A Major American Bach Festival — Twenty-seventh Season 1972-73

Pre-Festival Programs

TUESDAY

DEC 12

ANNUAL CHRISTMAS CONCERT

No admission charge

FRIDAY

JAN 26

CHAMBER ARTS ENSEMBLE

University of Cincinnati
College-Conservatory of Music

Admission $1.00. Tickets available at the Bach Office, Room 210 Light Fine Arts Building and at the door.

SATURDAY

EIGHTH ANNUAL YOUNG ARTISTS' COMPETITION

9:00 to 12:00 A.M. No admission charge
1:30 to 5:00 P.M.

SATURDAY

MAR 3

YOUNG ARTISTS' PROGRAM

8:00 P.M.

SUNDAY

MAR 4

MUSIC OF BACH'S SONS

Vocal and Instrumental Chamber Music

3:30 P.M.

SATURDAY

5:30 P.M.

MAR 10

THE PASSION ACCORDING TO ST. JOHN

by J. S. Bach

8:15 P.M.

Intemission Dinner

Cover Photograph:

Russell A. Hammar, Musical Director and Conductor Professor of Music and Chairman of Kalamazoo College Music Department; more than 30 years' experience as concert artist, conductor and educator; widely known in the United States and Europe as a vocal clinician and pedagogist.

YOUNG ARTISTS' CONCERT

Saturday, March 3, 1973, 8:00 P.M.

Stetson Chapel, Kalamazoo College

Winners of the YOUNG ARTISTS' AUDITIONS held January 27, 1973

The Young Artists in this concert are the winners of the eighth 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 the Baroque period and of the Bach family among young people fifteen to twenty-five years of age. The judges this year were Helen Laird, Adrian Gnam and Eiji Hashimoto of the University of Cincinnati College-Conservatory of Music. Teachers and students are encouraged to plan now for next year's competition.

I CONCERTO FOR TWO CLAVIES, NO. I IN C MINOR J. S. Bach

II Allegro II Adagio III Allegro

Edward Barton and Joan Notthke

and the Western Michigan University Chamber Orchestra

II ARIA: "Stirb in mir" J. S. Bach

(BWV 169)

from Cantata, GOTT SOLL ALLEIN MEIN HERZE HABEN

Lorraine Manz, Mezzo-soprano

assisted by Mary Shetzer and William McNeil, violins,

David Carow, viola, Michael Nelson, cello and Jeffrey Holt, organ

III PRELUDE AND FUGUE, NO. II IN C MINOR J. S. Bach

Randall Faber, Pianist

(BWV 847)

IV SUITE NO. V IN C MAJOR FOR VIOLINCELLO J. S. Bach

I Prelude II Sarabande III Bourree I and II IV Gigue

Meredith Ann Cooper

INTERMISSION

V ARIA: "Liebster Jesu, mein Verlangen" aus der Kantate #32 J. S. Bach

Louise Fader, Soprano

assisted by Corliss Wilson, organ, and Michael Cooney, oboe

VI PARTITA NO. I IN B FLAT MAJOR J. S. Bach

Darlene Den Hollander, Pianist

(BWV 825)

VII ARIE DER DIANA J. Christian Bach

Lisa Becker, Soprano

assisted by Linda Burdell, flute, and Jeffrey Holt, piano

VIII SONATA IN D MAJOR FOR TRUMPET, STRINGS AND CONTINUO Archangelo Corelli

I Grave II Allegro III Grave IV Allegro V Allegro

Thomas Huener, Trumpet

assisted by Cynthia Jabs and Mary Shetzer, violins,

Michael Nelson, cello, and Susan Sallee, harpsichord

Congratulations and best wishes to our Young Artists in this program and to the fourteen others in the competition who distinguished themselves by their performances.

