SILVER ANNIVERSARY

Bach Festival Season

1946 - 1971

A Community Project held on the campus of Kalamazoo College

STETSON CHAPEL

PROGRAMS:
December 15, 1970
January 22, 1971
February 21, 1971
February 28, 1971
March 3, 6, 7, 1971

RUSSELL A. HAMMAR
Musical Director and Conductor
PRE-SEASON PROGRAMS
December 15, 1970 — February 21, 1971
Friday, January 22, 1971 — 8:00 p.m.

PREFESTIVAL CONCERT
(admission $1.00 - no reserved seats)

BAROQUE CHAMBER PLAYERS
INDIANA UNIVERSITY
James Pellerite, flute
Elizabeth Mannion, soprano
Wallace Hornibrook, harpsichord
Saturday, January 23, 1971
9:30 - 12:00 a.m. and 1:30 - 4:00 p.m.

YOUNG ARTISTS COMPETITION
(Open to public without charge)

BACH FESTIVAL SOCIETY
MEMBERS - 1970-71

PROGRAMS:

BY DR. RUSSELL A. HAMMAR, DIRECTOR
YOUNG ARTISTS COMPETITION
Friday, January 22, 1971 - 8:00 p.m.

Dr. James W. Miller, Honorary Member
Mr. James Thorne, Council Vice-Chairman
Mr. Stanley Eklund, Council Treasurer
Mr. George Tucker, Council Secretary
Miss Nancy Day, Executive Secretary

YOUNG ARTISTS COMPETITION (Open to public without charge)

BACH FESTIVAL WEEK
February 28—March 7, 1971

I. Sunday, February 28 — 8:30 p.m.
SYMPHONIC IN G MINOR, Op. 6, No. 6
The Bach Festival Orchestra
Johann Christian Bach

CANTATA BWV 39, BRICH DEM HUNGRIGEN DEIN BROTHE (Give the Hungry Ones Bread)
for the first Sunday after Trinity
Johann Sebastian Bach
Kalamazoo Kantorei and soloists
Kathleen Van Den Brink, soprano
Eleanor Vander Linden, alto
Michael Schierr, baritone

MOTET BWV 226 DER GEIST HILFT UNSER SCHWACHEHEIT AUF (The Spirit Also Helpeth Us — for double chorus)
Johann Sebastian Bach
Kalamazoo Kantorei

ARIA "Schafe koennen sicher weiden" (from CANTATA BWV 208, "Hunting" Cantata)
Johann Sebastian Bach
Irene Edinger, soprano

FAVORITE CHORALES

Sung by audience and Chorus

II. Wednesday, March 3 — 8:00 p.m.

YOUNG ARTISTS CONCERT —
a program presented by the winners of the
6TH ANNUAL YOUNG ARTISTS COMPETITION
Loy Norrix Choir and Orchestra
Susan Van Ambergh, flute
John Carpenter, oboe, piano
Susan Fletcher, soprano
Calvert Jones, organ
Byward Society, instrumental
Joni Gooden, Paul Henneman, violin and harpsichord
Jonathan Tuuk, organ

III. Saturday, March 6 — 5:00 and 8:30 p.m.
(Mass open at 8:15 p.m. for second half of the Mass)

MASS IN B-MINOR BW 232
Johann Sebastian Bach
The Bach Festival Chorus, Orchestra and orchestra soloists:
Nancy Bloom, soprano
Joanna Simon, mezzo-soprano
Richard Paige, tenor
Neil Wilson, baritone
Voldemarcus Rushnich, violin
Byron Autrey, trumpet
Viellars Sanders, organ
Murdell Matthews, cello continuo

IV. Sunday, March 7 — 4:00 p.m.

CHAMBER MUSIC CONCERT
Robert Luke, viola da gamba
Phyllis Rappeport, harpsichord
Joanna Simon, mezzo-soprano
Chamber Ensemble

SONATA #1 IN G MAJOR FOR VIOLA DA GAMBA BWV 1027
Johann Sebastian Bach

SONATA #2 IN D MAJOR FOR VIOLA DA GAMBA BWV 1028
Johann Sebastian Bach

VERNEUETE RUH, BELIEBTE SEELENLUST BWV 170
Johann Sebastian Bach
Miss Simon and ensemble

OUR GUEST SOLOISTS:
Soprano: NANCY BLOOM was graduated from Interlochen Arts Academy and the University of Michigan and has been pro-
cclaimed one of the outstanding young artists of the oratorio and opera field. Combining her rich lyric voice with disci-
plined musicianship and artistry, she is well qualified to inter-

disciple the works of Bach.

