Twenty-Second Annual Season

March 3, 6, 9, 10, 1968

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-Second 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.

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In Memoriam

Henry Overley 1892-1967

The legacy of musical life in Kalamazoo left by Dr. Henry Overley at his passing is testament to the truth that the spirit of a man can, and does, live on in those whom he has touched. Men and women whose lives have been enriched by the communion of music through the effort and dedication of Dr. Overley are that living legacy. Many knew him, and through him knew music in his work at St. Luke's Episcopal Church, as a private teacher, as chairman of the Music Department of Kalamazoo College, and especially as the Founder of the Kalamazoo Bach Festival. The Bach Festival Society, which was the fulfillment of a great dream for Dr. Overley, is no marble monument to the finished work of one man's life: it is the vital heritage in which his life continues.

SOLI DEO GLORIA!
Until recently, only the libretto to the Saint Mark Passion survived. A 19th century scholar, Wilhelm Rust, located the music for "a musical Passion, according to the Evangelist Mark, for Good Friday of the year 1731" in C. F. Henrici's (better known as Picander) collection of Serious, Amusing and Satirical Poetry. Thus began the century-long search for the musical setting of the Passion (including two choruses, six arias and sixteen chorales).

While looking for close textual relationships, a number of historians found musical settings in parodied libretti. These settings were parts of Cantata BWV 54 "Widerstehe doch du Stinde," a funeral cantata, "Klagt, Kinder," and the Saint Matthew Passion. The chorale settings were contained in a collection of homophonic choral works published by Sebastian's son, Karl Philipp Emanuel. To date, however, only the musical settings of the biblical text (except for one "crowd chorus") and one aria, "Angenehmes Mordgeschrei," remain lost.

As it presently stands, the work can be presented in two forms:

a) Two-part cantata in the sequence of chorus, cantata, aria, etc. without the text of the evangelist.

b) Choruses, arias and chorales fitted into the spoken story, following the arrangement used in the Picander libretto.

This performance will follow form "a" and it is one of the first presentations in the United States since its completion by its editor, Dietherd Hellman, in Mainz, Germany where it was performed on Passion Week of 1904.

Bach wrote the Easter Oratorio, "Komt, eilet und laufet," in 1738 during his residence in Leipzig. This "oratorio," as we hear it today, is in a revised form—a form resembling Bach's sacra cantatas. Originally, this work had been an oratorio. Bach borrowed the music from an earlier (secular) cantata "Entfliehet, verschwindet, entweichet ihr Sorgen" and added a new text known as the parody libretto. The theme is the Dickinson, which was Duke George's mother, Mary, soprano; Mary Magdalene, alto; Peter, tenor; and John, bass. In his revision Bach omitted the names and converted the opening duet to duet plus chorus. Thus, the dramatic character of the work is lessened. The present revised form of this "oratorio" was edited by Wilhelm Rust.

Of particular interest is the fact that Bach (and most other church composers of his era) borrowed whole movements and thematic ideas from their own previously composed works. It is believed that Bach used the concluding chorale of cantata 130, "Herr Gott, dich loben alle wit," (first concert) to conclude the Easter Oratorio, but transposed it to the key of "D." According to several music historians, Bach's versions of this oratorio did not include any chorales (e.g., Pary). This point, however, is still open to question.

The cantata, "The Morning," is the fifth of "Six Cantatas for a voice and instruments set to Music" by Thomas Augustine Arne. Dr. Arne, whose works included operas, oratorios, songs, cantatas and masques (English stage production, with music), is considered the greatest of the early 18th century English composers. This cantata is performed by solo tenor, flutes and strings. "Wie der Hirsch schreget," composed by David Pobbe (1624-1695) is a spiritual concerto for tenor, two violins, bassoons and continuo (cello and harpsichord). This work is an example of an early Baroque concerto grosso, a concerto employing a small group of soloists (tenor and two violins) against a tutti section. It is divided into four vocal movements introduced by a sinfonia. The first and third vocal movements are slow—written in a continuous style with a solo melody and an orchestral accompaniment. The second and fourth vocal movements are faster—written in a ritornello form, in which the recurring tutti sections alternate with soloist episodes.

