TWENTY-FOURTH ANNUAL

Bach Festival Season

ON THE CAMPUS OF KALAMAZOO COLLEGE

Russell A. Hammar, Musical Director

CONDUCTORS FOR 1969-70 SEASON:
Danford Byrens
Lawrence Rackley

STETSON CHAPEL KALAMAZOO COLLEGE
MARCH 1, 4, 7, 8, 1970
IV. SUNDAY, MARCH 8 4:00 P.M.

SUSI JEANS (Lady Jeans)
Organist

A Programme of works by J. S. Bach and early English Composers

PRELUDE AND FUGUE IN C MAJOR BWV 545
J. S. Bach

English Music

SALVE REGINA
Unison, mm, re

CHRIST QUI LUX
Voluntary for a double orchestra

From CLAVIERUBUNG PART III
J. S. Bach

1. "Das sind die hellig 'en zehn Gebot"!
2. "Allein Gott in der Hoeh sei Ehr!"
3. "Aus lieber Nacht schrei' ich zu dir"

English Music

VOLUNTARY ON THE OLD 100th
Henry Purcell (1659-1695)

VOLUNTARY FOR SINGLE ORGAN
John Blow (1649-1708)

VOLUNTARY "THE MICROCOM" - TRUMPET ARIE
John James (d. 1745)

BACH FESTIVAL SOCIETY

BACH FESTIVAL COMMITTEES

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SUITE NO. 2 IN B MINOR for flute and strings was composed in Leipzig between 1735 and 1746. It is known that this overture-suite, along with three others by Bach, was performed by the Telemann Musical Association, which Bach directed from 1729 until 1736. But it was not until 1853 that Peters ventured to print the first edition.

The characteristic and rather ponderous rhythm of the Sarabande is overshadowed by the arch of the melody, while the dance is stylized by highly artistic workmanship — the top line and the bass form a canon at the fifth. The Rondeau and the Bourees are animated by their rhythms. The Polonaise has been shown to be a variant on old Hungarian and Slovakian folk tunes.

Originally orchestral overtures served as important introductions to operas or ballets. Later they were put "before chamber music concert," especially before suites of dance movements, and became one of the most popular musical forms of the early 18th century. The dances sound uncomplicated in their own natural rhythms, and frequently it is the interchange of contrasting effects between full orchestra and "Trio" in the same movement that makes the work so full of life, charm, and grace.

— DAWN WOMEN

The SYMPHONY NO. 5 by William Boyce is orchestrated for two oboes, two trumpets, timpani, first and second violins, and violas, with cellos, string bass, keyboard instrument, and bassoon in the bass. Boyce's Eight Symphonies were first published by Walsh in London during the year 1760. These masculine and beautifully constructed symphonies represent perhaps the last fine works in the great baroque tradition. The harpsichord or "thorough bass" as it was then called, plays an essential role in welding the orchestra together. The bassoon is generally part of the bass line and seldom given solo passages. The horns and trumpets are not merely incidental, but are given brilliant and dexterous soli.

— DAWN WOMEN

Tickets for the Intermission Dinner on Saturday, March 7 may be purchased for $3 each at the table in the Chapel narthex during intermission of the First and Second Concert. Tickets may be purchased until 5 P.M., Wednesday, March 4 at the Festival Office, 1200 Academy Street, or by calling 343-1551, Ext. 379.
COFFEE CANTATA \BMV 211\n
THE BACH FESTIVAL CHURCH AND ORCHESTRA
Silver Taets, soprano
Alan Padfield, tenor
Artur Wieder, bass

1. RECIT. (Tenor)
Be silent, do not talk, and listen to what happens now! Here comes Herr Schlendrian, with his daughter, Lieschen. He is grumbling like a bear. Hear for yourselves the cause of his complaint.

2. ARIA (Bass)
Don't our children give us a hundred thousand headaches! What I keep telling my daughter, Lieschen, every day is of no avail.

3. RECIT. (Bass and Soprano)
You stubborn child, you wicked girl, oh, when shall I have any way? Give up coffee! My father, don't be so severe. If I can't drink my cup of coffee those times a day, I shall, to my distress, become like a dried-up goat steak.

4. ARIA (Soprano)
Oh, how sweetly tastes the coffee, more lovely than a thousand kisses, milder yet only it would work out soon that, before than Muscatel. Coffee, coffee I must my bedtime, I'll have a gallant lover have, and add it to the cause of his complaint.