Mezzo-soprano: RICHARD J. NIESINK, one of Kalamazoo's most popular artists, returns for the third time. An international favorite in opera, oratorio, radio, television and recordings, Miss Simon was acclaimed "Musician of the Month" in April, 1970, by Musical America. She was chosen for a leading role in the premier performance and recording of "Bomarzo," Giustini's "topless opera."
The Kalamazoo Bach Festival enters its 1971 presentation, a vigorous and convincing proof of the validity of Symphony in G Minor. Johann Christian Bach (1735-1782) is in many respects the most "un-Bachian" of all the Bach family. The youngest son of J. S. Bach, Christian seemed to enjoy some favoritism as a child. As a "Kalamazoo," his music was, from his older brothers and sisters. At the age of fifteen, Christian was one of those present at his father's death.

In sponsoring the Festival, Kalamazoo College has accepted the responsibility of doing something WITT IN the community, rather than FOR it. This spirit of sharing, along with the continuing revelation of the rich and inter­

historical aspects of Bach's music, has enlisted community-wide support for and presentation of, the annual Festival programs.

Remarkable aspects have developed because of the high level of performance and interpretation maintained by Dr. Overley and Dr. Hammar. Two of them are worthy of comment: the reaction of many of the outstanding professional guest artists, and the inclusion of young amateur artists and ensembles of various composition. As for the guest soloists, many of them, knowing that the Festival is always pressed for money, have offered to shave their customary fees in order to be included. They intimated that an appearance with the Kalamazoo chorus was considered as adding to their professional prestige. Moreover they had boundless praise for both chorus and director.

In 1960 Dr. Hammar introduced a development he had long favored — the Young Artists Competition. The Festival, he reasoned, offered an exceptional opportunity to encourage young performers to develop an interest in great music. It has been from the very beginning a most gratifying success.

Many young persons have been encouraged to carry on their music education on a higher level than they might otherwise have chosen. Their exposure to distinguished judges as they tried out for program spots and the enthusiastic reception they received from Festival audiences provided incentives they would never otherwise have felt. As you will realize when you hear the youth program of this Festival, the level of musical and artistic interpretation these young performers achieve must place the work and planning the project demands. Any worthy musical project has within it the potential for reaching out to broader horizons, as well as for constructive change. The Kalamazoo Bach Festival has done both. Up to 1965 the Festival was a sort of week-end project with programs given Friday evening, Saturday afternoon and evening and Sunday afternoon. Now the format calls for a program Sunday afternoon, Wednesday evening, Saturday afternoon and evening and Sunday afternoon. One marked benefit of this expanded format is that the chorus and guest artists can have a dress rehearsal Friday evening for the major work of the Festival. This, asserts Dr. Hammar, has been a most comfortable arrangement and has improved the caliber of the performances.

Another change has been the introduction of "Music of the Bach Family," which serves to present the music of Johann Sebastian Bach's predecessors and his prolific and capable offspring. This feature, Dr. Hammar has pointed out, has brought more variety to the Festival programs while still maintaining the integrity of its initial idea. Values of the innovation in 1969 is attested by the enthusiastic audience reception.

Throughout the years, professional musicians have brought names nationally and internationally known to grace the Festival programs. Since the first Festival in 1947, more than 100 musicians — vocalists and instrumentalists known throughout the world as interpreters of Bach — have been to the States through the endorsement and support of this Festival. The following movements gain their effect by their great contrast, being rather serene and austere in character. The "Brich dem Hungrigen dein Brot," a cantata for the first Festival in 1732 was given particularly effective dramatic impact by the presence of 1800 Protestant refugees who had recently been expelled from Salzburg.

