We invite you . . .
to membership in the Kalamazoo Bach Festival Society!

This thirty-first season of the Kalamazoo Bach Festival Society continues to provide new, innovative programming, together with Festival "standards" which have endeared themselves to the community.

Since instituting the music of the Bach Family of Musicians in 1969, this is the first time a musical relative of J. S. B. is being featured solely as a major offering. The presentation of the AUERSTEHUNG UND HIMMELFAHRT JESU is, to our knowledge, the first performance of the complete work in the United States. The always popular Chamber Music Concert will also feature several compositions by C. Ph. E. Bach.

The Young Artists' Auditions and Concerts were introduced in 1965 as a means of encouraging young people to become involved in the exploration and performance of music of the Baroque era, especially that of J. S. B. and the Bach family. Each season has witnessed intensified interest on the part of the participants and festival audiences.

We are particularly pleased to accept the invitation of the Calvin College Oratorio Society to present the major work to the Grand Rapids audience. Leaving Stetson Chapel for the concert halls of other Michigan cities, provides the opportunity to share with our neighbors the exciting music of the Bach family.

This vigorous Bach Society, which has presented more than 100 artists of national and international renown, continues to remain a high point in the cultural life of Kalamazoo. The principal financial resource of the Bach Society is the volunteer time of the members of the Council, chorus and several members of the orchestra. Without this contribution of outstanding talent the Festival could not function. However, we cannot assume that the outstanding artists brought in as soloists will contribute their time. There are orchestra costs and fixed costs in the management of the entire society program. Money to support this important community musical activity is contributed by hundreds of people throughout the state as guarantors, patrons and sponsors, as well as through the sale of tickets.

We invite you to become a member of the Bach Society so that this significant musical organization may continue to grow along with the community. Your participation is most welcome as a guarantor, patron or sponsor. Information regarding membership in the Bach Society is found on page 3.

Thank you.

Adrian and Eleanor Vander Linde, Bach Council

MEMBERSHIP IN THE BACH SOCIETY

GUARANTORS $100 and over, PATRONS $50, SPONSORS $35. Guarantors, Patrons and Sponsors receive two complimentary tickets for each of the Bach Festival Week concerts in a SPECIAL RESERVED SECTION.

GENERAL ADMISSION

Series tickets: $12.00 each, not reserved. Single admission tickets are available as follows:

Saturday, February 26 (4:00 and 8:00 P.M.)
YOUNG ARTISTS' CONCERTS $3.00 each
Children, age 12 and under ($1.50)

Sunday, February 27 (4:00 P.M.)
CHAMBER MUSIC CONCERT $4.00

Saturday, March 5 (5:00 and 8:15 P.M.)
RESURRECTION AND ASCENSION OF JESUS $5.00

INTERMISSION DINNER 6:30 P.M. (Welles Hall, adjacent to Stetson Chapel) Tickets for the Intermission Dinner at 6:30 P.M. on Saturday, March 5 may be purchased for $4.50 each in the Chapel narthex at the first three concerts, and also at the Bach Office, Room 210 Light Fine Arts Building, Kalamazoo College. Deadline for purchasing dinner tickets is 4:00 P.M. Tuesday, March 1.

The Council requests that personal belongings be taken with you during the Intermission Dinner hour. Items inadvertently left will be removed by the ushers to the Narthex for safe-keeping. Thank you.

bach week noon-hour concerts

During this Bach Festival Week, there will be free concerts from 12:00 noon to 1:00 P.M. in the lobby of Light Fine Arts Building. Young Artists will be featured as vocalists and instrumentalists. You are encouraged to bring a sack lunch. Coffee and tea will be served.
young artists' concert
4:00 p.m., Saturday, February 26, 1977
Stetson Chapel

I TOCCATA IN D MAJOR BWV 912
Sharon Van Overen, piano
Johann Sebastian Bach

II SUITE NO. 2 IN D MINOR BWV 1008
Praeludium
Sarabande
Courante
Peter Joseph Paris, cello
J. S. Bach

III SONATA V IN E MINOR BWV 1034
Adagio
Allegro
Kathryn Saretsky, piano
Marilynn McConnell, piano
J. S. Bach

IV DEUXIEME SUITE IN G MAJOR
Prelude
Musette en Rondeau
Gigue
Rigaudon 1 and 2
Georgene Dzoba, flute
J. S. Bach

V TRIO SONATA IN B FLAT
Dolce
Vivace
Siciliana
Vivace
Lisa Sharrard DiTiberio, flute
Barbara Ruhala, cello
Sylvia Kahan, harpsichord
Georg Philip Telemann

INTERMISSION

VI FIFTH UNACCOMPANIED CELLO SUITE IN C MINOR
Prelude
Gavotte I and II
Sylvia Kahan, piano
Gigue
Stephen Eliason, cello
J. S. Bach

VII TOCCATA IN C MINOR BWV 911
J. S. Bach
Sylvia Kahan, piano

VIII PARTITA II BWV 1004
Allemanda
Corrente
Sarabanda
Giga
Jennifer Bogart, violin
J. S. Bach

