In Memoriam

BETTY FRIEDMANN
1902 - 1979

To attempt to encompass a beautiful life in a few sentences truly is an impossible task.

Betty’s unselfish devotion to causes from music, to political issues, to spiritual concerns has left her indelible mark on this community. Those of us working in the cause of the Bach Festival especially appreciated Betty’s tremendous contribution over the years since she came to Kalamazoo in 1949. Her quiet, steady encouragement, coupled with her enthusiastic support as Chorus accompanist and singer, to patron, to Bach Council member, was always a moving force for this Bach Society. She also served as co-chairman of the Guarantor-Patron-Sponsor Committee for many years, as well as being a member of the Young Artists’ Committee. Her passing leaves us with a deep sense of loss. Yet, those of us, who knew Betty well, will carry the immortality of her gracious spirit with us for the rest of our lives.

Thus, in this spirit of humility, this performance of the J. S. Bach PASSION ACCORDING TO ST. JOHN is our dedication to the heritage she has left for us.

Russell A. Hammar
young artists’ concert
8:00 p.m. Saturday, February 24, 1979
Stetson Chapel

I Prelude and Fugue in D Major (BWV 532)  
Deborah L. Friauff, organ

J.S. Bach

II Trio Sonate
Affettuoso
Allegro
Ruth Laird, Tammie Thomas, flutes
Sheri Welton, cello
Deborah Bowden, harpsichord

Georg Philipp Telemann

III Concerto in e minor
Allegro moderato
Andante cantabile
Allegretto giocoso
Cecilia Geland, violin
Martha Dewey, piano

Pietro Nardini

IV Sonata for two Violoncelli and Piano
Prelude
Fugue
Gigue
Robert Reed and Kimberly Judson, cello duet
Vicki Hansen, piano

Henri Eccles

V Sonata in F Major for Flute and Harpsichord
Adagio
Allegro
Vivace
Erin Brown, piccolo
Greg Turner, harpsichord

Franz Benda

VI Suite in a minor for Flute
Aria L’Italien
Les Plaisirs
Rejouissance
Beth Hoesman, flute
Mary Jane Long, Sheila Burlingame, violins
Lee Wilkinson, viola
Dan Pureley, cello
Coral Mason, harpsichord

Georg Philipp Telemann

VII Suite in d minor for Unaccompanied Cello
Prelude
Minuet I
Minuet II
Gigue
Gigue

J.S. Bach

Jeffrey Butler, cello

VIII “Seutzer, Tränen, Kummer, not” (BWV 21)
Gerechter Gott, ach, rechnest du” (BWV 89)

J.S. Bach

Nancy Knote, soprano
Holly Barrett, oboe
Jeffrey Butler, cello
Harold Lee, harpsichord

IX Partita a-moll für Flöte allein (BWV 1013)

J.S. Bach

Allemande
Sarabande
Bourée Anglaise
Bridget Muldoon, flute

J.S. Bach

X Sonata in a minor
Largo
Vivace
Allegro
Ann Diebold, flute
Susan Spagat, oboe
Paul Diebold, cello
Janice Fitzsimmons, harpsichord

Georg Philipp Telemann

The Young Artists’ Auditions and Concert have been partially funded by a grant from The Kalamazoo Foundation.

BACH WEEK NOON-HOUR CONCERTS

On Wednesday, February 28, and Thursday and Friday, March 1 and 2, 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 vocalists and instrumentalists will be featured and you are encouraged to bring a sack lunch. Coffee and tea will be served. Bring the children!
participating young artists

The popular Young Artists' Auditions and Concerts were introduced in 1965 as a means of recognizing the talent and dedication of young people who explore and perform music of the Baroque era and especially that of J. S. Bach and the Bach family of musicians. This evening's performers received the highest ratings of the twenty-five finalists who were adjudicated on Saturday, January 27. Each season has witnessed intensified interest on the part of participants and Festival audiences.

Deborah Friauff, 16 years old, has attended Interlochen Arts Academy for three years and is from Kingsley. She has given numerous recitals and played in many churches in addition to playing viola in the Interlochen orchestra and singing in both the choir and chorale. She studies organ with Robert Murphy.

