TWENTY-THIRD ANNUAL

Bach Festival Season

ON THE CAMPUS OF KALAMAZOO COLLEGE

Russell A. Hammar, Conductor

STETSON CHAPEL KALAMAZOO COLLEGE

MARCH 2, 5, 8, 9, 1969
Distinguished guests soloists: Nadia Willowska, soprano
Cornelius Carty, contralto
Stynie Kulk, tenor
Dadie Christian, baritone
The Bach Festival Chorus and Orchestra

SUNDAY, MARCH 9
4:00 P.M.
ALBERT FULLER, Harpsichordist
assisted by the Bach Festival Orchestra
with verbal program notes
Partita Number Six (1731) BWV 830
JOHANN SEBASTIAN BACH
Toccata
Sinfonia in g minor BWV 797
Sinfonia in e minor BWV 799
Concerto in G minor (1740)
C. P. E. BACH

Largo
ALBERT FULLER

Since his official début in 1957 in New York, Mr. Fuller has
established himself as one of the foremost harpsichordists
today. He has appeared on many of the major concert
series throughout the country. His concerto activities are
well known in Europe too, where his debut recitals in
London, Paris, and Amsterdam were received with great en-
thusiasm. He has returned to Europe almost annually
since 1959. His list of recordings now includes the recently
completed sets of a complete keyboard works of Jean-
Philippe Rameau, and forty of Domenico Scarlatti's sonatas. (Cambridge Records). In 1966 Mr. Fuller made his first appearance as soloist with the New York Philharmonic Orchestra.
PROGRAM NOTES

This year we are initiating a new series to be continued annually, called "Music of the Bach Family," wherein compositions by Sebastian Bach's relatives will be introduced to our audiences. During a period of over two hundred years, the Bach family produced dozens of musicians and composers of note, several of whom were leaders in their day and directed the course of music history for all time. A partial family tree showing only the most famous of their clan is reproduced below.

MUSICIANS OF THE BACH FAMILY

JOHANN CHRISTOPH BACH (1642-1707), one of nine Johann Christoph Bach's of the musical Bach family, was organist at Eisenach during Sebastian's childhood and the greatest Bach before Sebastian. He was undoubtedly the first to instruct his nephew on the organ, and so excelled in the art of composition for organ that one of his works was mistakenly included in the Bachgesellschaft edition of Sebastian's works. Johann Christoph was described by Sebastian as "profaced" and by Sebastian's son, Carl Philipp Emanuel, as "the great and expressive composer."

Regarding his posthumous reputation, the most important fact was that Johann Christoph himself never published his music. He left behind him a vast body of works, most of which were lost or destroyed. In 1775, the composer Johann Christian Bach published a collection of his works, which included the "Brandenburg Concerto No. 4 in G Major," the most famous of his compositions. This work is considered one of the greatest masterpieces of Baroque music and has been performed and recorded countless times since its publication.

JOHANN BERNHARD BACH (1676-1749), second cousin to Johann Sebastian, served as organist in Eisenach, succeeding in this post his first cousin once removed, Johann Christian (discussed below). All of the few works by Johann Bernhard that have survived are instrumental, among them the fine Ouvertüre in D. The baroque term "ouvertüre" does not refer to the modern orchestral prelude to an opera, but describes what we would call a "suite," more specifically, a suite of dance movements produced by a long tripartite movement which serves as an opening into the suite, to which it gives its own name of "ouvertüre."

The creator of this form was the great Frenchman, Jean-Baptiste Lully (1632-1687), court composer to Louis XIV. As a virtuoso musician on all kinds of instruments, he wrote over 700 compositions. The style of the French Baroque was marked by a greater degree of rhythmic complexity and a more flexible use of instrumentation. The Ouvertüre in D gives all indications of dance, tempo, and instrumentation in French, as was customary for works by German composers desiring to tasteful the French in every detail.
The Mass in B-Minor crowns the summit of Bach's most mature and profound writing. Written intermittently during the latter half of his life, it owes its technical complexity and perfection to the added attention paid to it during certain six-month periods of mourning for deceased royalty, when the performance of concerted church music was officially forbidden. In 1725 he presented the Kyrie and Gloria sections of the present work to King Friedrich Augustus in Dresden, hoping to secure the position of Court composer. He received the title three years later, though not because of any success of his submitted work; for the music seems never to have been performed in Dresden. The Credo, Sanctorum, Osanna and Agnus Dei sections were added some years later, thus creating a complete Catholic Mass. However, Bach never submitted these later portions to his Catholic patron.