IX "Ich Habe Genug" from Cantata 82
Aria: Ich Habe Genug
Aria: Schlummert ein
Michael Doll, baritone
Harriet Heacock, Sherry Sinift, Audrey Lipsey, Debbie Mulvihill, violins
Carey Haas and Peggy Smith, violins
Nola Douglas, cello
Cathy Montgomery, double bass
Joanne Bauschke, oboe
Paula Pugh, harpsichord
Steven Wedell, conductor
J. S. Bach

participating young artists

This year, the Young Artists' Committee received 68 applications for the 1977 auditions involving over 170 young performers from throughout the State of Michigan. The Committee is again providing two concerts in order to serve the objective of recognizing the musical achievements of these young people. Each season has witnessed intensified interest on the part of participants and Festival audiences.

Mrs. Sharon Van Overen, 25 years of age, is attending Michigan State University studying piano with Edith Kraft. Her home town is Rockford.

Mr. Peter Joseph Paris, 20 years of age, from Negaunee, is attending Northern Michigan University in Marquette. He is studying cello with Douglas Graves, and has appeared as soloist with the Green Bay and Northern University orchestras.

Ms. Kathryn Saretsky, 20 years of age, from Alpena, is a junior at Northern Michigan University, Marquette. She is a member of the chamber orchestra, Symphonic Wind Ensemble, Woodwind Quintet and flute ensemble at N.M.U. She is studying flute with Miss Elda Tate.

Ms. Georgene Dzoba, 20 years of age, from Detroit, is a sophomore at Western Michigan University. She is a member of the Symphonic Band and Symphony Orchestra, and is studying with Charles Osborne.

Ms. Lisa Sharrard DiTiberio, 23 years of age, from Plainwell, is a graduate student at Michigan State University. She has performed in recitals and at master classes under Jean Pierre Rampal, James Pellerite and Walfrid Kujala. She is presently studying with Ervin Monroe, Detroit.

Mr. Stephen Eliason, 21 years of age, from Grosse Pointe Park, is attending Hope College, Holland. He has performed with the Grosse Pointe, Grand Rapids and Hope College Symphony Orchestras. He toured Germany and Yugoslavia with the Youth for Understanding String Ensemble and is presently studying with Robert Ritsema.

Ms. Sylvia Kahan, 24 years of age, from East Williston, New York received her masters degree in applied piano from Michigan State University. She has studied with Donald Payne, Miles Mauney and Ralph Votapek.

Miss Jennifer Bogart, 17 years of age, is attending Kalamazoo Central High School. She is concertmistress of the high school and Junior Symphony orchestras and is studying violin with Gerald Fischbach.

Mr. Michael Doll, 25 years of age, received his degree in Music Education from Western Michigan University and is studying voice with Eva Likova at the University of Michigan. The ensemble is primarily made up of music students or graduates of Western.
young artists’ concert
8:00 p.m., Saturday, February 26, 1977
Stetson Chapel

I TOCCATA IN D MAJOR BWV 912
Johann Sebastian Bach

Darryl Hollister, piano

II Recitative: "E pur cosi in un giorno perdo fasti"
Aria: "Piangero la sorte mia" from GIULIO CESARE
Johann Sebastian Bach

Carol Leon, soprano
Margaret Harrison, harpsichord

III SONATA IN C
Frantisek Benda

Adagio
Allegro

Karlotta Davis, flute
Max Fennelmscher, cello
Sharon Stohrer, harpsichord

IV PRELUDE AND FUGUE XII from The Well-Tempered Clavier
J. S. Bach

Timothy Roberts and Paul Cusano, Jr., guitars

V TRIO SONATA IN G MAJOR BWV 1039
J. S. Bach

Adagio ma non presto

Ann Elizabeth Ray, flute
Cheryl Dannecker, flute
Deborah Lonergan, cello
Susan Rogalla, harpsichord

INTERMISSION

VI SUITE NO. 2 IN D MINOR BWV 1008
J. S. Bach

Prelude

Anthony Ross, cello

VII MOTTETO
Antonio Vivaldi

Allegro Part A

Largo

Patricia Lewis Stromsta, soprano
Renee Tegel, Beverly Pedder, violins
Peggy Smith, viola
Victor Galea, cello
Margaret Harrison, harpsichord

VIII MUSIC FOR HIS MAJESTY’S SACKBUTS AND CORNETTS (1661)
Matthew Locke

Air
Allemande
Courante
Allemande

Brass Quintet: Sally Gillette, French horn
Richard Uren, trombone
Chris Hansen and Peter Tolhuizen, trumpets
Andrew Hagenbuch, tuba

participating young artists

Mr. Darryl Hollister, 17 years of age, attends Cass Tech High School and Detroit Community Music School. He has performed as soloist with the Okemos and Cass Tech High School Orchestras and was winner in the Piano Technicians’ Guild Competition. He has studied with Albert Fillmore, Dr. Bela Nagy and Charles Fisher.