Ruth Laird, from Muskegon, received an Applied Scholarship from Western Michigan University and currently plays in the WMU Symphony Orchestra and the Symphonic Band. Tammie Thomas, from Grand Rapids, plays in the WMU Symphonic Band and performed in Europe with the Blue Lake International Youth Symphony in 1976. They are both students of Charles Osborne. Shari Wilson, from Louisiana, plays in the WMU and Battle Creek Symphony Orchestras, and is a student of Herbert Butler.

Deborah Bowden, from Livonia, received both the Thacker Music Award and Applied Music Scholarship at WMU. She is a student of Phyllis Rappaport. All four members of this ensemble are music majors at Western Michigan University.

Cecilia Gelland, 18 years of age, is attending Hackett High School in Kalamazoo as an Exchange Student from Stockholm, Sweden. She studies violin with Voldemar Rushevics. Martha Dewey graduated as a music major from Kalamazoo College.

Robert Reed and Kimberly Judson, both 16 years of age, play in the Grosse Pointe North High School orchestra. They were both semi-finalists for the Michigan Youth Arts Festival. Robert was a member of the 1976 Michigan Honors Quartet and Blue Lake concert winner. They both study cello with Louis Potter.

Erin Brown, 19 years of age, is from Portage and studies flute with Charles Osborne. She has performed in the MSBOA all-Michigan Honors Band (flute) and the Norman Dello Joio All-Star Band (piccolo). As a music education major at WMU she is a member of the Symphonic Band and also a flute quartet. Greg Turner is also a Western Michigan University student.

Beth Hoesman, from Lansing, a student of Ramona Pitts, was a concerto soloist with the Albion College Orchestra. Mary Jane Long, Lee Wilkinson, Dan Pursley and Coral Mason are all students at Albion College.

Jeffrey Butler, 20 years old, began his studies with his mother, Mary Butler, and is presently a pupil of Jerome Jelinek, as a sophomore at the University of Michigan School of Music. He was a winner of the Fischoff National Chamber Music Competition and soloist with the Kalamazoo Junior Symphony.

Nancy Knote, whose home is Cape Girardeau, Missouri, is a graduate student at the University of Michigan and studies voice with Eva Likova. She attended the Hochschule für Music Wien Austria. Holly Barrett, from Jacksonville, Florida, is a graduate assistant for the Albion College Orchestra and studies oboe with Arno Mariotti. Harold Lee, whose home is Hong Kong, is a graduate student at the University of Michigan, presently studying with Theodor Lettin.

Bridget Muldoon attended Grand Rapids Junior College and is presently teaching at the Christian Music Center in Grand Rapids. She studies flute with Darlene Dugan.

Ann Diebold, of Grand Ledge, studies flute with Russell Friedewold. Susan Spagat, from Oak Park, Illinois, is an oboe student of Daniel Stolper. Paul Diebold, also from Grand Ledge, studies cello with Owen Carman and Janice Fitzsimmons, from Sparta, New Jersey, is a student of Deborah Moriarty. They all attend Michigan State University.
program notes
by Elise Jorgens

We like to think of composers — especially those whose history has dubbed creative geniuses — as free spirits, catering to no taste but their own. But in fact, this conception is of relatively recent origin. Until the last decades of the 18th century, most composers worked either in the service of a nobleman or wealthy patron as court musician, or in the service of the church — usually not only writing music but seeing to its performance as well. Early operas were written for such occasions as marriage celebrations or the arrival of a visiting dignitary; chamber music was dashed off for the next evening’s entertainment or sometimes even for the patron himself to play. Music for the church was often even more hastily produced, for it had to be ready every Sunday, and it was not customary to use someone else’s compositions. In other words, composing was a job, and musical craftsmen relied as much on the customs of the trade — conventional forms and procedures — to help them turn out music on demand as did any other skilled craftsmen.

Johann Sebastian Bach (1685-1750) spent most of his creative life as a church composer. His first regular position was as an organist in Arnstadt (1703-1707). This was followed by similar positions at Mühlhausen (1707-1708) and Weimar (1708-1717), a position as court composer at Cöthen (1717-1723), and finally his appointment as cantor at the Thomas-Schule and Director of Music for all the municipal churches in Leipzig, a position he held from 1723 until his death. Thus, except for one relatively short period at Cöthen, his daily work involved the writing of the cantatas, Passions, motets, chorales, organ preludes, and so on that were needed for services of worship, and sacred music understandably accounts for by far the greater share of his compositions.