While Bach was Konzertmeister and Kapellmeister at Weimar, he became acquainted with some of the violin pieces written by his employer's son, Prince Johann Ernst. Bach transcribed three of these works as concertos for organ and orchestra, just as he had transcribed some violin concertos of Vivaldi and others. The Concerto in G Major was originally a work of Ernst.

The chorale prelude, "O Lamm Gottes unachdigt," comes from the Eighteen Great Choral Preludes BWV 651-668. "In the Christian Liturgy this Passion call is heard three times, twice the same: "Innocent Lamb of God, slaughtered on the Cross, found ever patient, how wert Thou scorned. Thou hast borne all sin, otherwise we would have despaired. Have mercy on us, O Jesu!" The third verse closes differently: 'Give us Thy Peace, O Jesu!' (Hermann Keller)
Bach's *Passacaglia and Fugue in C Minor* was written sometime between his residences in Weimer and Leipzig. Originally, this work was written for the cembalo with pedal (pedal harpsichord) but was later arranged for the organ. A passacaglia is constructed on a recurring bass theme which theoretically remains in the bass. Bach, however, ignored this in moving the theme to other tonal regions.

According to Schweitzer, Bach was greatly influenced by the organ compositions of Buxtehude. This passacaglia and fugue combination is structured much like one Buxtehude composed, but Bach reversed the order, putting the fugue after the passacaglia to create the rising of a climax.

Cantata 35, "*Geist und Seele wird verwirret,*" was composed in 1731 for the 12th Sunday after Trinity. This work is a contralto solo accompanied by organ obbligato, two oboes, oboe da caccia (English horn) and strings. The organ obbligato is especially prominent in the two sinfonia movements. A number of historians have been interested in discovering the origins of these movements. One of them suggests that the sinfonia sections constitute the first and third movements of a Baroque concerto. According to Parry (J. S. Bach), these movements may have been transplanted from some lost orchestral work.

**ACKNOWLEDGMENTS**

Saga Food Service and Upjohn Company for dinner arrangements in honor of chorus and orchestra members; David Squires for program design; First National Bank for display window, radio stations and news media in Kalamazoo and surrounding localities for information coverage; Civic Theatre for providing meeting facilities for Bach Council noon meetings; Bach Festival Chorus section leaders: Sister Jane Rose Schlinkert, S.S.J., Mrs. Paul Holkeboer, and Mr. Clinton Jones; Mrs. Robert Friedmann and Carol Post, rehearsal accompanists. 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.

The Harpsichord used for this Festival was built by Mr. E. O. Witt of Three Rivers. Mr. Witt also builds clavichords and clavichord kits. The harpsichord may be inspected following each concert.

**CHERYL KRAFT**

The Saturday evening Intermission Dinner will be served in Welles Hall at 7:00 P.M. Tickets may be purchased until 5 P.M. Monday, March 4th at the Light Fine Arts Building Box Office. Welles Hall is the building located immediately to your right as you leave the Chapel. The program will resume at 8:30 P.M.

**FIRST CONCERT — SUNDAY, MARCH 3, 4:00 P.M.**

**STETSON CHAPEL**

**CANTATA** "Nun komm, der Heiden Heiland" (Come Now, Savior of the Heathen) BWV 61

Janice Doornbos, soprano
Dwight Weldy, tenor
J. Clinton Jones, Bass

**THE BACH CHORUS AND ORCHESTRA**

**OVERTURE**

Come Thou now to save mankind,
Of a Virgin Thou wert born!

Mortals over all the earth,
Marvel at Thy Holy Birth!

**RECIPIENTIVE:** (Tenor)

Our Lord has come to save us,
He took our lowly form,
And made Himself akin to us by blood.

O bounty rich and rare is ours thru His all-wise design.

What wealth of good hast Thou not daily done us?

(ARIES): Thou bringest light to shine,
Thou bringest light to shine with blessed grace upon us.

**ARIA:** (Tenor)

Come, Jesus, come to Thine Elected,
Sustain Thy Church thru this new year;
We praise Thy Name in fervent preaching,
Uphold Thy Faith by stable teaching.

So bless Thy shrine and altar here.

**CHORALE**

Amen, Amen! Come Thou fairest Crown of Gladness,
Wait no longer!

Thou for whom the world is longing!