Miss Carol Leon, 23 years of age, is attending Western Michigan University. Her home town is Villa Grove, Illinois. She was soloist in Western’s 1975 Christmas Concert, 1976 Senior Concerto Concert and opera, and is presently studying with Marcella Faustman.

Ms. Karlotta Davis, Kalamazoo, is 21 years of age, attending Kalamazoo College, and has been accepted to the University of Michigan Medical School. She is soloist and principal flutist with the Kalamazoo Junior Symphony Orchestra and show orchestra member for Festival Playhouse, Civic Theatre and New Vic Theatre. At the present time she is studying with Charles Osborne.

Mr. Timothy Roberts, 19, from Kalamazoo, is attending Kalamazoo College as a music major and theatre minor. Mr. Paul Cusano, Jr., 21, also from Kalamazoo, has been teaching guitar since he was 12 and is presently composing and transcribing keyboard works for duet guitar. Both Timothy and Paul teach guitar at Midwest Music.

Misses Ann Ray, St. Joseph, Cheryl Dannecker, Merrill, Deborah Lonergan, and Susan Rogalla, Muskegon, are music majors at Western Michigan University. Both Cheryl and Ann are studying flute with Charles Osborne.

Mr. Anthony Ross, 17 years of age, a student at Kalamazoo Central High School, is principal cellist of the Kalamazoo Junior Symphony. He has soloed with that organization, the Kalamazoo Symphony and his high school orchestra. He is also winner of the Fischoff Chamber Music Competition in South Bend. He is a student of Mary Butler.

Mrs. Patricia Lewis Stromsta received her degree in Music Therapy from Western Michigan University and is studying voice with Joyce Zastrow. Her accompanying string quartet are members of the Western Michigan University Orchestra.

Ms. Sally Gillette, Buchanan, Richard Uren, Vestaburg, Chris Hansen, Greenville, Andrew Hagenbuch, Three Rivers and Peter Tolhuizen, St. Joseph, are attending Western Michigan University. Their coach is Robert Whaley, Associate Professor at Western Michigan University.
program notes
by RICHARD NIESSINK

CARL PHILLIP EMANUEL BACH 1714-1788

C. Ph. E.'s only musical instructor was his father. His liberal education was acquired through the study of law at the universities of Leipsic and Frankfort-auf-der-Oder. After completing his formal education, he moved to Berlin where he attracted the attention of the Crown Prince — later Frederick the Great, King of Prussia — who engaged him as claviest and writer of flute concertos and sonatas. Unfortunately, the royal patron did not hold the partner of his flaut reciprocations in high esteem as a composer, and thus limited his opportunities to write or perform outside the range of regal interest. Emanuel could not leave Berlin without the king's permission, but managed to contain his frustration by cultivating wide acquaintance with the artistic and intellectual leaders in the capital and writing both music and theoretical works.

In 1767, C. Ph. E. obtained permission to leave Berlin to take over the directorship of music at the five leading protestant churches of Hamburg, where he had ample opportunities to exercise his gifts in a wide range of genera, both secular and sacred.

Charles Sanford Terry said of C. Ph. E. Bach that he was left handed, "and, therefore, impeded in the playing of all instruments except the clavier and organ." Although he wrote voluminously for voices and all instruments, he performed on the keyboard and was famous as a teacher of keyboard players. His influence extended far beyond those pupils with whom he had direct contact because of his ESSAY ON THE TRUE ART OF PLAYING KEYBOARD INSTRUMENTS. Haydn, who never met C. Ph. E., called the book, "the school of all schools." Mozart, speaking of keyboard performance, said of C. Ph. E., "He is the father, we are the children. Those of us who do anything right, learned it of him. Whoever does not own to this is a scoundrel." When Beethoven accepted Carl Czerny as a pupil, he said to his father Czerny, "The boy has talent; I shall take him as my own student and give him undivided attention." He was sure to procure Emanuel Bach's instruction book on the true art of playing keyboard instruments, so that he may bring it to his next lesson." The book is still regarded as one of the best sources of information on the performance of eighteenth century music. An English translation was published in this country in 1949.

C. Ph. E. has not enjoyed a prominent position in musical repertory, partly because he was a transitional composer exploring new paths and largely because two towering masters appeared during his lifetime. Haydn was only 18 years younger and survived him by twenty-one years. Mozart was forty-two years younger but most of his keyboard music was written before C. Ph. E.'s death and he survived the older man by only three years.

SONATA NO. 2 IN C MINOR

Although C. Ph. E. sometimes used the terms "clavier" or "cembala," which mean nothing more specific than "keyboard," there are many among his works which are assigned unambiguously either to the harpsichord or the fortepiano. It is obvious that he recognized that the new instrument, which put dynamic control at the fingertips of the performer, had introduced a new dimension to keyboard music — a dimension which opened new possibilities to both composer and performer. His steps in new directions are not particularly striking today — much less startling — but they are among the first that led through Schubert, Chopin, Brahms and Debussy. Later, Mr. and Mrs. Dow and Mr. and Mrs. Birch and Dr. Ross have decided that, in the interest of ensemble and on the basis of internal evidence, the fortepiano is the happier companion for the violin in this work.