5. RECIT. (Bass and Soprano)
If you don't give up coffee there'll be no wedding for you, nor will I permit you to go for a walk. Well, yes, but let me keep my coffee. There I have the little monkey. I shall not give you a whalbone dress in the latest fashion. That also wouldn't bother me. You shall not go to the window to see people passing by. This too, but let me only beg you not to deprive me of my coffee.

6. ARIA (Bass)
Maidens of a stubborn nature are not easily won over. But, once we find a soft spot, our troubles will be at an end.

7. RECIT. (Bass and Soprano)
Now, do as your father tells you. In every way, except for coffee. Well, then you'll have to resign yourself never to have a husband. Oh yes, father, a husband! I swear that you shall not have one. Until I pronounce coffee! Now coffee, Farewell forever! Leaves father, I shall no longer drink it. Then, at last, you shall have a husband.

8. ARIA (Soprano)
Yes today, dearest father, find one please. Oh, a husband is just what I want! If only it would work out soon that, before than Muscatel. Coffee, coffee I must my bedtime, I'll have a gallant lover have, and add it to the cause of his complaint.

9. RECIT. (Tenor)
Now old Schlendrian goes out, and tries to find a husband for his daughter, Lieschen. But Lieschen secretly serves notice: no suitor will be admitted to my house unless he promises me himself, and adds it as the marriage contract that I shall be permitted to brew coffee wherever I please.

10. FINALE (Trio)
Cats must have their mice, and maidens their coffee. Mother loves coffee, and so does grand- ma. So, why condemns the daughters? or silver ribbon for your hat. Very well, but let me have my pleasure. You naughty Lieschen, so you give up everything?

SECOND CONCERT — WEDNESDAY, MARCH 4, 8:00 P.M.
STETSON CHAPEL

WINNERS of the Youth Auditions held January 24, 1970

The Young People's Concert artists are the winners of the fifth annual auditions held by the Bach Festival Society of Kalamazoo. The main objective of the competition is to stimulate the performance of Baroque music, and particularly that of J. S. Bach, among Kalamazoo area young people.

1. "HEILIG IST DER HERR"
Ley Norris High School, Muskegon

2. CONCERTO IN D FOR TRUMPET
Allegro — Adagio, Presto, Adagio — Allegro
Robert Knapp, trumpet; Avinkhijf, violin; Candy Adams, harpsichord

3. THE LAMENTATIONS OF JEREMIAH
Rushwood Society Members

4. "QUA, RESPEXT" and "ET EXULTAVIT" from the Magnificat

5. CAPRICCIO in B FLAT MAJOR
(On the Departure of a Beloved Brother)

6. "HERR, SO DU WILT" from Cantata #73

7. SONATA IN A FLAT MAJOR

8. MAGNIFICAT FOR SEVEN VOICES FROM THE VESPERSY OF 1610
Monteverdi
SATURDAY, RECIT. (Tenor and Bass) and gave the disciples, and said: Take ye, and gave the disciples, and said: How much will ye give me, if I to you deliver Him? And they promised him thirty silver pieces. And from that time sought he opportunity that he might betray Him.

ARIA (Soprano) Blood and break, Thou loving heart, Ail a whom Thy didst nourish, Ail He didst and whom Thy didst cherish, His doth dote, and round among there. His doth dote, and round among there. His doth dote, and round among there. And when they had sung a hymn of praise, And when they had sung a hymn of praise, And when they had sung a hymn of praise, he: Although all shall be offended in Thee, And likewise also said all the others.

ARIA (Soprano) Blood and break, Thou loving heart, Ail a whom Thy didst nourish, Ail He didst and whom Thy didst cherish, His doth dote, and round among there. His doth dote, and round among there. His doth dote, and round among there. And when they had sung a hymn of praise, And when they had sung a hymn of praise, And when they had sung a hymn of praise, she: Although all shall be offended in Thee, And likewise also said all the others.

SPECIAL GUESTS

Gerald Smith, Suzanne Dolg, Tom Eden, Donna Haymans, St. Luke's Choir Boys

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CHORALE
Near the throne would I be staying;
For a while have I been absent,
But how could I ever be far from Thee?
My heart is glad, my spirit rejoicing;
Lest this be a dream, I would press nearer to Thee.

RECIT. (Tenor and Bass)
Then came Jesus with them unto a garden called Gethsemane, and said to His disciples: Sit ye here, while I go and pray over this matter. And after He had said these things, He was there with them, and fell upon His face, and prayed, saying: My soul is sorrowful even unto death; tarry ye here, and watch with me.