The text, by an unknown author, is given powerful treatment in the word-painting of the first chorus. As in many Bach cantatas, this first movement is of unsurpassed beauty, and carries the major dramatic weight of the work, to the point of making the construction seem top-heavy. This unusual chorus is treated in a recitative-like style, with different musical material outlining each of the chief thoughts. The first section treats the words "Brich dem Hungrigen dein Brot" in the sort of hesitating, syncopated manner which indeed invokes the feeling and atmosphere of the breaking of bread. The second section begins at "So du Einen nakket stehet" and accelerates the urgency of movement by its contrapuntal treatment and shortened note values. Finally, the third section is a spidrlil fugue as the words "Als denn wird dein Licht herherfahren" round out this masterful chorus.

The following movements gain their effect by their great contrast, being rather serene and austere in character. A declamatory bass recitative is heard, followed by a flowing alto aria, which is flattering enhanced by weaving figures in the obbligato violin and oboe.

A very spare aria for bass solo with continuo opens the second part of the cantata. The bass soloist ("voc Christi") renders the text forcefully by repeated emphasis of the words "gefallen Gott wohl." "As well pleasing to God." Next is a graceful soprano aria with obbligato flute, followed by an alto recitative with stringing.

The final chorale, a verse of the hymn "Kommt, lass euch den Herrn leveren" ("Come, let the Lord be thy teacher") by David Denieck (1646) blends all the instruments together again in a simple four-part setting parodying the Beethoven. The tune of this chorale is also well-known as Psalm 46 of the Dutch Psalms Book.

BRICH DEM HUNGRIGEN DEIN BBOT, a cantata for the first Sunday after Trinity, deals with thoughts of Christian charity in feeding and clothing the needy. A keyboard virtuoso, he introduced the public to the new pianoforte. His musical ideas and friendship became highly influential in the life of the child prodigy, W. A. Mozart. The BRICH DEM HUNGRIGEN DEIN BBOT, a cantata for the first Festival in 1732 was given particularly effective dramatic impact by the presence of 1800 Protestant refugees who had recently been expelled from Salzburg.

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THE "HUNTING CANTATA," BWV 208, was written for the birthday of Duke Christian of Sachsen-Weissenfels, in 1713. The Duke's birthday celebrations often lasted several weeks, with noted composers, including Bach, supplying "zafelmusik.

The libretto, by Salomo Franck (who also wrote many of Bach's sacred cantata texts) is the type of allegory which is so often used in Bach's secular cantatas. The arias and choruses are sung by Diana, Fan, and wood nymphs, in honor of Duke Christian. The aria "Schafe kehnen sturz'ge weiden" is sung by Pales, the goddess of the woods, the singer of the safety of a flock protected by a good shepherd (Christian). This beautiful aria is for soprano, with two recorders weaving gracefully above and continuo support on the bottom.

MOTET: "DER GEIST HILFT UNSER SCHWACHHEIT AUF" is one of the six motets by J. S. Bach. During the Baroque period, the "motets" had assumed a secondary position to the "cantata." Motets were retained as choral introduits for Sunday services, and Laras works by 16th and 17th century masters were usually chosen. However, on special occasions Bach was called upon to compose new motets. The occasion for the composition of "Der Geist Hilt" was a memorial service for Rector Heinrich Ernst, held at the University of Leipzig on October 34, 1729. Romances 8:26-27 and a hymnus stanzas by Martin Luther comprise the text for the three movements. The first of these is the solo of madrigal for double choir. The second movement is written for four-voice choir in strict double fugue form. Here we see the sheer genius of the Bach who could adhere to a rigid compositional structure and still create an amazingly beautiful and serene musical work. The musical work ends with a simple harmonization of the chorale "Komm heiligen Geist, Herre Gott," expressing Bach's view of death in a final "Hallelujah!"

There is much debate as to whether or not Bach performed his motets with accompanying instruments. However, his handwritten parts for continuo and doubling strings, strings and winds are still in existence for "Der Geist Hilt."

From observing the chorus, these instruments delicately enhance the vocal lines, and create a new and beautiful light on the work.

The MASS IN B-MINOR stands as the peak of J. S. Bach's musical output, in depth of both musical and spiritual expression. As a testament of universal Christian faith, it stands unsurpassed.