SONATAS, A MAJOR AND C MAJOR

J. C. Bach 1730-1782

Johann Christian was the least typical of the Bachs. Losing his father (and the family income) at the age of fifteen, he was deprived of the university education given in Milan, Paris and London. He turned from the fervent Protestantism of his family and became a Roman Catholic while studying in Italy. Besides church music and secular instrumental music, he wrote and produced operas in Milan, Paris, Mannheim and London. Artistically, he is the least retrospective of the Bachs and his contact with the young Mozart both in London and in Paris links him closely and significantly with the Viennese classical movement. In fact, his style is so much like Mozart's that a listener is led to wonder which of these masters might have been imitating the other. Incidentally, he was, in 1788, the first musician to perform public solos in England on the fortepiano. These sonatas are typical of his keyboard style.

DOUBLE CONCERTO IN E FLAT MAJOR FOR HARPISCHORD, FORTEPIANO AND ORCHESTRA

C. Ph. E. Bach

Harry Ray and James Weaver, Music Curator of the Smithsonian Institution, performed the C. Ph. E. work in 1972, using a Festival in 1972, using a modern grand piano and a Dowd harpsichord. Through the generosity of Thomas McCobb, Grand Rapides fortepiano builder, we have the unusual opportunity to present the DOUBLE CONCERTO with the solo instruments for which it was originally composed. It is interesting that the composer should have chosen to write a concerto for the two keyboard instruments which were similar without being identical. The choice suggests a keen feeling for subtle differences between voices of similar color but marked differences in point of flexibility.

C. Ph. E.'s writing is that of a master and his handling of keyboard instruments felicitous. However, if the piano concertos of Mozart weren't such consummate masterpieces, we might hear C. Ph. E. more often.

At the time this double concerto was written and first performed, the fortepiano was substituting for and gradually replacing the harpsichord in public performances. It was not the giant it is today. It was, in fact, probably not a match for a two manual harpsichord with couplers. It had just come out of the parlor where it had replaced the even more delicate clavichord, whose audible range (under optimum conditions and given undivided attention) was about twenty feet. Its timbre was similar to that of the harpsichord with just enough difference to be interesting, and it was more flexible in that it was capable of dynamic nuance. (Whoever played the fortepiano part in 1788 was not called upon to exercise the sensitivity and restraint required of a pianist on a modern concert grand).

This is the only work in which C. Ph. E. used both harpsichord and fortepiano together and the only one in which the young (and still relatively weak fortepiano) is used with orchestra. In the late eighteenth century the harpsichord was still the unquestioned king of stringed keyboard instruments, so this work has something of the character of a formal debut for the fortepiano, under the sponsorship of the harpsichord. Perhaps Bach was indicating something of the sponsor-protecte relation-
ship by introducing the fortepiano tentatively in the early part of the first movement, only gradually giving it increased prominence in the ensemble until, in the final movement, it becomes a full partner with the harpsichord.

This Concerto is probably a late work. We have only one quasi-authoritative reference to its date — in Wolquesnine's index of C. Ph. E.'s works he speaks of a manuscript and dates it 1788, the year of the composer's death. The manuscript score he may have seen has been lost; all that remains from the composer's lifetime is a set of parts from which it has been possible to compile a score.

A NOTE ON SPECIAL INSTRUMENTS

Music lovers of the twentieth century are the most retrospective in the history of the art. Rather than giving primary attention to our contemporaries, we delve into the past to such a degree that contemporary composers and developments receive only a fraction of our attention. As older music has occupied us, we have tried to discover not only the written pages of remote masters, but also to re-create the actual physical sounds with which they worked. In the course of recent decades the harpsichord and oboe d'amore, as well as other old instruments have regained their former positions in our ensembles. This year, our instrumental forces are enriched by a nineteenth century wood flute and a fortepiano.

Edward Riley (1769-1829) was an English instrument maker and music publisher who immigrated to the United States in 1805 and settled in New York. Several instruments signed by him are still in existence, one of which Mrs. Blanchard owns and is using in the Chamber Music Concert. It is inscribed E. Riley/29 Chartham St. N. York. Robert E. Eliason, Curator of Musical Instruments at Henry Ford Museum, states, "It is the only E. Riley [flute] I have come across with eight keys." No fingering charts were available, so Ms. Blanchard developed her own. The flute belonged to Carrie Balch, who lived in Kalamazoo. She inherited the instrument from her grandfather.