The prodigious number of works turned out this way (If not their extraordinary quality!) becomes more credible, however, when we recognize the extent to which custom and the expected use of borrowed material directed the composer’s pen. The Lutheran chorales, in particular, were important for Bach, forming the backbone of many of his compositions in virtually every genre of sacred music and occasionally finding their way even into a piece not destined for church use.

The first chorales were Latin hymns, with simple, unharmonized melodies, translated into German by Martin Luther and his followers for congregational singing. These tunes, with their texts, were carefully preserved and their number increased, so that by 1697 the Leipzig Song Book (of which Bach owned a copy) contained over 5000 traditional and newly-composed chorales in eight volumes. Because the chorales were designed for particular days in the church year, their texts based on the Biblical passages read on those days, it soon became customary to construct the instrumental and/or the chorale music to be used in church services around them. The chorale tune might be harmonized, it might be used as a cantus firmus in a polyphonic piece, or it could even be used as a fugue subject. Even in the 16th century it was already common for the organist to “prelude” on the hymn tune for the day — at first as an interlude, but eventually written down as a chorale fantasia or chorale prelude. Choral works based on the chorales proliferated. The first were single-movement pieces, but during the 17th century composers began to treat each stanza separately, creating a larger work, some or all of whose sections were based on a chorale. Bach, of course, used the chorales in all of these ways and many more besides.

By the end of Bach’s life some of these traditions in sacred music were dying. Bach himself turned in his later years to more abstract, intellectually conceived pieces like the Goldberg Variations, the Musical Offering, and the Art of Fugue. Yet the traditional materials, especially the chorales, remained a part of the language of his music, sacred and secular, to the end of his life.

program notes
(continued)

Canonic Variations

In 1747 Bach joined the Society for Musical Sciences. For admission to this learned society the composer wrote two pieces: a 6-part triple canon, and “A Few Canonic Variations on the Christmas Hymn ‘Von Himml hoch, da komm’ ich her.’” The “Canonic Variations” is a good example of Bach’s continued reliance on the traditional chorales, even for secular purposes. As a set of chorale variations (chorale partita) the piece would be perfectly appropriate for use in the service at Christmas time; as an exercise in abstract music, however, it goes far beyond the requirements of “preluding” on the chorale tune for the day.

The “Canonic Variations” is a tour de force not only in the writing of canons but in the exploration of possibilities for manipulating given material, and in the symmetrical overall construction Bach so loved, especially in his late years. Of the five variations, Nos. I and V have freely composed canons at the octave on the manuals, the chorale tune appearing as a cantus firmus on the pedals. No. II has a canon at the 5th over the cantus firmus in the pedal, while No. IV presents its canon, at the 7th, in the two lower voices with the chorale tune on top. The central variation, No. III, treats the chorale tune itself as the canonic theme — not once but four times, at the intervals of the 3rd, 6th, 2nd, and 9th, and each time with one “voice” presenting it al rovescio, or “upside down.” With countless additional details, including the insertion of the B-A-C-H motive near the end, the “Canonic Variations” certainly justifies the assessment of Jacob Adlung, a contemporary of Bach’s, “I cannot persuade myself,” wrote Adlung, “that the most difficult demonstration in geometry would have required reflection any more profound or more extensive.”

Fantasie G Dur

From the 16th century to the end of Bach’s lifetime, the fantasie figured prominently in books of keyboard music. As its name suggests, the fantasie is a piece in which fancy prevails over form, and such pieces often suggest written-out versions of the improvisations expected of organists — the kind of improvisations for which both Bach and Handel, and Buxtehude before them, were renowned.

The G major Fantasy (BWV 572) is an early work, dating from the period when Bach was organist at Weimar. While in Bach’s time fantasies often took a chorale tune as a starting point, some — like this one — were freely invented. The piece is in three movements (Fast-Slow-Fast) and is characteristic of rhapsodic, perhaps revealing the young composer’s attempts to assimilate the Italian style he had recently come to know with his native German severity.