PLEASE NOTE: Following this concert there will be a reception in honor of the Young Artists in W. K. Hicks Student Center. The audience is cordially invited to attend.
music of THE SONS OF BACH
in chronological order

Sunday, March 4, 1973 - 3:30 P.M.
Stetson Chapel, Kalamazoo College

Wilhelm Friedemann (1710-1784)
CONCERTO IN E FLAT FOR CEMBALO AND STRINGS (unfinished)
I Moderato
II Adagio sostenuto
The Bach Orchestra

Carl Philipp Emanuel (1714-1788)
"Andantino grazioso and Larghetto" from
SONATA IN C FOR HARP'SICHORD, VIOLIN AND VIOLINCello
Mary Beth Birch, Barry Ross and Muriel Matthews

Johann Ernst (1722-1777)
"Largo and Allegro" from
SONATA IN F FOR CLAVIER AND VIOLIN
Barry Ross, violin, and Mary Beth Birch, harpsichord

THREE MOVEMENTS FROM “PSALM VI”
I Moderato, Chorus
II Aria for Tenor
III Andante, Chorus
Richard Hintz, soloist
Kalamazoo Kantorei, strings and organ

INTERMISSION

Johann Christoph Friedrich (1732-1795)
Aria from the solo cantata CASSANDRA
Eleanor Vander Linde, contralto
Barry Ross, violin, Muriel Matthews, cello and
Mary Beth Birch, harpsichord

Johann Christian (1735-1782)
LOVELY, YET UNGRATEFUL SWAIN
Kathleen VanDenBrink, soprano
The Bach Orchestra

Wilhelm Friedrich Ernst (1759-1845)
DAS DREYBLATT for pianoforte, six hands
Paula Holton, George Tatum, Teresa Troff
SEXTET IN E FLAT for clarinet, two horns, violin, viola and violincello
Allegro non troppo
Andante
Rondo, Allegretto
Evelyn Angerman, clarinet, Frank Merritt and
Shirley Perkins, horns, Barry Ross, violin,
Joseph Work, viola and Muriel Matthews, cello

THE PASSION ACCORDING TO ST. JOHN BWV 245
by Johann Sebastian Bach

Saturday, March 10, 1973, 5:30 p.m. and 8:15 p.m.
STETSON CHAPEL - KALAMAZOO COLLEGE

—SOLOISTS—
Helen Boatwright, soprano
Julia Lansford, mezzo-dramatic soprano
John van Kesteren, tenor
Bruce Abel, baritone
assisted by:
Maid: Juliette Smith, soprano
Servant: Aaron Williams, tenor
Peter: John Spencer, baritone
Pilate: Romeo Phillips, bass
Richard J. Niessink, organ
Mary Beth Birch, harpsichord

THE BACH FESTIVAL CHORUS AND ORCHESTRA

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

PART ONE

PROLOGUE

1. CHORUS
Lord, Thou our Master,
Thou whose name in all the earth is glorified,
Show us how Thou in pain and woe,
Through which Thou, Son of God, didst go,
At every time wast,
even in the darkest hour,
forever glorified.

2. RECITATIVE
EVANGELIST
Jesus went with his disciples over the brook
Cedron, where was a garden, to which came
Jesus and his disciples. Judas also, who be­trayed him, knew the place
full well; for Jesus
had often waited there to meet with his
disciples. Now then, Judas, having gathered
a body of men whom the chief priests and
the Pharisees had sent him, now cometh
forth with torches, lanterns, and with weap­ons.
Therefore Jesus, knowing all things that
were to come upon him, went straightway
forth and said to them:

JESUS
Whom seek ye here?

EVANGELIST
And they answered him:
17. CHORUS
Art thou not one of his disciples?

18. RECITATIVE
EVANGELIST
But Peter denied it and said:

19. ARIA (TENOR)
O my soul,
Where wilt thou find thy goal,
And where shall comfort find me?
Shall I stay, or be gone
And leave hills and mountains far behind me?
This poor world no peace doth me afford,
Ever ruining
My wrongdoing,
My meekness abhorred,
For the servant hath denied his Lord.

20. FRAMING CHORALE
Peter, while his conscience slept,
Thrice denied his Saviour,

21. FRAMING CHORALE
Christ, through whom we all are blest,

22. RECITATIVE
EVANGELIST
Away then led they Jesus, up into the Hall of Judgment, and it was early. But they could themselves not enter, lest there should they be defiled and thus might not eat the Passover. Then out went Pilate, the judge, unto them and said:

23. CHORUS
If this man were not an evildoer, we would not bring him before thee!

24. RECITATIVE
EVANGELIST
Then Pilate said unto them:

25. CHORUS
For us all killing is unlawful.

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

PILATE
Art thou the King of Jewry?
EVANGELIST
Jesus thus answered him:
JESUS
Sayest thou this of thyself, or have others been saying this to thee of me?
EVANGELIST
And Pilate then answered him:

PILATE
Am I a Jew, then? Thy people and thy chief priests have brought thee here for judgment before me; now what hast thou done?
EVANGELIST
And Jesus answered him:

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

JESUS OR BARABBAS

28. RECITATIVE
EVANGELIST
Then Pilate said unto them:

PILATE
Now truly, art thou a king then?