The fortepiano used in the Double Concerto and The Sonata for Violin and Keyboard, is the work of Thomas McCobb, a 1975 graduate of Kalamazoo College, whose studio-shop is in Grand Rapids. His superb workmanship can be viewed by interested persons in the audience following the program. In re-creating the fortepiano, McCobb has found he has to walk a narrow line between the weaknesses which result in warped structural members and rapidly deteriorating action, without incorporating the dense materials of the modern piano. The cast iron frame and heavy action have made the modern grand the instrument it is today, the sound of which has little resemblance to that for which C. Ph. E. Bach wrote.

JAUCHZET GOTT IN ALLEN LANDEN

J. S. Bach

This solo cantata was probably written in 1731 for Trinity Sunday. Spitta ascribes several solo cantatas to the same year without attempting to account for them. The immediate assumption that Bach might have had the services of an exceptional soloist that year is undermined by the fact that they are written for various solo voices.

This brilliant cantata, numbered 51, represents Bach's mature handling of the lyrical and bravura singing style generally associated with the operatic stage. The incorporation of the chorale in the last movement defines the cantata as sacred music fulfilling a liturgical function, as do, of course, the sacred texts of the other movements.

TRANSLATION:

ARIA: Praise God in all lands. All the creatures within the heavens and earth will become greater in His glory. We also wish to bring our sacrifice to our God and offer thanks to Him for helping us in time of need.

RECITATIVE: We worship in the Holy Temple wherein God's glory dwelleth, and pray to Him who every morning showers rich blessings upon us. We give Him thanks for His loving care although our faltering lips can never tell his goodness. He will accept the praise our grateful hearts would render.

ARIA: Father, may Thy loving kindness be with us always. For your fatherly care, our grateful hearts will give Thee thanks in all that we do, that we may be called your children.

CHORALE: All honor, praise and glory to God the Father, God the Son and Holy Spirit! Bestow the help that He promised us by His grace. The Lord is our Defender and knoweth us well. He shares our sorrows and comforts us in our trouble, Amen! Therefore, let us sing. When our earthly trials are over, and we are in our Heavenly home, we will ever praise Him with our whole hearts. Hallelujah!

AUFERSTEHUNG UND HIMMELFAHRT JESU

C. Ph. E. Bach

The appearance of these programs on a work dealing with the Resurrection and Ascension, after several years in which the composer's father was featured in settings of the Passion, might lead to the assumption that winds of change had blown through the generation gap causing the son's religious emphasis to veer. Probably not true. J. S. Bach wrote Easter and Ascension cantatas while C. Ph. E. is credited with twenty-two settings of the Passion.

AUFERSTEHUNG UND HIMMELFAHRT JESU in one of only two oratorios from C. Ph. E's pen and was considered one of his finest works by those acquainted with his entire output. It was first performed in 1776 in the Hamburg Concert Hall where, according to a contemporary report, "this strong and expressive music," was a splendid success. Breitkopf of Leipzig published the score in 1787.

In 1788, the final year of his life, a performance that links C. Ph. E. more closely to the broad stream of music history in which we ordinarily see him, took place in Vienna. Forkel's Music Almanac of Germany reports:

"Vienna, 26th February 1778: On this day and on the 4th March, Ramler's libretto AUFERSTEHUNG UND HIMMELFAHRT JESU, admirably set to music by the incomparable Hamburg Bach, was performed at the home of Count Johann Esterhazy. The performance, by an orchestra of eighty-six players [and a chorus of thirty voices] in the presence of and under the auspices of the Freiherr von Swieten, found the greatest appreciation amongst the most honorable company. The Royal-Imperial Master of Music, Herr Mozart, beat the bar and had the score, and the Royal-Imperial Master of Music Herr Unlauff played the grand piano. The performance was of an extreme perfection as it was preceded by two general rehearsals.

During the performance of 4th March, the Count presented the engraved portrait of the Master of Music Herr Bach sent around the hall. The princesses and countesses present, and the whole splendid nobility admired the great composer. A loud "vivat" followed and three rounds of applause.

The first American performance of an abridged version of the oratorio took place on the 27th of May, 1862 at the Wiltshire Methodist Church of Los Angeles, with Richard Brewer directing. As nearly as can be determined at this point, the present performance is the first of the complete work to be given in the United States.
Chamber Music Concert
4:00 p.m., Sunday, February 27, 1977
Stetson Chapel

SONATA NO. 2 IN C MINOR
Carl Philipp Emanuel Bach
Allegro Moderato
Adagio, ma non troppo
Presto
Barry Ross, violin
Mary Beth Birch, fortepiano

SONATA IN A MAJOR
Johann Christian Bach
Allegretto
Tempo di Minuetto

SONATA IN C MAJOR
J. C. Bach
Allegro
Allegretto (Rondo)
Beatrice and Harry Ray, fortepiano

INTERMISSION

SONATA IN A MINOR FOR FLUTE
C. Ph. E. Bach
Allegro
Poco Adagio
Allegro
Lynette Blanchard, flute

DOUBLE CONCERTO IN E FLAT MAJOR, 1788 (Wq. 47)
C. Ph. E. Bach
Allegro di molto
Larghetto
Presto
Beatrice Ray, harpsichord
Harry Ray, fortepiano
Barry Ross conducting