Eight of the movements in the Mass in B-Minor are not original to it, but are adaptations from earlier cantata material. The "Credo" comes from the first chorus of Cantata 29, "Wie danken dir, Gott," written to celebrate the installation of the Leipzig town council; this same music is repeated at the end of the mass as the "Dona nobis pacem." Several choruses are excerpted in part from earlier cantata choruses. This is true of "Ouï tollis," taken from Cantata 49, "Schoct doch und seligt," of "Psalm omnipotentem," considerably reworked, taken from Cantata 171, "Gott, dein Name" and of the subito "Crescendo," taken from an earlier Weimar cantata, "Wetten, Klagen, Sorgen, Zagen" (Cantata 121), "The "Et expecto" is a greatly rebuilt fragment of the opening chorus of Cantata 128; the "Sanctorum" was composed as an independent work in 1723, and the "Osanna" is the almost unchanged first movement of the secular cantata, "Festum de Glauche, geseignert zu Saxon." To our knowledge the only solo number in the Mass to have been borrowed from another work is the "Agnus Dei," a fragment of the much longer original, an aria for alto in Cantata 11, "Lobet Gott in ecmen Rechten." It was Bach's genius that gave these movements new power and depth than they had in their original setting. It must have taken him much longer to revise those that he considerably reworked than simply to compose new music for the text. Such an assembled collection of self-contained movements might seem to us to lack cohesion; indeed, in comparison to masses of earlier and later making, the Mass in B-Minor is almost completely without motivic or thematic relationship between movements. It was not thus intended, it being the custom of the baroque composers to treat each phrase of the same text as a complete and whole development of one emotion and idea.

Long and heated arguments have been proprodused in the last one hundred years which attempt to explain the Mass in B-Minor according either to Protestant or to Catholic texts. During Bach's lifetime, the Roman mass was still used in two of Leipzig's churches, albeit with certain modifications of its text; all of these Protestant modifications are incorporated in Bach's work. In two of the movements, however (Crede in unum Deum and Confiteor), Bach makes use of plainchant melodies of the medieval Church. In this day of ecumenical understanding, we can hope that the Mass in B-Minor will come to be regarded as a work of universal Christian corson and belief, transcending sectarian divergences.

I am always grateful for this opportunity to publicly express my appreciation to the Bach Council members who have worked diligently for many months to guarantee the success of this Festival. It is with special note that I acknowledge this most devoted group of singers in the Bach Chorus. Their dedication and truly fine spirit have been a source of inspiration to me as we have worked on Tuesday evenings during October-November and January-February to rehearse the choral portions of this festival's musical fare. I also want to thank Professor Abraham Rushevics and those members of the Bach Orchestra who have conscientiously prepared for their musical responsibilities. Finally, I would like to cite the excellent work performed by the Bach Council committees, and especially the chairmen, who have spent countless hours in their duties.

- HANNAH HAMMAR

- INTERMISSION - 10 MINUTES -

Overture by the Bach Festival Chorus singing "Jesu, Meine Freude" will be on sale in the narthex before and after each performance.
SECOND CONCERT — WEDNESDAY MARCH 8, 8:00 P.M.

STETSON CHAPEL

Young People's Concert

winners of the
YOUTH AUDITIONS
held January 25, 1969

The Young People's Concert artists are the winners of the fourth annual auditions held by the Bach Festival Society of Kalamazoo. The main objectives of the 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 Professors Wanda Paul, Gerald Smith and Eduardo Florell of Northwestern University.