SOLÓ (Tenor) and CHORUS
Behold, Thy heavenly garments fall from Thee;
The fainting, with agony oppressed!
For my sake, how could I ever be far from Thee?
My heart is glad, my spirit rejoicing;
Lest this be a dream, I would press nearer to Thee.

RECIT. (Tenor and Bass)
And He came to His disciples and found them sleeping, and said to Peter: Couldst thou not watch with me one hour? Watch, and pray, lest you enter into temptation. The spirit indeed is willing, but the flesh is weak. Again He went away, prayed, and said: My Father, if it be possible, let this cup pass away from me; except I drink it, let Thy will be done!

CHORALE
The will of God be alway done,
His will, that wisely guideth;
Whose grief it might ensnare me.
Half as strong as that which these witness against Thee. Yet do all things according to Thy will, for Thy will is alway done.

RECIT. (Tenor and Bass)
And He came and found them sleeping, for their eyes were heavy with sleep. And He left them, and went away, and prayed the third time, saying again the same words. Then came He to His disciples, and said unto them: Ah, why are ye so heavy and so sleep now, and take your rest? For the hour is at hand, and the Son of Man is delivered up into the hands of sinners. Then arise, let us be going; look, the one that betrayeth me is near at hand.

SOLO (Tenor) and CHORUS
I would beseech Thy justice,
Ah, my offences thus to suffer call Thee.
For my sake how could I ever be far from Thee?

RECIT. (Tenor and Bass)
And again He came and found them sleeping, and said the same words. And He left them, and again became sorrowful. Then He returned again and found them sleeping, and they could not keep watch one hour. And He said: What! could ye not watch with me one hour? Watch, pray, lest ye enter into temptation. And again He left them, and again found them sleeping, and again returned to them and says: Now is the Son of Man delivered up into the hands of sinners, behold the one that betrayeth me is near at hand, and with him that betrayeth me are with many that take up swords.

CHORALE
I have received Thee, thy gracious gift;
Through all this day, and may yet be continued.
For my sake how could I ever be far from Thee?

RECIT. (Tenor and Bass)
And He went a little farther, and falling on his knees, prayed, saying: My soul is sorrowful even unto death; tarry ye here, and watch with me. And He was there with them, and fell upon His face, and prayed, saying: My soul is sorrowful even unto death; tarry ye here, and watch with me. And He was there with them, and fell upon His face, and prayed, saying: My soul is sorrowful even unto death; tarry ye here, and watch with me. And He was there with them, and fell upon His face, and prayed, saying: My soul is sorrowful even unto death; tarry ye here, and watch with me.

SOLO (Tenor) and CHORUS
I would beseech Thy justice,
Ah, my offences thus to suffer call Thee.

RECIT. (Tenor) and CHORUS
Yes, though many a false and lying witness came, they could find them none. At last two lest they false witnesses, in this wise: This fellow said: I am able to destroy the Temple, and build it up again in three days. And the high priest then said and the high priest: What is this fellow saying? Thou to which this man witness against Thee? Yet was Jesus yet silent.

RECIT. (Tenor) and CHORUS
Yes, though many a false and lying witness came, they could find them none. At last two false witnesses, in this wise: This fellow said: I am able to destroy the Temple, and build it up again in three days. And the high priest then said: What is this fellow saying? Thou to which this man witness against Thee? Yet was Jesus yet silent.

RECIT. (Tenor)
He holds His peace.
To not a word replying, His friends to declare That He, to save a world from dying,
Himself from death will not release;
He bids us men take example, And Him our pattern make; When persuasion we are hearing.

CHORALE
The crafty world would fair deceive,
DOUBLE CHORUS

RECIT. (Tenor and Bass)
And they took counsel among themselves, and brought therewith a potter's field where within they might bury a stranger, whereas this field has been called by the name of Blood's-field; yes, to this very day. Then was fulfilled what had been foretold by the prophet Jeremiah, when he said: They took the thirty silver pieces, which were a price on Him that was valued, set by certain of the sons of Israel; and taking them for a potter's field; as did the Lord, my God, saying: Be ye blind to me, therefore, stand before the governor, and the governor asked him, and said: Art thou the King of the Jews? Jesus answered unto him: Thou sayest But when He was accused when the priests and elders accused Him, and He answered nothing. Then Pilate said unto him: Knowest Thou me? And He answered him to never a word, not one iniquity which the governor marvelled.