Forpepiano used in this concert, courtesy Thomas McCobb, builder
Participating Artists

Russell A. Hammar, Musical Director and Conductor of the Bach Festival Society, and Professor of Music at Kalamazoo College, is well known in the United States and Europe as a vocal clinician, pedagogue, and choral editor. His diversified musical life has included concert, radio, television and recording work as well as conductor of numerous vocal and instrumental ensembles. The Bach Festival Society, begun in 1946 by Henry Overley, has continued to flourish and develop under the direction of Dr. Hammar into one of the major festivals in this country and is also well-known abroad. The introduction of AUFERSTEHUNG UND HIMMELFAHRT JESU to us is another example of the innovative leadership which Dr. Hammar has brought to Kalamazoo audiences during the past sixteen years.

Martha Herr Hanneman, lyric soprano, has appeared in Carnegie Hall and various New York concerts under the auspices of the Center for the Creative and Performing Arts and the Creative Associates where she is presently serving a fellowship. In January she will perform the world premiere of Morton Feldman’s ELEMENTAL PROCEDURES in Köln, Germany. In May she will premiere Feldman’s opera NEITHER in Rome. She has studied voice with Russell Hammar, Sylvia Dimiziani and Heinz Rehfuss. A former Kalamazoo College student, Ms. Hanneman was a Bach Young Artist Competition winner and a first place winner in the Michigan NATS Adjudications.

Richard Dale Sjoerdsma, tenor, is a Grand Rapids native and a graduate of Calvin College. He has combined scholarship and performing ability to become Chairman of the Music Department of Carthage College and a recitalist of international reputation. Dr. Sjoerdsma has been the recipient of several awards, among them the Deutscher Akademischer Austauschdienst. His many critical reviews reveal that he is an artist with “... an extraordinary feeling for style... a definite freshness and vibrancy... a ringing, sweet tenor that was a delight to hear.”

Bruce Abel, baritone, returns to Kalamazoo from Germany for his third performance with the Bach Festival, having sung the J. S. Bach and C. Ph. E. Bach MAGNIFICATS in 1972 and the ST. JOHN PASSION in 1973. A resident of Stuttgart, Mr. Abel has become known throughout Europe as one of America’s leading concert and recital singers and has recorded a wide variety of religious and secular music. Particularly identified with the Passions and cantatas of J. S. Bach, he has sung with many important Bach interpreters at the major French and German festivals. Mr. Abel was a soloist in the premiere European recording of AUFERSTEHUNG UND HIMMELFAHRT JESU, performing from C. Ph. E. Bach’s original manuscripts.
auferstehung und himmelfahrt Jesu
(Resurrection and Ascension of Jesus)
Carl Philipp Emanuel Bach

Friday, February 25, 1977, Calvin College*
8:15 P.M. Fine Arts Center Auditorium

Saturday, March 5, 1977, Kalamazoo College
5:00 P.M. and 8:15 P.M. Stetson Chapel
6:30 P.M. Intermission Dinner, Welles Hall

JAUCHZET GOTT IN ALLEN LANDEN  BWV 51  Johann Sebastian Bach
(Praise Jehovah, all ye people)
Translation on p. 11
Martha Herr Hanneman, soprano, with Bach Orchestra
(Performed only at Kalamazoo Concert)

AUFERSTEHUNG UND HIMMELFAHRT JESU  C. Ph. E. Bach
The Bach Festival Chorus, Orchestra and
Distinguished Soloists:
Martha Herr Hanneman, lyric soprano
Richard Dale Sjoerdsma, tenor
Bruce Abel, baritone
Russell A. Hammar, Musical Director and Conductor

From the Director:

Our preparation of AUFERSTEHUNG UND HIMMELFAHRT JESU has been a challenge, indeed. Having been introduced to a recording of the work several years ago, I attempted unsuccessfully to locate the scores for chorus, soloists and orchestra. (The recording was performed from the original manuscripts of the composition.) We were able to locate only an abbreviated choral score of the work by an American publisher, which deleted many solos and one chorus. Consequently, we spent numerous hours making our own scores of the missing movements, and all of the orchestra parts, from various sources including a master copy of the 1787 Breitkopf publication procured from the University of Michigan archives.

This major work of C. Ph. E. Bach may well serve to underscore the influence which J. S. Bach had in the musical development of his son. One may conclude that Carl Philipp's musical style was a combination of the Baroque and Classic periods of music. Like Beethoven in his time, Carl Philipp Emanuel can be regarded as a transitional figure in the development of Western music. We welcome this opportunity to present a "change of pace" in our major work.

RUSSELL A. HAMMAR

*This performance is partially funded by the Michigan Council for the Arts.

Translation:

I Introduction (Orchestra)

II God, Thou Didst Not Leave His Soul in Hell (Chorus)
O God Thou wilt not leave His Soul in Hell, nor allow Thy Holy One to be consumed.