I. CONCERTO IN D MINOR BWV 1052

Allegro — Adagio — Allegro

Johann Sebastian Bach

David Worthy, pianist

J. Randolph White, accompanist

II. G-MINOR CELLO SONATA

Allegro molto sostenuto — Allegro — Adagio

Giorgio Antuniotti

Nancy O'Malley, string bassist

Jerri Catron, harpsichordist

III. MOTET NO. 2 "The Spirit Also Helpeth Us" BWV 226

"Herr Jesu Christ, mein Gott und Herr,"

Johann Sebastian Bach

"Soul be true, 'Till Life is ended."

George Frederick Handel

IV. SUITE NO. 2 IN D MINOR BWV 1008

Prelude — Allemande — Courante — Sarabande Menschert I, II — Gigues

Johann Sebastian Bach

Rahm High School Choir

Thomas Rauter, conductor

— INTERMISSION — 7 MINUTES —

V. MAKE THEE CLEAN, MY HEART, FROM SIN

(Ross Arias from The Passion According to St. Matthew, BWV 244, no. 75)

Johann Sebastian Bach

Richard Hudson, basso cantante

Barbara Grebe, soprano

Deborah Byrnes, organist

VI. ORGAN CONCERTO IN F, OP. 4, NO. 4

Johann Sebastian Bach

Colbert Johnson, organist

The Bach Society of Kalamazoo College

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

Oecley Memorial Records by the Bach Festival Chorus singing "Jesus, Meine Freude" will be on sale in the narthex before and after each performance.
THIRD CONCERT — SATURDAY, MARCH 8, 5:00 and 8:15 P.M.

The Mass in B-Minor

BWV 232

SOLISTS

Nadja Witkowska, soprano
Corinne Curry, contralto
Stanley Kolk, tenor
Daniel Christians, 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.

I Kyrie

No. 1 - KYRIE ELEISON: SSATB and Orchestra

Lord, have mercy upon us

No. 2 - CHRISTE ELEISON: Duet, Soprano and Contralto, solo strings, continuo

Christe, have mercy upon us

No. 3 - KYRIE ELEISON: SATB and Orchestra

Lord, have mercy upon us

Overley Memorial Records by the Bach Festival Chorus singing "Jesu, Meine Freude" will be on sale in the narthex before and after each performance.

II Gloria

No. 4 - GLORIA IN EXCELSIS: SSATB and full Orchestra

Glory to God in the highest, and on earth peace to men of good will

No. 5 - LAUDAMUS TE: Aria, Soprano, violin obbligato, strings, continuo

Laudamus te, benedicimus te, we praise Thee, we bless Thee

No. 6 - GRATIAS AGIMUS: SATB and full Orchestra

We give Thee thanks for The great glory

No. 7 - DOMINE DEUS: Duet, Soprano and Tenor, flute, strings, continuo

Lord God, heavenly King, God the Father Almighty, O Lord the only begotten Son, Jesus Christ, most high! Lord God, Lamb of God, Son of the Father!

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis

Et in terra pacem hominibus bonae voluntatis

Dominus Deus, rex coelestis, Deus Pater omnipotens

Lord God, heavenly King, God the Father Almighty, O Lord the only begotten Son, Jesus Christ, most high! Lord God, Lamb of God, Son of the Father!

Domine Deus, agnus Dei, Filius Patris

Lord God, heavenly King, God the Father Almighty, O Lord the only begotten Son, Jesus Christ, most high! Lord God, Lamb of God, Son of the Father!
No. 8 — QUI TOLLIS: SATB and Orchestra

Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. Thou that taketh away the sins of the world, have mercy upon us, receive our prayer.

No. 9 — QUI SEDES: Aria, Alto, oboe d’amore, strings, continuo

Qui sedes ad dexteram Patris, Thou that sittest at the right hand of God the Father, have mercy upon us.

No. 10 — QUONIAM TU SOLUS: Aria, Bass, horn, bassoons, continuo

Quoniam tu solus sanctus, tu solus altissimus, Jesu Christe. Thou only art holy. Thou only art most high, Jesus Christ.

No. 11 — CUM SANCTO SPIRITU: SSATB and Orchestra


No. 12 — CREDO: SSATB, strings, continuo

I believe in one God.