EVANGELIST
Jesus answered him:

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

EVANGELIST
Then said Pilate to him:

PILATE
What is truth then?

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

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

EVANGELIST
Then cried they together again, and shouted:

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

30. RECITATIVE
EVANGELIST
Barabbas he set free, a robber! But he laid hold on Jesus, and scourged him!

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

32. ARIA (TENOR)
Behold then how each livid stripe succeeding,
All sore and bleeding,
Is part of Heav'n above.
And see, the waves of sin subsiding,
Sunbeams again dark clouds dividing.
The rainbow fair, the sky bestriding,
God's token bright of Grace and Love.

33. RECITATIVE
EVANGELIST
The soldiers plaited then for him a crown out of thorns, and put it upon his head and put on him a robe of purple, all saying:

34. CHORUS
Lo, we hail thee, dearest King of Jewry!

35. RECITATIVE
EVANGELIST
And then with their hands they smote him. Then once again did Pilate come forth and called them, saying:

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

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

PILATE
Behold the man!

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

36. CHORUS
Crucify!

37. RECITATIVE
EVANGELIST
And Pilate thus made answer:

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

EVANGELIST
The Jews straightway answered and said:

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

38. RECITATIVE
Pilate seeks to release Jesus

EVANGELIST
Now when Pilate heard this clamoring, he was the more afraid, and went up once again to the Judgment Hall, and saith to Jesus:

PILATE
From whence then art thou?

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

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

EVANGELIST
Jesus then answered him:

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

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

40. CHORUS
Our freedom, Son of God, arose.

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

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

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

PILATE
See ye, your King stands before you!

EVANGELIST
Again they shouted:

44. CHORUS
Away with him! Crucify him!

45. RECITATIVE
EVANGELIST
Pilate saith unto them:

PILATE
Would ye see your King be crucified?

EVANGELIST
Then the chief priests gave him this reply:

46. CHORUS
We have no king but Caesar!

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

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

CHOIR
O where?

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

CHOIR
O where?

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

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

50. CHORUS
Write thou not, the King of Jewry, but instead writhe that he himself hath spoken, I am the King of Jewry!
51. RECITATIVE
EVANGELIST
Now some vinegar stood in a vessel. They filled a sponge with vinegar from the vessel, and put it to his mouth to drink it. When the vinegar had touched the lips of Jesus, he said:

JESUS
It is fulfilled.

52. CHORALE
In my heart's inmost kernel.

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

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

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

JESUS
Lo! woman, behold thy son!

EVANGELIST
Then saith he to that disciple:

JESUS
See thou: here behold thy mother!

56. CHORALE
He of ev'rything took heed
In his hour of dying.

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

JESUS
I thirst!

58. ARIA (ALTO)
It is fulfilled.

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

60. ARIA (BASS) AND CHORALE
Soloist
O Thou my Saviour, give me answer:

CHORUS
Jesus, Thou who once wast dead,

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

62. ARIOSO (TENOR)
My heart! See, all the world
Because of Jesus' woe in woe is shrouded,

63. SOPRANO
Release, O my spirit, thy torrents of crying:

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

65. CHORALE
Help, O Christ, Thou Son of God.

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

67. CHORUS
Rest well, rest well, Thou holy body sleeping,
That I may cease from further weeping,
Rest well, rest well, and let me, too, rest well.

68. FRAMING CHORALE
Ah, Lord, Thy dear sweet angels send
In my last hour, my soul attend.

PLEASE NOTE: Following this concert there will be a reception in honor of the guest artists, local soloists, orchestra and chorus in W. K. Hicks Student Center. The audience is cordially invited to attend.
INVITATION TO MEMBERSHIP

The Kalamazoo Bach Festival Society, one of about six major festivals in the United States, is enjoying its twentysixth season of presenting the heritage of music given to us by Johann Sebastian Bach and his family. This vigorous musical society, begun by Henry Overley in 1946, has continued to flourish and also adapt to the changing climate of cultural and social life of the Kalamazoo area.