III Judea Trembles (Bass Recitative)
Judea trembles, her mountains quake, and Jordan flees from the shore. Why are you trembling, Land of Judea? You mountains, why are you quaking? Why, Jordan, did your waters flow back? The Lord of the Earth ascends from her bosom, treads on the cliff-tops, and shows astonished Nature that He lives. Heaven's myriads surround Him in the air and the Archangel Michael comes down and rolls away the heavy stone from the grave of His King. His countenance shines, his eyes flame, the band of Roman soldiers fall on their shields. Flee brothers! The revenge of the gods is upon us! Flee! Flee!

IV My Soul in Fear and Joy (Bass Aria)
My soul trembles, full of awe and joy. The cliffs are torn apart, and night becomes day. See how He rides upon the air! See how from his countenance the glory of the Godhead shines. Did not Jesus wrestle with a thousand torments? Did not His God receive His Soul? Did not his blood stream from his heart? Has not the Hero atoned for the sins of the earth in this Hell?

V He Lives! (Chorus)
O triumph! The Lord's Anointed is victorious, and rises from his rocky grave. O triumph! A choir of angels flies with jubilation through the air.

VI The Pious Daughters of Zion (Tenor Recitative)
The pious daughters of Zion fall back in awe: they see the messenger of Our Eternal One who speaks kindly: "Be not afraid, I know you seek Him who is dead, Jesus, the Nazarene, to anoint Him, to mourn Him. He is not here. You see the place, the gravecloths are there, but seek Him not among the dead. What He prophesied is fulfilled. He lives! He lives! He is risen!"

VII I Weep In This My Song of Grief (Soprano Aria)
With what fearful tears did I sing my song of mourning; ah, our Comfort, Friend of Mankind, Himself sees no comforter. He stands forsaken. He who bleeds, who healed His people, Who raised the dead, ah, He must die. Thus was my fearful song. God be praised! Thou risest from the grave. My heart melts in tears of joy. My grief dissolves in rapture.

VIII Who is the Zion Woman? (Bass Recitative)
Who is the daughter of Zion, who from the grave so timidly into the garden flees and weeps? Not for long; Jesus Himself appears, but unrecognized, and speaks to her: "O daughter, why do you weep?" "Sir, tell me, did you take my Lord from this grave? Where is He now? Ah, allow me to fetch Him back, that I may anoint Him with these ointments, even in death, as I have anointed Him in life." "Mary!" her friend calls with a gentle voice, revealing His own form. "Mary!" "My Master, ah!" She falls at His feet, embraces Him, kisses Him, and weeps, "You shall see me again. I will not go yet to my Father, Stand up, and seek my brothers, and Simon Peter, Say that I live, and wish to see them."

17
Translation (continued)

IX Father of Thy Spiritless Children (Tenor and Soprano Duet)  
Father of Thy weak children, he who has sinned, he who is sad, hears from Thee his first comfort.  
Comforter of the repentant sinner, she who sought Thee, she who loved Thee, found in you her first comfort.  
Comforter, Father, Friend of Mankind, oh, how with every tear your merciful heart is softened, Say, who is equal with our God, who forgives all evil, God of Love, who had wept Thyself.

X Friends of Our Master (Tenor Recitative)  
Women, friends of Jesus, say, why do you come so often to this garden? Have you not heard that He lives? You gentle mourners, do you hope to see the Divine One, whom Mary Magdalen saw? You are heard. Suddenly He is amongst them, aloes and myrrh scent His garments. "It is I! I greet you!" They fall trembling to the ground. He raises His hand again; "Go into the land of our fathers and tell the children that I live, and will go soon to my Father's Kingdom. But I want to see you all before I ascend to Heaven, for your sake, to God and to your sons."

XI I Follow Thee (Tenor Aria)  
I follow Thee, the Chosen Warrior, Thee, Prince of the departed faithful. O triumph! Death is vanished, which oppressed the world of the spirits. The flesh, which turns to dust, rises with joy from the dust again. Oh, rest in hope my limbs, until the great Harvest.

XII Death, Where Is Thy Sting? (Chorus)  
Death, where is your sting? Hell, where is your victory? The victory is ours; thanks be to God! and Jesus is the Victor!