No. 13 — PATREM OMNIPOTENTEM: SATB and full Orchestra

Patrem omnipotentem, factorem coeli et terra, visibilium omnium et invisibilium. The Father Almighty, Maker of heaven and earth and of all things visible and invisible.

No. 14 — ET IN UNUM DOMINUM: Duet, Soprano, Alto, oboi d’amore, strings, continuo

Et in unum Dominum, Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia saecula, Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, Consubstantiam paternum, per quem omnia facta sunt, qui prolatus est de patre, et pro nobis et propter nos homines et propter nostram salutem descendit de caelis.

No. 15 — ET INCARNATUS: SSATB, violins, continuo

Et incarnatus est de spiritu sancto ex Maria virginum et hominum factus est. And was incarnated by the Holy Ghost of the Virgin Mary and was made man.

No. 16 — CRUCIFIXUS: SATB, flutes, strings, continuo

Crucefixus etiam pro nobis sub Pontio Pilato passus et sepultus est. And was crucified also for us under Pontius Pilate. He suffered and was buried.

INTERRUPTION DINNER for audience and performers in Welles Hall — 6:30 P.M.
No. 17 – ET RESURREXIT: SSATB and full Orchestra

And the third day he rose again according to the scriptures. And ascended into Heaven, and sitteth at the right hand of God the Father. And he shall come again with glory to judge both the living and the dead; Whose kingdom shall have no end

Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, et sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicaret vivos et mortuos, cujus regni non erit finis

No. 19 – CONFITEOR: SSATB, continuo, and full Orchestra


I confess one Baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

No. 20 – SANCTUS: SSAATB

Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coel et terra gloria ejus

Sanctus, sanctus, sanctus Dominus Deus of Hosts. Heaven and earth are full of Thy glory

No. 21 – OSANNA: SATB/SATB and full Orchestra

Osanna in excelsis!

Glory be to Thee, 0 Lord most high!

No. 22 – BENEDETUS: Aria, Tenor, violin obbligato, continuo

Benedictus qui venit in nomine Domini

Blessed is He that cometh in the name of the Lord

No. 23 – AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.

O Lamb of God, that takest away the sins of the world, have mercy upon us.

No. 24 – DONA NOBIS PACEM: SATB and full Orchestra

Dona nobis pacem.

Grant us peace.

Please Note: Following this concert there will be a reception in honor of the guest artists and chor in Wellis Hall. The audience is cordially invited to attend.
FOURTH CONCERT — SUNDAY, MARCH 9, 4:00 P.M.

STEETSON CHAPEL

ALBERT FULLER, Harpsichordist
assisted by the Bach Festival Orchestra

Vocal program notes by Mr. Fuller

PARTITA NUMBER SIX (1735) BWV 930

Johann Sebastian Bach

PRELUDE, FUGUE, AND ALLEGRO IN E FLAT BWV 998

Johann Sebastian Bach

FOUR PIECES

Ricercar in Three Parts from the Musical Offering BWV 1079

Johann Sebastian Bach

Sinfonia in a minor BWV 279

Sinfonia in g minor BWV 279

Fantasia in c minor BWV 919

THE BACH FESTIVAL ORCHESTRA

VIOLIN: Valdemar Buchvald, concertmaster; Helen Carman, Georgiana Smith, Joani Gooden, Mary McCoy, Laurel Holloway, Wayne Devell, Linda Place.


VIOLONCELLO: Mary Butler, Murriel Matthew, Lestie Hart.

BASS: Lambert Kroon.

FLUTE: Lysette Blazier, Ann MacLaughlin.

OBOE: Vicki Navarro, Ruth Hall.

OBOE D’AMORE: Frances Klooster, Vicki Navarro.

ENGLISH HORN: Frances Klooster.

RASCONO: George Ash, Robert Julian.


TIMPANI: George Nielsen.

KEYBOARD CONTINUO: Calvin Johnson, Danford Byerly, Kathryn Loew.

Overley Memorial Records by the Bach Festival Chorus singing “Jeu, Meine Freude” will be on sale in the narthex before and after each performance.