CHORALE

Whofriendless will not leave thee,
Besides, my Jesus naught hath done.

RECIT. (Tenor and Bass)
Now when the morning came, all the chief priests gathered with the elders of the people to lay against Jesus, that they might kill Him. And when they had bound Him, they led Him away, and delivered Him to the court of the governor, Pontius Pilate. When, therefore, Judas the same who had betrayed him saw Jesus condemned to death, he repented of himself, and brought once again the thirty silver pieces to the high priests and the elders, and said: I have sinned, because I have betrayed innocent blood. They said:

DOUBLE CHORUS

Who friendless will not leave thee,
Besides, my Jesus naught hath done.

RECIT. (Tenor and Bass)
And what to that end see thou then that.

ARIA (Bass)
Bring Him back, all my prayers.

RECIT. (Tenor and Bass)
And Pilate said unto them: What then shall I do unto Jesus, to whom they give the name of Christ? Again they shouted:

CHORUS

Let Him be crucified!

CHORALE

O wonderous love, this sacrifice to offer,
Those who before to suffer,

And they betrayed!

RECIT. (Tenor, Bass, and Soprano)
Not lawful is it that we should put them in the treasury, because it had betrayed Him with false witness. They said:

DOUBLE CHORUS

Borne to it's end

RECIT. (Tenor and Bass)
Then Pilate said unto them: What then shall I do unto Jesus, to whom they give the name of Christ? Again they shouted:

CHORUS

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ARIA (Soprano)
In love my Saviour now is dying, Of sin and guilt He knew not at all.

And they betrayed!

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CHORALE

Whose love may vex or grieve thee,
To Him commit thy ways,
Who friendless will not leave thee,
Whom highest Heaven ocean, by
Whom the skies are guided,
The winds rise and blow;
By Him the path provided,
When they foot may go.

RECIT. (Tenor, Bass, and Soprano)
Now when the morning came, all the chief priests gathered with the elders of the people to lay against Jesus, that they might kill Him. And when they had bound Him, they led Him away, and delivered Him to the court of the governor, Pontius Pilate. When, therefore, Judas the same who had betrayed Him saw Jesus condemned to death, he repented of himself, and brought once again the thirty silver pieces to the high priests and the elders, and said: I have sinned, because I have betrayed innocent blood. They said:

DOUBLE CHORUS

Break our heart with sorrow

ARIA (Bass)
Bring Him back, all my prayers.

RECIT. (Tenor and Bass)
And still did he deny with cursing and with swearing: I do not know the man. Immediately the cock crowed. Then Peter brought to mind the words of Jesus, which said unto him: Before the cock croweth, thou wilt have denied me thrice. And he went out, and wept bitterly.

ARIA (Alto)
Have mercy, Lord, on me,

CHORUS

Then Pilate said unto them: What then shall I do unto Jesus, to whom they give the name of Christ? Again they shouted:

CHORUS

Let Him be crucified!

CHORALE

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ARIA (Alto)
Have mercy, Lord, on me,
SOLO (Alto) and CHORUS

Look ye, Jesus standing, stretching forth sustaining hands: Come, come, where? In His compassion.

Seek forgiveness, seek salvation. Seek them—Where? In His compassion.

Where, where? In His compassion.

Find it—Where? In His compassion.

Now from the sixth hour there was darkness over all the land, until the ninth hour. And about the ninth hour Jesus cried aloud, and said, "Eli, Eli, lama sabachthani?" That is: "My God, My God, why hast Thou forsaken Me?" Some of them who stood and watched, when they had heard Him, turned and said:

CHORUS

Life cheer for Elijah.

And straightway one of them did run, and took a spikenard, and poured on His head. And other went, and took a savour of the spices, and wrapped Him in the spices. The others spoke among them:

CHORUS

Wait, and see if Elijah cometh to save Him.

But again did Jesus cry aloud, and was gone.

CHORUS

When life begins to fail me, I fear not, having Thee: When pains of death are so. My comfort Thou wilt be. Whence they went that prize me life and peace. Alone Thou wilt not leave me, though the Lord hast grieved:

CHORUS

And then behold! The veil of the temple was rent in twain from the top unto the ground. And there came a great earthquake, so that the earth was rent, and the stones were scattered:

CHORUS

Truly, this was the Son of God.