INTERMISSION (15 minutes — Grand Rapids performance)
INTERMISSION DINNER (Kalamazoo performance, see page 3)

XIII Introduction (Part Two) Ochestra

XIV Behold There Leaving the Gates of Jerusalem (Bass Recitative)  
There from the gates of Jerusalem I see two disciples of Jesus come, full of doubts and sorrows. They walk through woods and fields, and mourn for their Lord. The Lord joins the sorrowing disciples, veils their faces in mist, listens to their doubts and teaches them, "The Hero of Judges, whom the nations should serve, must suffer first the disdain of the heathens, and the contempt of His own people. The mighty Prophet of words and deeds betrayed by the friend, who shared His table, rejected by the other friend, forsaken in His greatest need of all, must fall into the hands of the wicked horde. Blasphemers appear and witness against Him; as the fathers prophesied, the King of Israel does not hide His face from shame and spittle, He offers His cheek to their strokes and His back to their blows. Led to the slaughter, He says not a word. Himself treated as an evil-doer He prays to God for them. They have pierced Him, nailed His hands and feet. With vinegar they quench His great thirst, and mix gail in the drink. They shake their heads and wonder about Him. He will be forsaken by God for a short time. The nations will slay Him, until they have pierced. They part His raiment, they cast lots for His clothes, they bury him like a rich man, and God takes Him, unwounded, out of the lap of the earth and places Him on the mountain. He comes home to His Father surrounded with the kingdoms of this world, which He subdued; His name will be forever long as moon and sun will shine." The speech soothes the pain of the friends. The flame of Love moves their hearts to this guest. They sit down to eat. He breaks the bread, and gives thanks. The disciples recognize His thanksgiving. The mist dissipates, they see Him. He disappears.

Translation (continued)

XV O Welcome Saviour! (Bass Aria)  
Welcome Saviour! Be joyful, fathers! The hope of Zion is fulfilled. O give thanks, you unborn children, God accepts for a world full of sinners His great sacrifice. The Holy Son dies for betrayers. Thus the judges' word is fulfilled. He treads upon the ruler of hell. He subjugates the rebels. Heaven accepts us.

XVI He Lives! He Lives! (Chorus)  
O triumph! The Prince of Life is Victor, He fettered hell and death. O triumph! The banner of victory is raised. His garment is still red with blood.

XVII Eleven True Disciples (Tenor Recitative)  
Eleven chosen disciples, behind closed doors, afraid of the wrath of the enemies, are overjoyed that Jesus lives again. "You believe it, but I," replies the unbelieving Thomas, "I shall not be deceived by any false face." Did not He appear to the Galilean woman? Did He not appear to Simon Peter? Did not Cleopas and his friend see Him at Emmaus? Yes, my friend, here at this place we all saw Him ourselves, it was His face. The words were similar to His words. He ate with us!" "You were betrayed! You, out of yearning, have betrayed yourselves willingly. Let me see Him, with all the prints of the nails, then I will believe, too, that my deepest wish has been fulfilled." And now the cloud is lifted, which had veiled the Lord. He stands amongst them and says: "The peace of God be with you and you, faithless one, come, see and do not doubt!" "My Lord, my God, I see, I believe, I am silent."

"So go into the world and be my witness."

XVIII My Lord! My God! (Tenor Aria)  
My Lord, my God, Thine is the kingdom, the power is Thine. So Thou will be the Protector of the Earth. Jehovah's Son will speak for us. You reconciled, came and adore Him. You saved ones, praise and thank Him. My song rises to Thee. From every vale, from every grove, to Thee I will build altars in the fields and temples on the hills. If my tongue ceases to thank Thee, the pious tears of worship shall be my last hymn of thanks.

XIX He Lives! (Chorus)  
O triumph! The Son of the Highest is Victor. He rises swiftly from the altar. O triumph! His Father is joyful. He places Him among the angel choir.

XX Upon a Hillock (Tenor Recitative)  
On a mountain, whose back the palm and olive crown, the Anointed of God appears; around Him the blessed companions of His pilgrimage. Astonished, they see the radiance of his face. In a bright cloud they see the chariot of fire waiting. They pray to Him. He raises His hands for the last blessing: "Be full of my spirit go, therefore, and teach all nations whatsoever I have commanded you, the eternal command of Love. Go therefore, do my miracles, go and preach to all nations Reconciliation, Peace, Salvation."

XXI Ye Gates of Heaven (Bass Aria)  
Gates of Heaven, open wide the King enters His Realm. Make way, you choirs of seraphim. He ascends His Father's Throne. O triumph, throw down your crowns, the vault of Heaven resounds! O triumph! Worship the Lord, Glory be to God and His Son!

XXII God Rises Up (Chorus)  
God goes forth amidst jubilation, and the Lord to the sound of the clear trombone, Praise God, our King! The Lord is King! For the earth shall be joyful, the oceans roar, the rivers rejoice, and the islands shall be happy. Be joyful, you heavens, be happy O earth! Praise the Lord, you mountains, with jubilation! Who in the skies is equal with the Lord, who is equal with the Lord among the children of the gods? Praise Him all, all His angels! All that has breath praise the Lord! Hallelujah!
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The Bach Festival Concerts will be broadcast on WMUK-FM at 9:00 P.M. on the following evenings:

- **Tuesday, March 15** — **YOUNG ARTISTS** (4:00 P.M. concert)
- **Wednesday, March 16** — **YOUNG ARTISTS** (8:00 P.M. concert)
- **Thursday, March 17** — **CHAMBER MUSIC CONCERT**
- **Friday, March 18** — **THE RESURRECTION AND ASCENSION OF JESUS**

C. Ph. E. Bach

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