**SONATA for Two Flutes and Continuo** BWV 1039

Adagio

Allegro ma non tanto

Adagio e piano (Andante)

Allegro moderato

Lynette Blanchard and Janet Gfardin, flutes

Muriel Matthews, continuo; Danford Byrens, harpsichord

— INTERMISSION — 10 MINUTES —
CANTATA "Herr Gott, dich loben alle wir" (Lord God, We Praise Thee, All of Us) BWV 130

Carole Ernsberger, soprano; Fay Smith, mezzo-soprano;
Dwight Welsey, tenor; John Spencer, bass
The Bach Festival Chorus and Orchestra

CHORUS
Lord God, we praise Thee all of us,
With just and heartfelt thankfulness,
That Thou hast there an angel band
To serve and guard at Thy command.

RECITATIVE (Alto)
Their splendor bright and lofty wisdom
shows
How God His Grace on man bestows,
To give us such a mighty legion,
For our protection.
To honor Him they never rest,
But go and come at His divine behest
They serve, Lord Christ at Thy command,
And guard Thy feeble little band.
How sore we need them in our plight
To baffle Satan's might!

ARIA (Bass)
In Hell the Serpent, hot with hate,
Forever plots our evil fate,
Our little band he hopes to sever.
He would, with joy Thy Name defile,
Beware ye his guile,
In wicked craft he pauses never!

RECITATIVE (Soprano, Tenor)
Well for us all that day and night,
We have the Angel's might
From Satan's onset to protect us!
When Daniel stood within the lions' den,
Alone, the Angels saved him ever then!
And as the fire of Babel's furnace
Harmed him not at all,
So let our faith to songs of thanks direct us,
And be ye not afraid,
For still we have the Angel's aid.

ARIA (Tenor)
Thou of Cherubim, the Master,
Let thy host above us soar,
Even more over us to foil disaster,
Let thine Angel legion soar
As to Heav'n they bore Elias,
May they hear and glorify us!

CHORALE
1. We pray Thee Lord do Thou command
This host to guard our Faithful Band,
To foil our foes, their plot confute,
And keep Thy Word in good repute.

2. With grateful hearts we come to Thee,
To render thanks eternally;
With Angel host let us adore
And praise Thee now and evermore.

SECOND CONCERT — WEDNESDAY, MARCH 6, 8:30 P.M.

STETSON CHAPEL

YOUNG PEOPLE'S CONCERT

winners of the
YOUTH AUDITIONS
held January 27, 1968

The Young People's Concert artists are the winners of the third annual auditions held by the Bach Festival Society of Kalamazoo. One of the objectives of this competition is to stimulate the performance of Baroque music, and particularly that of J. S. Bach, among Kalamazoo area young people. The judges this year were Professor Louis Potter of Michigan State University and Professors Stephen Hobson and Forrest Robinson of Central Michigan University.

I. CONCERTO GROSSO IN A MINOR, Op. 3, No. 8

A. Vivaldi

II. From: ENGLISH SUITE #5 IN E MINOR

J. S. Bach

III. From: PARTITA IN E-DUR FOR SOLO VIOLIN

J. S. Bach

IV. From: CANTATA NO. 44 "Jesu nun sei gepreiset"

J. S. Bach
V. From: C MAJOR SUITE FOR SOLO VIOLONCELLO

Prelude — Sarabande — Allemande
Craig Weaver, violoncello

IV. "O Qui Coel i Terraeque"

Aria: O qui coeli terraeque
Oh, thou, who are the fount of light and arbiter of earthly and heavenly serenity, look upon our offering.

Recitative: Fac ut virescat tellus
Make the earth green; cause us to seek hopefully after the heavenly good and to flee from all earthly temptations.

Aria: Rosa quae moritur
Rose which dies and stream which flows; these reveal the fleetingness of worldly delights. False spirits fly by on uncertain feet, scarcely touching Thy brow.

Alleluia!

Donna Crane, soprano
Ervin Orban, violin
Nancy Powell, violin
Joel Jacklich, viola
Natalie Labencki, cello
Susan Peters, harpsichord

PLEASE NOTE: Following this concert there will be a reception in honor of the young artists in Weller-Hall. The audience is cordially invited to attend.

THIRD CONCERT — SATURDAY, MARCH 9, 5:00 and 8:00 P.M.