REI T. (Tenor)

And many women were gathered there, from afar off beholding, who had followed after Jesus from Galilee, to minister unto Him. And among them was Mary Magdalena, also Mary, the mother of James and of Joseph, and the mother of the sons of Zebedee. At even-tide there came a wealthy man nam'd Amathias, by name Joseph, who was also one of Jesus' disciples. He went unto Pilate, and begged of him that Jesus, therefore Pilate commanded that it be given to him.

REI T. (Tenor)

At evening, hour of calm and rest, was Adam's fall made manifest; At evening, bowed down, Jesus is our Lord's redeeming love. At evening, homeward turned the door. An olive-leaf the while she bade. O bounteous time, O sweet hour! Our peace with God is evermore assured, For Jesus hath His Cross crucified, And Him who will be strong, and Him body thou dost crave, Thou, in a crimson-spangled wonder His precious death, and, on its meaning ponder.

REI T. (Tenor)

Here it is, that deceived, and within my cleansing breast Shall He rest, Evermore within me living. World, depart, let Jesus live!

REI T. (Tenor)

Then Joseph took the Body, and wrapped it in a cloth of sown linen, and put it in His own new tomb, which he had hewn out of the solid rock. And as the sepulchre was an earthy stone, and in length and breadth and height equal to many. Now, when the captain, and the other with Him who were watching Jesus, when they saw the earthquake and those things that were done, they trembled, greatly, and said:

CHORUS

Therefore consistent to make the tomb secure until the third day, but hastily His disciples came, and stole His body away, and say unto the people: He is risen from the dead, and the last error will be worse than the first.
DOUBLE CHORUS

And now the Lord to rest is laid,
His sorrow o'er, for all our sins oblation made.
O consecrated Body!
See, with repentant tears we would bedew it,
While life shall last, let us adore and praise the Lord,
That His sorrows o'er, for all our sins oblation made.
Lord Jesus, rest in peace.

PRELUDE AND FUGUE IN C MAJOR BWV 541

J. S. Bach

SAINT LUKE’S CHORISTERS


*Saint Luke’s Singing Lad.

LOCAL SOLOISTS

Alan Paddle, a Kalamazoo College freshman from Detroit, is a music major and a voice student of Dr. Russell A. Stetson. Currently he is one of the directors of the Bachward Society. Sue Fletcher is a freshman music major for the past six years with Professor Donald Bullock. A member of the Kalamazoo Junior Symphony, she appeared as a soloist on their recent European tour. Jane Ayres, a senior at Loy Norrix High School, has studied voice with Mrs. Robert Haymans. Arvin Wierda, a vocal music teacher at local churches. Robert Knapp of Kalamazoo is a junior at Michigan University. He has appeared as a guest artist with the Midland Symphony, and last quarter he participated in the Festival of Romantic Music in Kalamazoo. Diane Teare is a member of the Kalamazoo College music faculty. She graduated with an M.A. in applied voice from Northwestern University, and was appointed head of the music department at the College of Artesia in 1988.

PRELUDE AND FUGUE IN G MAJOR BWV 541

J. S. Bach

STETSON CHAPEL

SUNDAY, MARCH 8, 4:00 P.M.

FOURTH CONCERT —

SUSI JEANS (Lady Jeans), Organist

A Programme of works by J. S. Bach and early English Composers

PRELUDE AND TIDIGU IN C MAJOR BWV 545

J. S. Bach

SALVE REGINA English Music

Anonymous 16th century

CHRIST QUI LUX

Voluntary for a double organ

John Lugg (1587-1648)

VOLUNTARY ON THE OLD 100th English Music

Henry Purcell (1659-1695)

VOLUNTARY FOR SINGLE ORGAN

John Blow (1649-1708)

VOLUNTARY "THE MICROGCOMM"

John James (d. 1745)

TRUMPET AIRE

John Reading (1677-1764)

PRELUDE AND TIDIGU IN G MAJOR BWV 541

J. S. Bach

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.
KALAMAZOO BACH FESTIVAL CHORUS — 1969-1970