THE BACH FESTIVAL CHORUS

A Cordial invitation to membership is extended to all experienced singers interested in sharing the joy of this music with us. Rehearsals are held Tuesday evenings. See Dr. Hamann for further information.

SOPRANOS I AND II: Charlene Austin, Mrs. Alison Barney, Mrs. Quino Benes, Mrs. Phillip Boothroyd, Mrs. David Bottel, Mrs. John Burns, Jr., Mrs. Donald Christlieb, Mrs. Herman DeHoog, Mrs. Clarence Doornbos, Mrs. John Vanderark, Mrs. Adrian VanderLinde, Mrs. Albert Windon, Mrs. Frederick Zuidema.

ALTOs I AND II: Mrs. Laurie Bowerman, Mrs. Richard Burke, Mrs. Don Burns, Mrs. Daniel Christlieb, Mrs. David Collins, Henrietta DeVries, Mrs. William DeWolff, Mrs. Dennis Everitt, Cathy Freyrich, Mrs. Robert Friedmann, Mrs. William Friesen, Mrs. Norman Graff, Mrs. Russell Worden, Mrs. Robert Marchetti, Mrs. George Ray, M'Annette Ruddell, Mrs. Thomas Severance, Mrs. George Skup, Mrs. Victor Swager, Mrs. Kenneth Theule, Mrs. Seymour VanDusen, Norma Wise, Jo Janda Wirtton, Dawn Worden.

SOPRANOS I AND II: Mrs. David Bottel, Mrs. Richard Burke, Mrs. Don Burns, Mrs. Daniel Christlieb, Mrs. David Collins, Henrietta DeVries, Mrs. William DeWolff, Mrs. Dennis Everitt, Cathy Freyrich, Mrs. Robert Friedmann, Mrs. William Friesen, Mrs. Norman Graff, Mrs. Russell Worden.

ALTOs I AND II: Mrs. David Bottel, Mrs. Richard Burke, Mrs. Don Burns, Mrs. Daniel Christlieb, Mrs. David Collins, Henrietta DeVries, Mrs. William DeWolff, Mrs. Dennis Everitt, Cathy Freyrich.

THE Bach Festival Orchestra

VIOLIN: Valdemar Buchvald, concertmaster; Helen Carman, Georgiana Smith, Joani Gooden, Mary McCoy, Laurel Holloway, Wayne Devell, Linda Place.


VIOLONCELLO: Mary Butler, Murriel Matthews, Lestie Hart.

BASS: Lambert Kroon.

FLUTE: Lysette Blazier, Ann MacLaughlin.

OBOE: Vicki Navarro, Ruth Hall.

OBOE D’AMORE: Frances Klooster, Vicki Navarro.

ENGLISH HORN: Frances Klooster.

RASCONO: George Ash, Robert Julian.


TIMPANI: George Nielsen.

KEYBOARD CONTINUO: Calvin Johnson.

Overley Memorial Records by the Bach Festival Chorus singing “Jeu, Meine Freude” will be on sale in the narthex before and after each performance.

ACKNOWLEDGMENTS

Saga Food Service and Upjohn Company for dinner arrangements in honor of chorus and orchestra members. 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, its administrative staff and faculty, for providing the facilities for and supporting the efforts of the Bach Festival Society of Kalamazoo, Incorporated.

Douglas Boyle and Thomas Lange, stage managers.

Overley Memorial Records by the Bach Festival Chorus singing “Jeu, Meine Freude” will be on sale in the narthex before and after each performance.
TO FULFILL HIS DESIRE; TO HONOR HIS MEMORY;
The perpetuation of the Bach Festival Society — HENRY OVERLEY (1932-1967)