— SOLOISTS —

MARIA STADER, soprano
SHIRLEY LOVE, mezzo-soprano
JAMES SCHWABACHER, JR., tenor
DANIEL CHRISTIAN, bass

Messrs. PETER FARRELL and GEORGE HUNTER, viola da gambists

PART I 5:00 P.M.

IN MEMORIAM — Dr. Henry Overley

It is requested that there be no applause after the motet

MOTET BWV 227 "Jesu, meine Freude" (Jesus, my Joy)

THE BACH CHORUS

CHORALE: Verse I
Jesus, dearest master,
Thou my spirit's Pastor,
Shepherd of my soul!
Ahh how long in anguish
Must my heart thus languish
'Til it gains its goal?
Beacon bright, my heart's delight,
Far beyond all earthly treasure
Thy regard I measure.

CHORUS: Romans viii. 1
So is there now no damnation for the spirits who to Jesus Christ are true, they who seek not after Mammmon, seek for Him alone.

TERZETT: Romans viii. 2
So now the Law, the Law that is of the spirit, living in Christ the Savior, liberated me from out the Law of sin and dissolution.

CHORUS: Verse III
Hence, ye fiends ferocious
Hence, thou death atrocious
Hence, thou fear, and cease.
Rage ye, rage ye foes and threat me,
Nay ye will not fret me,
Here I sing in peace,
Night so vast leaves me aghast;
Earth's abysses may not mumble
Tho' they loud would rumble.

FUGUE CHORUS: Romans viii. 9
Ye are not of the flesh but of the Spirit, the flesh abides not in you; Ye are not of the flesh but of the Spirit if there the Holy Spirit abideth. Who so the Spirit doth not have, he is not of Christ.

CHORALE: Verse IV
Hence, ye earthly riches,
Wealth that so bewitches,
Jesus, Thee I crave,
Hence, ye empty splendor,
I will not surrender,
Never be Thy slave.
Death and pain do I disdain
If in your hearts still God's spirit, that hath raised up Jesus from the dead, is now dwelling, so will He, the God who thus raised our Lord and Savior Jesus from the dead, quicken by this same spirit your mortal bodies, by His spirit, that doth dwell in you alway.

CHORALE: Verse VI
Hence, thou imp of sorrow,
Joy comes with the morrow,
Jesus is at hand!
By my tribulation
I may gain salvation,
Reach that Heav'nly land,
With Thee near no harm I fear,
Fear not death nor fear disaster,
Jesus, dearest Master.

Obervance of a brief moment of silence.

— INTERMISSION — 5 MINUTES —

THE BACH FESTIVAL ORCHESTRA

VIOLIN I: Georgiana Smith, concertmaster; Helen Carman, Lorraine Perlman, Janet Bogart.
VIOLIN II: Julie Quick, principal, principal; Werner Suschko, Kathryn Davidson, Jonni Gooden.
VIOLA DA Gamba: Peter Farrell, George Hunter.
VIOLONCELLO: Muriel Matthews, principal; Frances Hotelling.
BASS: Lambert Kroon.
FLUTE: Lynette Blanchard, principal; Janet Girardin.
OBEO: Vicki Navarro, principal; Susan Shepard, Neil Cobb, Ruth Hall.
CLARINO PARTS: Evelyn Angerman, principal; David Gander, Judith Coon.
TIMPANI: Mark Nielsen.
ORGAN: Mildred Dupon.
HARPSICHORD: Danford Byrens.

Once again I want to take this opportunity 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 noteworthy. The loyalty of the Bach Chorus members should be cited, for they are the real core of the Festival performances. The fine spirit and support of the Orchestra members, both individually and collectively, is praiseworthy.

— RUSSELL A. HAMMAR, DIRECTOR
12. CHOIR:
Beide deinem Grab und Leichenstein
Remembering Thy sepulchre and stone
My heart doth overflow with gratitude!
It doth belong to Thee, O blessed Lord:
MY LIFE IS REBORN FROM
THY DEATH;
MY SINS ARE BURIED IN
THY GRAVE.
AND THOU, THYSELF, IN ME.

11. CHORALE:
O Jesus du, mein Hilf und Ruh!
O Jesus thou, my help and peace,
With tears I beg of Thee
To help me truly long for Thee
Until my journey close.

SOLI DEO GLORIA!

INTERMISSION DINNER
for audience and performers in Welles Hall — 7:00 P.M.