SOPRANO
Carolyn Barney
Josette W. Benson
Mrs. Heide Bontell
Mrs. Wilma Christilli
Miss Colleen Copeland
Jane Crum
Mrs. Doris DeHooog
Miss Marie Brightin Delalonde
Miss Jose Deonhos
Mrs. Mary Ann Farrand
Mrs. Sue Fletcher
Mrs. Ardith Froom
Miss Judy Geasler
Miss Valerie Grossmann
Miss Betha Hubbert
Miss Diana Iffland
Mrs. Frances Irvine
Mrs. Martha Ketness
Mrs. Marion Kroenakes
Miss Betty Mitchell
Mrs. Barbara Nwosuonder
Miss Ann Pendleton
Mrs. Donna Penning
Miss Paula Posenadel
Miss Cheryl Ransdell
Mrs. Marcia Ray
Miss Gillian Seim
Mrs. Molly Sherman
Miss Millary Simpson
Mrs. Diane Teear
Miss Patricia Thede
Mrs. Margaret VanDeusen

ALTO
Miss Charlotte Austin
Miss Martha Austin
Mrs. Barbara Bergerson
Mrs. Margaret Beckh
Miss Linda Bolmeier
Mrs. Mary Kay Bruch
Mrs. Jean Burke
Miss Sandra Burns
Miss Dana Campbell
Miss Debra Dinda
Mrs. Joan Ettwood
Mrs. Betty Friedmann
Miss Bryna Graff
Miss Maggie Greenhalgh
Miss Mary H. Harris
Mrs. Donna Hayman
Mrs. Arva Howard
Mrs. Joyce Iacovoni
Miss Susanne King
Mrs. Betty M. Leffoy
Miss Sue Levi
Mrs. Bertha McNel
Miss Doris Ray
Mrs. Andreeze Rogers
Mrs. Glenmyce Runacher
Mrs. Donna Sims
Mrs. Anna Man-Spanidou
Mrs. Sharon Spanidig
Miss Judy St. Clare
Mrs. Eleanor VanderLinde
Miss Lila Wunder
Mrs. Molly W. Williams
Mrs. Maria Zudema

TENOR
Gordon Bugbee
Inzer Farrand
David Gardner
David Lilly
Richard Mother
Edwin Nelson
Alan Padlee
Gordon Pratt
William Scratch
Thomas K. VanDenBril
Veran VanVleet
Arvin D. Wierda

BARITONE
Quinton Benson
Bert H. Beal
Herman DeHooog
Thomas Eden
J. Clinton Evers
Gary Klockow
John Javanainen
Roger Morrell
Donald Pastoor
Michael Pennington
Roscoe Phillips
Clay Sherman
J. Mark Thompson
Russell Worden

OUR DISTINGUISHED SOLOISTS

SUZANNE JOHNSON
Miss Johnson's engagements include soloist with major oratorios in the Midwest and appearances with the Fred Waring Pennsylvanians, the Philharmonic Orchestra of Chicago, Chicago: Artists' Showcase, and an appearance at the White House. She was Miss Illinois and a finalist in the Miss America Pageant in 1959, where she was a talent winner.

PHYLLIS UNSAWA
While finishing her Masters Degree at the Art Institute of Chicago Miss Unsawa joined the Chicago Symphony Orchestra Chorus, after which she began her voice training. She has since appeared as soloist in oratorios and concert presentations in the Midwest. She is presently Staff Soloist with the Rockefeller Chapel at the University of Chicago.

DONALD DOIG
A staff soloist with the Rockefeller Chapel of the University of Chicago, Mr. Doig has appeared extensively in recital oratorio and operas. His oratorio roles include David in Haydn’s and Habay’s and Mr. Doig was a Fullbright Scholar to Paris and was awarded the Society of American Musicians Artist Award in 1969 and the National Federation of Music Clubs Artist Award in 1969.

K. CHARLES GRAVES
This is the thirteenth appearance of Mr. Graves with the Kalamazoo Bach Festival. Most of Mr. Graves work has been in the oratorio field along with Lyric Operas of Chicago and Chicago T.V. appearances.

GERALD SMITH
Mr. Smith is on the art faculty at Northwestern University, having taught previously at the Chicago Conservatory of Music and Ohio State University. Mr. Smith's concert, orchestra and oratorio appearances have been enthusiastically received throughout the United States.

ROBERT JOHNSON
Having appeared three times with the Kalamazoo Bach Festival, Mr. Johnson returns by popular acclaim. He has appeared with all the major oratorio and orchestral societies in Chicago and the Midwest, recorded for Columbia Records and has appeared on several occasions on the "Artist Showcase" television series.
ACKNOWLEDGMENTS

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Jere Charlow, stage manager. Wolfram Koehles, Germany, cover photographer.

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Tuesday Musicale
Thursday Morning Musicale

Mrs. William J. Lawrence, Sr.
Miss Sylvia Muehling