Bach composed and adapted the sections of this work at widely separated times in his life. The "Sanctus" was composed in 1724, while the "Ouvertüre," "Benedictus," and "Agnes Dei" were probably arranged for inclusion in an unsuccessful attempt to gain a court appointment at Dresden.

Of the 23 different movements in the B-Minor Mass, eight are rearrangements of older material from cantatas. Bach's genius is put to strong relief when one realizes that it would certainly have been easier to write new music, rather than rearranging existing compositions. However, Bach wanted these particular movements because of the mood or feeling which he was attempting to evoke. A good example is the use of the first chorus of Cantata 40, "Schatz doch und sehret" ("Behold and see if there be any sorrow like unto his sorrow"). In its original setting this chorus is highly effective, but as the "Quo Tolleas" of the Mass it attains a potency exceeding its original intention. The same can also certainly be said of the "Crucifixus" and "Agnus Dei.

It is a tribute to Bach's musical genius that a work as long and varied as the B-Minor Mass contains such a remarkable amount of cohesion. Bach was at a disadvantage compared to both earlier and later composers in this respect. The Renaissance mass was held together by the use of a cantus firmus common throughout all the movements, while the mass of the romantic composer made use of thematic recurrence as a binding force. The B-Minor Mass, on the other hand, makes use of many different Baroque forms. Some of these are: strict Netherland polyphony (Kyrie 1); trio sonata (Et in unum deum); concerted aria (Qui Sules); massive fugal structures (Kyrie 1, Pless sent ceci) and even two movements built upon plainchant (Credo, Confiteor). Of course, it Baroque practice to set such new textual ideas with new musical material, and Bach did this admirably. In the larger perspective, the work is held together by the identical treatment of the "Crucifixus agnus tibi" and the "Dona nobis pacem."
MOTET "DER GEIST HILFT UNSRER SCHWACHHEIT AUF"
(for double chorus and double orchestra)

The Spirit also helpeth us, for we know not what we ought to pray for, and pray for rightly, but he, the Spirit prayeth for us with groaning and sighing. But he who doth search the hearts well doth know what the Spirit's mind is, for he doth plead for saints in Christ, as our Father will it.

FAVORITE BACH CHORALES
Sung by audience and chorus accompanied by the Bach Festival Orchestra

A MIGHTY FORTRESS IS OUR GOD
"Ein' Feste Burg ist unser Gott"
from Cantata No. 80

NOW THANK WE ALL OUR GOD
"Nun danket aile Gott"
from Cantatas No. 79 and 192

JESU, PRICELESS TREASURE
"Jesu, meine Freude"
from Motet No. 3

PRaise TO THE LORD, THE ALMIGHTY
"Lobe den Herren, den Machtigen König der Ehren" from Cantata No. 137

O SACRED HEAR, HOW WOUNDED
"Was mir entschlüpft"
used four times in the 3rd MATTHEW PASSION

O REJOICE, YE CHRISTIANS, LOUDLY
"Freuet euch, ihr Christen alle"
from Cantata No. 40, Christmas Monday

YOUNG ARTISTS CONCERT SOLOISTS
Susan Van Andelberg of Utica is a senior German major at Western Michigan University. She studies flute with Charles Osborne. John Carpenter of Vicksburg is a senior at Vicksburg High School and studies piano with Curtis Smith of Western Michigan University. Susan Fletcher of Escanaba is a sophomore music major at Kalamazoo College. Her vocal teacher is Donna Hayman. Calvin Johnson of Denver, Colorado, is a senior music major at Kalamazoo College. He is an organ student of Danford Byrens and a piano student of Mary Beth Birch. The Bach Society, organized in 1968 by Kalamazoo College students, is dedicated to the performance of classical musical ensembles, is now under the direction of Dana and Alan Fadde. Jonatlan Tuuk of Royal Oak is a senior music major at Kalamazoo College. He studies violin with Vladimir Rushe. Paul Hanneman of Royal Oak is a senior music major at Kalamazoo College and studies piano with Beth Birch. Jonathan Tuck of Kalamazoo is a senior music major at Calvin College. He previously studied with George Tucker in Kalamazoo and is now an organ student of Dr. John Hammerman in Grand Rapids.
SECOND CONCERT — WEDNESDAY, MARCH 3, 8:00 P.M.