YOUNG PEOPLE’S CONCERT SOLOISTS

The Portage Central High School Orchestra is directed by Mr. Robert Cox. Mr. Cox came to the Portage school system last year from St. Johns, Michigan. The St. Johns High School Orchestra, which he directed, was a winner in the first year of the Young Artists Auditions competition.

Pianist, Ellen Weinhouse is a Kalamazoo College freshman from South Euclid, Ohio. She is a student of Dr. Harry Ray.

Werner Suschko, violinist, is a special student at Kalamazoo College from Erlangen, Germany. He studies with Professor Voldemars Rushevics.

Dale Tuller, soprano and student of Dr. Russell Hammar, is a sophomore from Waterford, Michigan. She is a student of Dr. Ray.

Cellist Craig Weaver is a junior at Interlochen Arts Academy. His home is in Portage, Michigan.

Soprano Donna Crane is a senior student at Western Michigan University, and studies with Miss Joyce Zastrow. Her home is in Lansing.

Please Note: Following this concert there will be a reception in honor of the guest artists and chorus in Welles Hall. The audience is cordially invited to attend.
FOURTH CONCERT — SUNDAY, MARCH 10, 4:00 P.M.

STETSON CHAPEL

CHAMBER MUSIC CONCERT

SHIRLEY LOVE, mezzo-soprano
JAMES SCHWABACHER, tenor
PAUL VANDER WEELE, organist

THE BACH FESTIVAL CHAMBER ORCHESTRA

THE MORNING

WIE DER HIRSCH SCHREYT (Psalm 42:1-2, 11)

Mr. Schwabacher and Ensemble

1. Sinfonia
2. Arioso: As the hart panteth after the water brooks, so panteth my soul after Thee, O God. My soul thirsteth for God, for the living God.
3. Ritornello: When shall I come and appear before God?
4. Arioso: Why art thou cast down, O my soul? And why art thou disquieted within me?
5. Ritornello: Hope thou in God; for I shall yet praise him, Who is the help of my countenance, and my God.

CONCERTO IN G MAJOR BWV 592

Bach-Ernst

O LAMM GOTTES UNSCHULDIG BWV 656

(Eighteen Great Chorale Preludes)

PASSACAGLIA AND FUGUE IN C MINOR BWV 582

Mr. Vander Weele

CANTATA BWV 35 “Geist und Seele wird verwirret”

Miss Love, Mr. Vander Weele and Orchestra

1. SINFONIA

2. ARIA

Soul and spirit are bewildered
When the might of God I see.
All the wonders which he showeth
Which his folk rejoicing knoweth
Deaf and dumb have rendered me.

3. RECITATIVE

I stand in awe
And with amazement view
The wonders of creation;
When I think
That thou art God's own son,
Of reason and of judgment have I none.
So potent art thou,
To work a miracle
Is but an easy task.
Thy deeds and power, name and fame
Are such that all agree
No wonder on earth
Can be compared to thee.
The deaf thou cause again to hear;
The dumb will speak when thou
Art minded,
And what is more,
Thou o'p nest with a word
The eyes of persons blinded.
These all are mighty wonders
And so portentous
That not the Angel choir
Itself could do them justice.

4. ARIA

God is ever just and right,
Faithful, loving, kind, and true,
Ever helping all each day anew.
When distress and care oppress us,
He will richly watch and bless us,
Guard us daily by his might.
God is ever just and right.

5. SINFONIA

6. RECITATIVE

Ah, mighty God, let thou this truth
Sink deep within me, that thus my Soul find happiness and sweet Contentment.
Grant me thy sweetest Ephphata
My ever stubborn heart to open.
Ah, lay thy hands upon my ears in Gracious mercy, for otherwise I perish.
With gracious clemency restore
My tongue to me, that I and all My children's children
With holiest emotion
May sing thy praise in deep devotion.

7. ARIA

How happy I with God in heaven;
O would I were beyond the skies,
Where joyful Hallelujahs rise,
With all the Angel chorus singing.
O dearest Jesus, loose for me
My cruel yoke of misery.
Grant me that soon thy hands extended
May bear me hence my anguish ended.
OUR GUEST SOLOISTS

MARIA STADER, internationally renowned Swiss soprano, is a favorite guest artist with many of the world's foremost conductors. She has appeared in almost every major music festival throughout the world. Miss Stader first came to the attention of the American music public when she was invited by Pablo Casals to appear at the Frades Festivals. She appears repeatedly with major symphony orchestras and television. Recordings: Deutsche Grammophon Gesellschaft, Columbia and Westminster.