Any worthy musical project has within it the potential for reaching out to broader horizons, as well as for constructive change. Recognizing three problems facing the Society and the community: (1) the constant need to improve the quality of the performances (2) the congestion of too many concerts on consecutive days, (3) the need for greater variety in the program repertoire. These problems were resolved by Dr. Hammar when he re-scheduled the order of performances from Christmas through Bach Festival Week in March.

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 is one example of the greater variety of music presented annually. Another illustration is the very popular Young Artists' Auditions and Concert. These features, Dr. Hammar has pointed out, have brought more variety to the Festival programs while still maintaining the integrity of its initial idea. The enthusiastic audience reception of this new format has proven the value of these innovations.

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 music world as interpreters of the music of Bach - have been presented in the Stetson Chapel programs, Alexander Schneider and Ralph Kirkpatrick, Phyllis Curtin, Lillian Chookasian, Clare Coci, Dorothy Lane, Dr. Heinz Arnold, John MacDonald, Dr. Heinrick Fleisher, to name a few of the earlier guests - later came Joanna Simon, Maria Stader, Malcolm Smith, Shirley Love, Corinne Curry, Lady Susi Jeans, William Corbett Jones - really an imposing array of exceptional talent.

A worthy project such as the Bach Festival costs a substantial sum to operate. Kalamazoo College supplies the director and the facilities for rehearsal and performance. Yet, there are soloists, orchestra personnel, printing, publicity and many allied expenses which the sale of tickets cannot fully meet. Thus, the Society must depend upon its friends to give generously to fulfill its obligations. We invite you to become a member of the Bach Society in order that this significant musical organization may continue to grow along with the community. Your contributions are tax deductible and they are most welcome.

Mr. and Mrs. Adrian L. Vander Linde, Co-chairmen, Bach Council
PROGRAM NOTES
by RICHARD NIESSINK

Sunday, March 4, 1973

MUSICIANS OF THE BACH FAMILY

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.

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Johannes 1604-1673
   | Johann 1615-1692
   |   | Heinrich 1613-1661
   |   |   | Christoph 1661-1692
   |   |   |   | Lips d. 1620
   |   |   |   |    d. 1650

J. Aegidius 1645-1716
J. Christoph 1642-1703
J. Michael 1648-1694
Georg Christoph 1642-1697
J. Ambrosius 1645-1695
Jakob 1655-1718

J. Salomon 1676-1749
J. Nicolaus 1669-1753
Maria Barbara 1684-1720

J. Ernst 1722-1777
W. Friedemann 1710-1784
C. P. Emanuel 1714-1788
J. Christoph Friedrich 1732-1795
J. Christian 1735-1782

Wilhelm Friedrich Ernst 1759-1845
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MUSIC OF THE SONS OF BACH

This program continues the salute to the Bach family initiated in the 1969 Festival. Most of the Bachs on these programs were members of generations previous to the great cantor; those on this one came after him — four sons, one grandson and one who was both godson and pupil.

Our first impulse might lead us to expect more than four out of Bach's twenty children to make the Kalamazoo Bach Festival of 1973, but consideration of vital statistics and other circumstances will show us that this is the most anyone could expect. Only nine of Bach's children reached maturity — six sons and three daughters — and one of them, Johann Gottfried, died as a student at the age of twenty-four, after having proved himself as an organist. Another, Gottfried Heinrich, is described, in papers relating to Bach's property after his death, as an imbecile and legally incapable of acting. The remaining four sons are represented on this program.

Three daughters survived J. S. Bach but we know nothing of their musicianship. We may assume they taught them to play or sing, as he did his second wife, Magdalena, but in that dark age of male chauvinism, women did not direct choirs, conduct orchestras or publish compositions. It is true that women were beginning to appear in opera in some centers. But, Bach's daughters? Something about the set of Papa's jaw suggests he might have drawn the line at that.

The program is presented in chronological order of the heirs of Sebastian.

PROGRAM NOTES

Wilhelm Friedemann Bach (1710-1784)
Concerto in E flat major (unfinished) for Cembalo and Strings

Some nineteenth century writers tended to regard Wilhelm Friedemann as the black sheep of the Bach family, although we would be inclined to consider him, at worst, unstable and willful. His contemporaries had high regard for his musicianship, and some of them went so far as to say he was an even better organist than his father.