OVERLEY MEMORIAL ENDOWMENT FUND CONTRIBUTORS

Mr. and Mrs. George Acker
Mr. and Mrs. B. Chilson Aikabow
Automatic Laundry Co. of Michigan
Mr. and Mrs. Edward Baker
Mr. and Mrs. E. L. Barnes
Mr. and Mrs. Harald Barron
Dr. and Mrs. Lewis Butte, Jr.
Mr. and Mrs. Owen Baumgarten
starrlyn M. Beach
Mr. and Mrs. Raymond Bleckland
Mr. and Mrs. Stan Basker
Mr. and Mrs. David Bessell
Mr. and Mrs. Robert Brakhaite
Elizabeth Helen Brown
Mr. Elva Buntaine
Carol Burgdorf
Dr. and Mrs. Allen Buskirk
Dr. and Mrs. Jean Callaway
Mr. and Mrs. Russell Carlson
Dr. and Mrs. William Carter
Dr. and Mrs. Daniel Christian
The Civic Fund
Dr. and Mrs. W. L. Courtney
Dr. and Mrs. Lewis A. Crawford
Mr. and Mrs. Nell L. Currie
Frederick C. Curtiss
Mr. and Mrs. Cameroon Davis
Mr. and Mrs. Kenneth E. Davis
Mr. and Mrs. Robyn Davies
Margaret Dewey
Maynard M. Dewey
Mr. and Mrs. Herman DeHoog
John Di Tiberio
Dr. and Mrs. Marion Desmonmore
Veauilla E. Earl
Carolyn Edwards
Mr. and Mrs. Sam P. Evans
Mr. and Mrs. Don E. Evans
Fahrt-Car Corporation
Mr. and Mrs. Herman Fisher
Gordon E. Foster
Gordon F. Fox
Dr. and Mrs. Robert Friedrichrnan
Mr. and Mrs. Jack Garret
Alice Gerat
Mr. and Mrs. Donald Gilmore
Irving Gilmore

1989 BACH FESTIVAL CONTRIBUTORS

Robert J. Brown
Pauline K. Brown
Mr. and Mrs. William J. Lawrence, Jr.
Dr. and Mrs. Thomas Glendening
Dr. and Mrs. Norman Gray
Dr. and Mrs. H. A. Grench
Mr. and Mrs. Elton Ham
Mr. and Mrs. Eugene E. Hamlow
Dr. and Mrs. Russell Hammak
Dr. and Mrs. John Harnum
Dr. and Mrs. Harold Harris
Margery W. Hayes
Sue E. Hayes
Dr. and Mrs. Weiner K. Hix
Dr. and Mr. Conrad Hibbury
Mr. and Mrs. Fred Hitchcock
Lewis T. Houston
Mr. and Mrs. B. R. Bowman Howard
Margaret T. Howson
M. and Mrs. Dante Iacovoni
Clinton Jones
Mrs. Marin Jimb
Kalamazoo College
The Kalamazoo Foundation
Dr. and Mrs. Leonard C. Keeler
Dr. and Mrs. Robert Kettehnun
Mr. and Mrs. James T. Kirkpatrick
Dr. and Mrs. Carl Koenen
Dr. and Mrs. Chris Korenkos
Mrs. George LePere
Helen Lincoln
K. Ann Locher
Dr. and Mrs. Cornelius Loew
Dr. and Mrs. Harold Machin
Mr. and Mrs. James Mandell
Dr. Ellaine J. Mangi
Dr. and Mrs. S. A. Mayfield
Dorothy E. McCarthy
Mr. and Mrs. Robert McLean
Mr. and Mrs. Harry Meyers
Mr. and Mrs. Gary L. Miller
Mr. and Mrs. Herman Miller
Mrs. Mabel Modlboerst
Mr. and Mrs. David Morris
Mae Sylvia Muehling
Mr. Edwin Nelson
Mr. and Mrs. Maurice Nelsn
Dr. George Nieters
Mr. Christopher Overley
Mr. and Mrs. Arthur Lee
Mrs. Henry Oueverly, In Memoriam
Mr. and Mrs. Joseph Shepard
Thursday Morning Musicale
Tuesday Morning Musicale

NADJA WITKOWSKA
CORINNE CURRY

OUR DISTINGUISHED SOLOISTS

NADJA WITKOWSKA
Brilliant soprano opera roles have made this Detroit native well known to New York City Opera audiences. In addition to Washington, D.C., Cincinnati, Houston, and other major opera and oratorio appearances. She has also starred in major musical concerts and has made many television and radio appearances. Her many on-stage appearances include NBC Opera, "Omnibus," "Calendar," and "Discovery." Her many concert appearances include Concert of B-Minor Mass with Lyssemborg Bach Festival.