SHIRLEY LOVE is a native of Detroit, where she attended Wayne State University. Arriving in New York in 1963, Miss Love was invited to participate in the Metropolitan Opera Studio program. She is a "Cosi fan tutte" and "Cenerentola," and these performances led to her contract with the Metropolitan Opera Association the following year. A recipient of three Rockefeller Foundation Awards, Miss Love is also a winner of the 1964 American Opera Auditions. European debuts in Milan and Florence followed and since then she has appeared with many symphony orchestras and in concert throughout the world. Miss Love is a charter member of the Bach Chorus and acts as section leader for the basses.

JAMES SCHWARBACHER, "the West's most versatile Man of Music" has achieved prominence in virtually every conceivable aspect of vocal repertoire. He has received special distinction as a tenor evangelist at home and abroad. He has been leading tenor with the Carmel Bach Festival for twelve successive seasons. He is also an accomplished music commentator and lecturer and has conducted innumerable opera and symphony "preview" programs for both radio and television.

DR. DANIEL CHRISTIAN, Kalamazoo physician, is a seasoned musician whose undergraduate degree was in music at Western Michigan University. Dr. Christian's performance as soloist last season in the Kalamazoo Bach Festival MISSA BREVIS in G won critical acclaim. He has also appeared as soloist with the Kalamazoo Symphony Orchestra in a concert performance of MADAME BUTTERFLY.

PAUL VANDER WEEL, a native of Kalamazoo, returns as an alumnus of the Young People's Auditorium in 1966. He is presently a graduate student at Northwestern University where he is studying organ under WILLIAM BAUGHMAN. His other teachers were RALPH DEAL and DR. ROBERT HIEBER of Battle Creek and DR. ALEXANDER BOGGS-RYAN of Kalamazoo. Dr. VanderWeele has a promising career as a concert organist.

DR. DWIGHT WELDY is associate professor of music at Goshen College in Indiana, having completed his graduate work at Northwestern University. He is an accomplished choral director as well as a tenor soloist.

PETER FARRELL and GEORGE HUNTER are members of the University of Illinois School of Music. Kalamazoo Bach Festival audiences will remember Mr. Farrell's fine performance in the concluding concert of the 1963 Festival as viola da gamba.

OUR LOCAL SOLOISTS

JANICE DOORBOS is the wife of Clarence Doornbos, instrumental music teacher at Kalamazoo Christian High School. Both are graduates of Calvin College in Grand Rapids. She taught elementary music in the Bellflower, California Christian schools and studied voice at California State College at Long Beach. LYNETTE BLANCHARD, wife of Raywood Blanchard, Kalamazoo attorney, is a former Kalamazoo College student. She is very active in local music circles and teaches flute on the College music faculty. JANET GIRARDIN is a Kalamazoo College sophomore from Wyandotte, Michigan and is a music major. MURIEL MATTHEWS, wife of Western Michigan University composer and faculty member Holon Matthews, is cellist of the Kalamazoo String Quartet and teaches cello for the College. DANFORD BYRENS teaches organ, harpsichord and assists in the choral work of the College as well as occupying positions as organist-choirmaster for First Congregational Church and Temple Beth El synagogue in Battle Creek. CAROLE ERSBERGER, choir member, is a nurse at Borgess Hospital. FAY SMITH, wife of Floyd Smith, project engineer at the Brown Company, is continually active in the musical life of the community. She taught last year at Nazareth College and has studied on a vocal scholarship at Hildale (Mich.) College. DR. JOHN SPENCER is chairman of the Department of Religion at Kalamazoo College. J. CLINTON JONES, an engineer at the Upjohn Company, is also a charter member of the Bach Chorus and acts as assistant leader for the basses. He is also a charter member of the South Western Michigan Chapter of the American Guild of Organists and serves as organist-choirmaster for the Trinity Lutheran Church.

THE BACH FESTIVAL CHORUS

Dr. Russell A. Hammar, conductor

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 Tuesday evenings. See Dr. Hammar for further information.

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