Young Artists Concert

Winners of the YOUNG ARTISTS AUDITIONS held January 23, 1971

The Young Artists in this concert are the winners of the sixth annual auditions held by the Bach Festival Society of Kalamazoo. The main objective of the competition is to stimulate the performance of the music of J. S. Bach and the Bach family among Kalamazoo area young people. The judges this year were James Pellerite, Wallace Hornbrook and Elizabeth Marshall of Indiana University. Teachers and students are encouraged to plan now for next year’s competition.

I. GLORIA

Antonio Vivaldi

Gloria

Laudamus Te (Soloists: Wendy Woolley, soprano; Mary Ellen Anable, soprano)

Domine Deus (Soloists: Susan Anthony, soprano; Anne Rubner, oboe)

Domine Fili Unigenite

Quoniam Tu Solus Sanctus

Cum Sancto Spiritu

II. SONATA NO. 8 IN E MAJOR

Domenico Scarlatti

Susan Van Amburg, flute

Pat Appleman, cello; Laura Blacklock, harpsichord

III. SONATAS 1, 2, AND 18

Johann Sebastian Bach

John Carpenter, piano

IV. ARIA “RICETTI GRAMEZZA E PAVENTO” from CANTATA 209

Johann Sebastian Bach

Susan Fletcher, soprano

Jonel Gooden, Frank Haybridge, violin; Rebecca Hasson, flute

Dane Magerlein, viola; Mike Nelson, cello; Geoffrey Wright, harpsichord

V. PRELUDE AND FUGUE IN D MAJOR

Johann Sebastian Bach

Calvert Johnson, organ

—INTERMISSION—7 MINUTES—

VI. SERENADE FOR STRINGS IN C, “NIGHT WATCHMAN”

Heinrich Biber

The Backyard Society

Jonel Gooden, Sandra Greene, Frank Haybridge, Linda Place, Dana Paddock, violin;

Dane Magerlein, Steve Carrow, viola; Mike Nelson, Lee Morcos, Calvert Johnson, continuo;

Thomas Eder, bass

VII. SONATA IN G FOR VIOLIN AND HARPSCORD

Johann Sebastian Bach

Jonel Gooden, violin

Paul Hanneman, harpsichord

VIII. PRELUDE AND FUGUE IN E MAJOR

Johann Sebastian Bach

Jonathan Taal, organ

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.

THIRD CONCERT — SATURDAY, MARCH 6, 5:00 and 8:30 P.M.

The Mass in B-Minor

BWV 232

THE BACH FESTIVAL CHORUS, ORCHESTRA AND DISTINGUISHED SOLOISTS:

Nancy Bloom, soprano

Joanna Simon, mezzo-soprano

Richard Paige, tenor

Neil Wilson, baritone

Voldemars Rushevics, violin

Byron Autumn, trumpet

Neill Sanders, horn

Mariel Matthews, cello continuo

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: Duo, Soprano and Countertenor, small strings, continuo

Christ, have mercy upon us

No. 3 – KYRIE ELEISON: SATB and Orchestra

Lord, have mercy upon us
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: Arias, Soprano, viola obbligato, strings, continuo
We praise Thee, we bless Thee, we worship Thee, we glorify Thee

No. 6 - GRATIAS AGimus: SATB and full Orchestra
We give Thee thanks for Thy 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!

No. 8 - QUI TOLLIS: SATB and Orchestra
Thou that takest away the sins of the world, have mercy upon us, receive our prayer

No. 9 - QUI SEDES: Aria, Alto, oboe d'amore, strings, continuo
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
For Thou only art holy, Thou only art the Lord, Thou only art most high, Jesus Christ

No. 11 - CUM SANCTo SPIRITU: SATB and Orchestra
With the Holy Ghost in the glory of God the Father. Amen.
**III Credo**

No. 12 - CREDO: SSATB, strings, continuo

I believe in one God

Credo in unum Deum

No. 13 - PATREM OMNIPOTENTEM: SATB and full Orchestra

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium

Patrem omnis potens, factorem coelestium

No. 14 - ET IN UNUM DOMINUM: Duet, Soprano, Alto, oboe d'amore, 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, genitum, non factum, consubstantalem Patri, per quem omnia facta sunt; qui proprie nos homines et proprie nostram salutem descendit de coelo