After having been director of church music at Halle for eighteen years he resigned in a fit of temper, without first procuring another appointment. He never received a regular post and had to support himself by teaching, which he hated. Our chief complaint against him is that the J. S. scores which fell to him upon his father's death have been lost.

When we reflect on the number of works by otherwise good composers which might well have been left unfinished (to say nothing of those which might have been finished pages — or reams of pages — earlier) we are saddened by unfinished masterpieces whose completion might have enriched us. This one, like the Schubert B Minor Symphony, deserved to be finished. It ends in the midst of the Adagio — and will be played on this program as Wilhelm Friedemann left it. And we can't be consoled by the image of the composer working feverishly, reaching a C minor chord, only to have death stop his frantic hand. The facts are less pathetic, and illustrate something of his makeup. While working on the Concerto he needed an opening movement for his Cantata "Erößnet Ihr seligen Völkere." The first movement of the Concerto seemed to fill the bill. He transposed it to F major, made minor changes in the instrumentation, and forgot about it as a concerto. Fragmentary as it is, we hear in it a composer of originality and sensitivity, with harmonic skill suggesting the finest of his father’s late works.

Carl Phillip Emanuel Bach (1714-1788)
Andante Grazioso and Larghetto from Sonata in C for Harpsichord, Violin and Violoncello.

Carl Phillip Emanuel resembled his father in point of industry and solid achievement though lacking the transcendant genius. He resembled him, too, in being somewhat retrospective. Neither father nor son traveled with the avant garde. J. S. Bach exploited and enriched forms which most of his contemporaries considered outmoded and overworked. Carl Phillip Emanuel was by no means reactionary; he moved in the directions his contemporaries were going, but more slowly, less eagerly. He never caught up stylistically with Haydn or Mozart. He seemed timid about abandoning the Baroque and embracing the Rocco, and did so without the elan of the Viennese masters or his younger brother, Johann Christian. Maturing in the shadow of the greatest figure of the Baroque had its drawbacks.

He served for twenty-four years as court cellist at Xedrick the Great, King of Prussia and, after that, became church music director in Hamburg. An important feature of his court service was supplying accompaniments to flute concerti played by his majesty who was at least as much autocrat as virtuoso.

Even though the King did not encourage him as a composer, he wrote voluminously in all media. As a keyboard performer, teacher and writer, he had enormous influence on the development of keyboard composition as well as performance.

The Sonata in C for Harpsichord, Violin and Violoncello was published in London in 1776, and in 1778, in both Berlin and Amsterdam. In view of later developments in chamber music, its texture seems strangely inhibited. It is essentially a harpsichord piece to which the violin and cello add occasional dashes of string color without affecting the texture or giving idiomatic versions of the musical ideas.
PROGRAM

Johann Ernst Bach (1722-1777)

Largo and Allegro from Sonata in F Major for Clavier and Violin.

Three movements from Psalm VI

Johann Ernst was the son of Johann Bernard Bach, a distant cousin of J. S., but was close to the great cantor, both as his godson, and for several years, his pupil. His direct contact with the teacher was broken when, at the age of nineteen, he returned to his home in Eisenach to substitute as organist there for his ailing father. In 1749, upon his father’s death, he succeeded to the position. In 1756 he received the appointment as Court Conductor at Weimar, where he organized a group of excellent players whom he conducted and provided with compositions for two years. In 1758 he was called to the Prince, his patron, died. The widow dissolved the orchestra, but settled a pension upon Johann Ernst and allowed him to retain the title of Court Conductor. However, he returned to his old position at Eisenach and accepted the additional duties of Kastenverwalter (bookkeeper) for the church. In the best Bach tradition, he headed a large family and trained his oldest son to succeed him as both organist and bookkeeper.

The Largo and Allegro (middle and last movements) of the Sonata in F Major for Clavier and Violin give us a composer writing for two instruments, both of which contribute equally and idiomatically to the texture — in marked contrast to the ensemble writing of Carl Philipp Emanuel. The movements from Psalm VI are extracted from an extensive setting more than a little reminiscent of the great settings of his godfather (this writer is doing what he can to rescue that term from the oblivion into which it has recently fallen!)

Translation of Psalm VI

Haven mercy upon me, O Lord; for I am weak: O Lord, heal me; for my bones are vexed.