CORINNE CURRY
Major orchestral works have been sung by Corinne Curry with the St. Louis Symphony, the Karl Israel Philharmonic, the New Orleans and the Denver Symphonies. She has premiered many contemporary works, and has worked with such prominent American composers as Aaron Copland and Marc Blitzstein. At Mari­boro, Miss Curry has sung in the chamber of music concerts with Rudolph Serkin and Alexander Schneider. On television she has starred in Leonard Bernstein's "Trouble in Tahiti," a CBS special about New York, and for NET a recital of the songs of Charley lves.

STANLEY KOLK
One of the best-known and busiest of America's younger generation tenors, Mr. Kolks credits include some of the country's finest opera companies. This Michigan­ born artist has performed at the White House, and was selected as tenor soloist in the two Kennedy Memorial Performances of the Mozart "Requiem" presented by Philharmonic Society of the menu for interpretion of the Bach and Mozart, repertoire. He is represented on Columbia records singing the title role of "Mona," conducted by the composer, Igor Stravinsky.

DANIEL CHRISTIAN
Veteran baritone and outstanding Kalamazoo physician interest, his virtuosic excursions include performance in the Bach Festival 1967 and 1968, solos in various local churches, and an aural appa­ rent in "Madam Butterfly" with the Kalamazoo Choral Society. His vocal career began with Henry Oueverly, and he now is on the faculty at WMU under Dr. Adams. In March of this year he will be tenor soloist in the Kalamazoo Symphony - WMU Chorus presenta­ tion of "Brahms's ""As诗"".
1969 BACH FESTIVAL GUARANTORS

The Civic Fund
Mr. Irving Gilmore

American National Bank
Anonymous
The Atlas Press
Dr. and Mrs. H. Lewis Batts, Jr.
Mr. and Mrs. Owen Baughman
Mr. and Mrs. William Bayliss
Beimer Printing Company
Mr. and Mrs. Willis Bugbee
Dr. and Mrs. William Carter
Dr. and Mrs. Daniel Christian
Mr. and Mrs. Alfred Connable
Mr. and Mrs. Neill Currie
Mr. and Mrs. Harold Nils Davidson
Mr. and Mrs. Cameron Davis
Peter Eckrich & Sons, Inc.

1969 BACH FESTIVAL PATRONS

Fetzer Broadcasting Company
Fidelity Federal Savings and Loan Association of Kalamazoo
Dr. and Mrs. Gunther Fonken
Dr. and Mrs. James S. Gilmore
Grinnell Brothers
Mr. and Mrs. Peter W. Haab
Dr. and Mrs. Richard Hodgman
Mr. and Mrs. R. Bowen Howard
Industrial State Bank
Mr. and Mrs. James T. Kirkpatrick
Mr. and Mrs. William G. Long
Mrs. Hugh Meahaffie
Mr. and Mrs. George Monroe

1969 BACH FESTIVAL SPONSORS

Col. and Mrs. James G. Hays
Dr. and Mrs. Paul B. Horton
Mr. and Mrs. Harvey Huiner
IBM Corporation
J-B Label
Mr. Lloyd M. Jackson
Dr. and Mrs. Robert A. Janke
Johnson Music Store
Mr. and Mrs. Louis Johnston
Johnston & Associates, Inc.
Mr. and Mrs. Thomas Kasdorf
Mr. and Mrs. Leroy P. Klemm
Mr. and Mrs. D. Gordon Knapp
Kool-Knapper Company
Dr. and Mrs. W. J. Kube
Langeland Chapels
Laundromat Half-Hour Laundry
Mr. and Mrs. John W. Lawrence
Mrs. George LeFevre
Dr. and Mrs. Cornelius Loew
Mr. and Mrs. C. David Lundquist
Dr. and Mrs. Paul Maier
Mr. and Mrs. George H. Martin
Mr. and Mrs. Robert McBride, Jr.
Meijer's Thrifty Acres
Mr. and Mrs. Harris Meyer
Midwest Aluminum Corporation
Migala Rug and Linoleum
of Kalamazoo, Inc.
Mr. and Mrs. Frederick Miller
Grant Miller Advertising Agency
Dr. and Mrs. Roger M. Morrell
Dr. Hilde T. Myers
Mr. and Mrs. Richard Niessink
Oakland Pharmacy, Inc.