And I believe in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all ages, God of God, Light of Light, true God of true God, begotten, not made, being of one substance with the Father, by whom all things were made. Who for us men and for our salvation came down from Heaven

Et in unum, unum Deum

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

Et incarnatus est de spiritu sancto ex Maria virginum et homo factus est

And was incarnated by the Holy Ghost of the Virgin Mary and was made man

Et incarnatus est de spiritu sancto

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

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est

And was crucified also for us under Pontius Pilate, He suffered and was buried

Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sede ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cajus regni non est finis

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

No. 17 - ET RESURREXIT: SSATB and full Orchestra

Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sede ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cajus regni non est finis

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

No. 18 - ET IN SPIRITUM SANCTUM: Aria, Bass, oboe d'amore, continuo

Et in Spiritum sanctum, Dominum et vivificantem, qui ex Patre et Filio simul adoratur et glorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.

And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, and with the Father and the Son together is adored and glorified, who spoke by the Prophets. And I believe in one holy, Catholic and Apostolic Church.

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

Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum et vitam venturi saeculi.

Amen.

Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sede ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cajus regni non est finis

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
IV Sanctus

Sanctus, sanc - tus, sanctus Domi - nus Deus
Sabbath: Pleni sunt coeli et terra gloria ejus

Holy, Holy, Holy Lord God of Hosts.
Heaven and earth are full of Thy glory

Osanna in excelsis

No. 21- OSANNA: SATB and full Orchestra
Glory be to Thee, O Lord most high!

No. 22 - BENEDICTUS: Aria, Tenor, violin obbligato, continuo
Benedictus qui venit in nomine Domini

No. 23- AGNUS DEI: Aria, Alto, violins, continuo
Agnus Dei, qui tollis peccata mundi,

No. 24- DONA NOBIS PACEM: SATB and full Orchestra
Grant us peace.

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.
MEMBERSHIP IN THE BACH SOCIETY

GUARDIANS — $100.00 and over
PATRONS — $50.00 and over
SPONSORS — $30.00 and over

Guarantors, Patrons and Sponsors are entitled to two seats for each of the festival week concert in a SPECIAL RESERVED SECTION. Call the Box Office: 343-1551, Ext. 379 or use mail order form.

GENERAL ADMISSION
SERIES TICKETS: $8.00 per person, NOT RESERV. Single admission tickets will be available as follows Series tickets honored first:
Sunday, February 28 — $7.50
Wednesday, March 3 — $2.50
Saturday, March 6 — $6.00 (5 P.M. and 8:30 P.M.)
Sunday, March 7 — $2.50

INTERMISSION DINNER TICKETS
Saturday, March 6, 6:30 p.m. Welles Hall, adjacent to Stetson Chapel. Price $5.00 each. Advance purchase is necessary.

STUDENT TICKETS
100 special student tickets @ $3.00 each for the series are offered to college, university and high school students. They may be obtained at the festival office.

MAIL ORDER FORM
Please enter your order for the following:

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Mail this form with enclosures to:

BACH FESTIVAL SOCIETY, INC.
1200 Academy Street
Kalamazoo, Michigan 49001

Office Hours — 8:00 a.m. to 12 Noon 1:00 p.m. to 5:00 p.m.
Monday through Friday
Phone 343-1551, Ext. 379
ACKNOWLEDGMENTS

We wish to express our appreciation to Kalamazoo College, its administrative staff and faculty, for providing the facilities and director of the Bach Festival Society; Philip Carra, Kalamazoo College News Bureau; Jim Donahue, Kalamazoo Gazette; Jackie Fitzgerald, WKZO television; other radio and television stations and news media in Kalamazoo and surrounding localities for information coverage; First National Bank for display window; Betty Friedmann, rehearsal accompanist; J. Clinton Jones, mens' section leader; 211 Enterprise (student organization) for assistance with rehearsal set-ups, coffee breaks, publicity and technical arrangements; Gregory Cleveland and Joe Flickinger, stage managers.

1971 BACH FESTIVAL GUARANTORS

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Mr. and Mrs. Alfred B. Connable
Corsiglia's Restaurant
Kalamazoo Gazette

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Mr. and Mrs. R. Bowen Howard
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