My soul is also sore vexed: but thou, O Lord, how long?

Johann Christoph Friedrich (1732-1795)

Aria from the Solo Cantata “Cassandara”

Johann Christoph Friedrich Bach, the “Bückenber” Bach (it would be so much easier if more of these Bachs had nicknames!) was the second surviving son of Anna Magdalena, second wife of J. S. Bach. At the age of nineteen he was offered a position at the ducal court of Schaumburg-Lippe, in Bückenber. He gave up studies at Leipzig University to take the position and remained there forty-six years, serving under three successive rulers. In 1759, he became concertmaster and conductor, and devoted such energy to the organization and training of the orchestra that it became one of the best in Germany. He provided concerts of contemporary works — particularly those of his patrons, for which his patrons had marked enthusiasm — as well as works from his own pen. He married young and raised nine children. He traveled once to London to visit his brother, Johann Christian, but otherwise lived an uneventful life. Friedemann said he was “the strongest on the clavier,” yet he made no attempt to wear laurels as a virtuoso. A substantial part of his output appears to have been lost.

He exemplified the family interest in teaching and teaching materials by initiating a quarterly publication, “Musikalische Nebenstunden” (Music for Leisure Hours) in which he included both the more experienced player and the beginner “music likely to entertain.” It included works for clavier, violin sonatas and songs. The venture had to be abandoned, for lack of support, after four issues.

He had a predilection for solo cantatas, of which Cassandara was the first one he wrote. Although his patrons were Italianophiles, this is his only solo cantata to an Italian text.

Translation of Cassandara

Recitative: (which precedes the Aria) Andromache, you are silent? and are you crouched at the bottom of the great house weaving bright linens?

Come out and see your husband before he closes his eyes.

Aria: Come, O spouse, fortunate are you if permitted to catch the last breath which leaves his beloved face as he joins the shadows. In the repose of Elysium sojourning under a myrtle he will await you with the heroes.
PROGRAM NOTES

THE PASSION ACCORDING TO ST. JOHN - BWV 245

Johann Sebastian Bach
Program of March 10, 1973

Bach wrote a large part of the St. John Passion while still in Cothen and performed it in Leipzig on Good Friday, 1723. He was not satisfied with the first version of it and made numerous changes in it over the course of four years, achieving in 1727 the setting we have today.

His difficulties with this Passion began before he wrote the music. For one thing, there are lapses in the Passion story found in the Gospel of St. John which make it advisable to fill in the gaps by borrowing some events from St. Matthew. Beyond this, the libretto by B. H. Brockes, which had become almost standard for Passion settings (at least twenty other composers used it during the eighteenth century), contained ineptitudes and lapses of taste which Bach could not countenance. There is no clear record that he re-wrote the text, but Spitta, his most discerning biographer, states may be the revised portions with which Bach's other ventures into poetry and decided that the composer himself did the revisions.

Bach was only the first to have difficulty with this Passion. The critics, too, have had their problems. They have been able neither to pigeon-hole it neatly nor to dismiss it as a minor work.

Spitta devotes several pages to querulous remarks about some elements in the work, then illustrates the critics' dilemma by saying, "After having pointed out these peculiarities of The St. John Passion, which cannot entirely satisfy our highest demands, we must all the more enthusiastically insist in everything which relates to musical style — invention and elaboration of the separate compositions — Bach proves himself to have reached the heights of ripe and perfect mastery."

Comparisons with Bach's St. Matthew Passion come almost reflexively, since they are works of comparable dimensions and seriousness. There can be little doubt that the St. John lacks the immediate appeal and suave benison of the St. Matthew Passion. While the later work drapes the tragedy in iridescent harmonies this one offers it in its stark brutality. Its severe lines and inexorable progressions begin by repelling us and — finally — gripping us in the story and involving us in its mystery and significance. Hearing it is at least as much a devotional as an aesthetic experience.

It would be impossible to know both these Passions without being acutely aware of profound differences between them. Many of those who work with them develop a marked bias toward one or the other of them. Many members of our own chorus have indicated a growing regard for this Passion as they get more deeply involved in it. Dr. Hammar finds it particularly engrossing for a conductor. He says, "I regard it, in comparison to The St. Matthew Passion, as being more earthly. The chorus becomes actively involved with the characters in the story."