Mr. and Mrs. Paul E. Morrison
Mr. and Mrs. Harrison A. Nelson
Mr. and Mrs. Jerry L. Nurrie
Rheem Manufacturing Company
Mr. David Rockhold
Dr. and Mrs. Allan H. Russcher
Dr. and Mrs. Roger A. Scholten
Dr. and Mrs. Richard Schreiber
Mrs. Fred G. Stanley
Mr. and Mrs. Donald T. Strong
Mr. and Mrs. Lee Stryker
Truesdale Funeral Homes
Dr. and Mrs. Paul Van Den Brink
Mr. and Mrs. R. W. Van Putten
Wheeler-Blaney Company

Mr. and Mrs. W. Fred Allen
Dr. and Mrs. Haydn Ambrose
Mr. and Mrs. Robert Angerman
Anonymous
Mrs. C. P. Austin
Dr. and Mrs. John Babcock
Dr. and Mrs. Michael Bach
Mr. and Mrs. E. Lawrence Barr
Beall, Gibson & Roush Electric, Inc.
Mr. and Mrs. Raywood Blanchard
Mr. and Mrs. Eric V. Brown
Mr. and Mrs. Gordon Bugbee
Dr. and Mrs. John Coats
Dr. and Mrs. Maynard Conrad
Mr. and Mrs. Clifford Davidson
Mr. and Mrs. Herman De Hoog
De Nooyer Chevrolet
Miss Katherine Doezema
Doubleday Brothers
Mr. and Mrs. Donald B. Doubleday
Dr. Marion Dunsmore
Mr. and Mrs. Lincoln Dupon
Durametallc Corporation
Ernst & Ernst
Evans Ford Corporation
Mr. and Mrs. William D. Farley
First National Bank and Trust Co.
Mr. and Mrs. Bruce Fletcher
Mr. and Mrs. Henry Ford, Jr.
Dr. and Mrs. Robert Friedmann
Mr. and Mrs. Charles E. Green
Pastor and Mrs. Louis Grother
Dr. and Mrs. John Hammer
Mr. and Mrs. C. H. Hawk
Hawthorne Paper Company

Mr. and Mrs. Preston Parish
Art Post Ramble, Inc.
Mr. and Mrs. Francis I. Postma
Mr. and Mrs. Eric Pratt
Miss Mildred Presutri
Mr. and Mrs. William Race
Dr. and Mrs. Harry B. Ray
Dr. and Mrs. Hugo Roessler
Dr. and Mrs. Louis U. Rowland
Mr. and Mrs. Joseph Rubin
Ruby's
Don Seyle Ford, Inc.
Mr. and Mrs. Robert Shauman
Shumaker's Jewelers and Watchmakers
Mr. and Mrs. Stuart Simpson
Dr. and Mrs. Karel Slatmyer
The Sound Room
The Southgate Inn
Mr. and Mrs. Raymond Stapert
Dr. and Mrs. Richard Stavig
Dr. and Mrs. Lawrence Stieglitz
Mrs. Allen Stowe
Mr. and Mrs. Jacob Stucki
Superior Printing Company
Mr. and Mrs. Bruce Thompson
Mr. and Mrs. Burton Upjohn
Mr. and Mrs. Garret Van Haaften
Mr. and Mrs. Charles Van Zoeren
Mr. and Mrs. Adrian VanderLinde
Dr. and Mrs. James J. Varva
Washington Square Record Bar
Dr. and Mrs. David Weisblat
Mr. and Mrs. Roger G. Williams
Mr. and Mrs. Russell Worden