As a matter of fact, it is pretty difficult to do more than stand in amazement before either of Bach's great Passion settings. They are the work of a transcendentally great artist who was, at the same time, an intensely religious man.

Tickets for the Intermission Dinner on Saturday, March 10 may be purchased for $3.50 each at the table in the Chapel narthex during intermission of the March 3 and 4 concerts. Tickets may be purchased until 4 P.M. Wednesday, March 7 at the Bach Office or by calling either 345-0391 or 343-1551, Ext. 379.

ACKNOWLEDGEMENTS

We wish to express our appreciation to Kalamazoo College, its administrative staff for providing the facilities and director of the Bach Festival: Phillip Carra and Kathey Korth, Kalamazoo College News Bureau; Tom Haynes and Margaret Thompson, Kalamazoo Gazette; Fran Harding, WKZO television; FM station WMUK for their broadcasts of the Bach concerts; 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, and Adrian Vander Linde for photos, brochure and placemat design.

LOCAL SOLOISTS

Organist Richard J. Niessink, graduate of Hope College and the American Conservatory of Music who has returned to music after a successful career in business. One of his scholarly interests is analyzing the keyboard works of J. S. Bach. Presently he is an organ and piano instructor at Kalamazoo College. Harpsichordist Mary Beth Birch is well-known in this area as a pianist and chamber music artist. A graduate of Northwestern University, she and her artist husband, Jae, contribute much to the cultural life of Kalamazoo. Presently, she is a piano instructor at Kalamazoo College. Contralto, Eleanor Vander Linde, is a native of Kalamazoo and is in high demand as a church soloist in the area. She has been active in the administrative work of the Festival for several years. She has appeared as soloist in previous Bach Festivals. Soprano Kathleen VanDenBrink received her Bachelor and Master degrees of Voice from University of Michigan and taught voice at Eastern Michigan University. She sang with the Cleveland Symphony Choir and in the Casals Festival and was soloist in previous Bach Festivals. Tenor Richard Hintz is a graduate of the University of Minnesota and Indiana University. He has appeared as a soloist with the Kalamazoo Symphony, Kalamazoo Junior Symphony, Bach Festival and is presently vocal music director at Otsego High School.

MEMBERSHIP IN THE BACH SOCIETY

GUARANTORS $100 and over, PATRONS $50, SPONSORS $30. Guarantors, Patrons and Sponsors are entitled to two complimentary tickets for each of the festival concerts in a SPECIAL RESERVED SECTION. Call 616-345-0391.

GENERAL ADMISSION

SERIES TICKETS: $8.00 per person, not reserved. Single admission tickets are available as follows (Series tickets honored first):

<table>
<thead>
<tr>
<th>Date</th>
<th>Price</th>
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<tr>
<td>Saturday, March 3</td>
<td>$2.50</td>
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<td>Sunday, March 4</td>
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<tr>
<td>Saturday, March 10</td>
<td>5.00 (5:30 and 8:15 p.m.)</td>
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INTERMISSION DINNER TICKETS

Saturday, March 10, 6:30 p.m. Welles Hall, adjacent to Stetson Chapel. Price $3.50 each. Advance purchase is necessary. Deadline 4:00 p.m. Wednesday, March 7.

STUDENT TICKETS

100 special student tickets at $3.00 each for the series are offered to college, university and high school students. They may be obtained at the Fine Arts Building, rooms 202 or 210.
THE KALAMAZOO KANTOREI

SOPRANOS: Jozette Benson, Janice Doornbos, Kathleen VanDenBrink, Carolyn Berney, Betty Evans.

ALTOS: Jeanne Frey, Mary Havens, Sharon Spaulding, Mildred Hammar, Julie Lyons, Eleanor Vander Linde.

TENORS: Richard Hintz, Aaron Williams, Quinn Benson, Steven Crow, Arvin Wierda.


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VIOLIN I: Barry Ross, Concertmaster, Helene Carman, Voldemars Rushevics, Janet Bogart.

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VIOLA: Joseph Work, Principal, Eleanor Dewey.

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The Bach Festival Concerts will be broadcast on FM station WMUK at 9:00 P.M. on the following evenings:

- Chamber Arts Ensemble, Monday, March 12
- Young Artists' Concert, Tuesday, March 13
- Music of the Sons of Bach, Wednesday, March 14
- ST. JOHN PASSION, Thursday, March 15

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