Vivaldi Violin Sonata

The career of Antonio Vivaldi (c. 1676-1741), as maestro di coro for 37 years at the Seminario musicale dell’Ospitale della Pietà in Venice, was, like Bach’s, one in which compositions were expected to be produced on a regular basis. And, as is well known, Vivaldi produced prodigiously: 554 instrumental pieces, at least 50 operas, and many sacred choral works. In addition to composing and teaching, Vivaldi was a virtuoso violinist and it is therefore not surprising that many of his best compositions feature the violin — just as many of Bach’s masterpieces are for keyboard instruments. The Sonata in A Major for Violin and Continuo is one of 16 for this combination.

The presence of a piece by Vivaldi in a program of the works of Bach provides occasion to mention Bach’s interest in the works of other composers. The exhaustive thoroughness that Bach brought to the task of composition seems to have applied equally to his diligent study of the music of others. He is reported to have walked over 100 miles to hear other organists perform, and his library contained scores by many other composers.
Neither the bridal couple for whom the cantata was written nor its librettist is known. Its text, however, is similar to many late-17th-century wedding verses, depicting the simultaneous arrival of Springtime and the wedding day, and extolling the virtues of a happy and steadfast marriage.

Several writers have pointed out the pictorial devices in Bach's score for this text — the rising of the wintry fog as Spring appears in the beginning, the charging of Phoebus' horses as the sun comes up in the second aria, and so on — devices more characteristic of Purcell, or of Handel in Bach's own day, but obviously not foreign to Bach's thinking either. A notably secular musical element is the replacing of the final chorale movement of the church cantatas with a dance, the gavotte.

The Passion According to St. John

The accounts from the Bible of the events leading to Christ's crucifixion have been sung in Holy Week services since the Middle Ages: the words of Matthew on Palm Sunday, Mark on Tuesday, Luke on Wednesday, and John on Good Friday. In early musical settings, whether strictly devotional renditions of the Roman Chant or the dramatic presentations which developed from liturgical drama, it became traditional to give the words of the Evangelist who narrates the story to a tenor, while the words of Jesus were sung by a bass. The reactions of the crowd, or turba, originally sung by a male alto, were by the 15th century assigned to a chorus. In 1663, a setting of the St. Matthew Passion by Johann Sebastiani featured insertion of German chorales into the Biblical text, establishing a new tradition in Lutheran Passion music. And around 1700, a vogue for replacing the Biblical passages with new poetic texts further altered the traditional presentation.

Thus the principal components of Bach's St. John Passion had all been used before him; it was his synthesis of them that set him apart. His text includes passages from the Bible in the recitatives and choruses (representing the reactions of the turba to the events described), segments of a poetic libretto in the arias (reactions of individual members of the crowd), and of course, the eleven chorales, which Bach chose himself, bringing to the work — symbolically at least — the participation of the congregation.

The St. John Passion was first performed on Good Friday, 1724, in Leipzig. It was probably begun, however, in Weimar, and it did not reach the form in which we hear it today until some years after 1724, for Bach made revisions prior to each of its next four performances. In the first version, the two sections of the Passion (which precede and follow the sermon) both began and ended with four-part chorales. The second version, however, ended with an elaborate chorus which Bach later removed and used as the final chorus for Cantata 23, replacing it in the "final" version with the chorale "Ach Herr, las's dein lieb' Engelein." The initial chorale, on the other hand, was permanently replaced by the large chorus that presents the central theme of the Passion: "heavenly power as opposed to earthly suffering." But except for this opening chorus, chorales were retained in the key positions (beginning, middle, and end) of both sections.

The massive work that we hear today is thus the culmination of Bach's thinking over a period of years about how best to present this event so central to Christian belief. Bach once commented, "I have had to work hard; anyone who works just as hard will get just as far." But it must be remembered too that Bach thought of his music as a measure of his faith. He began almost all his sacred compositions with the letters J. J. (Jesus, Juva: "Jesus, help") and ended them with S. D. G. (Sol Deo Gloria: "to God alone the glory"), and in this instance, perhaps, he was particularly aware of that responsibility.

The Three Chorales

Each provided his own 4-part harmonizations for almost 400 chorale tunes, primarily for use in the cantatas, Passions, and Oratorios. The first chorale to be sung, "Awake thou wintry earth," is from Cantata 129, "Gelobet sei der Herr," for Trinity Sunday.

The three stanzas of "Jesu, meine Freude" are from the motet of that name, distinguished from a chorale cantata primarily by the fact that it contains no vocal solos and is usually shorter than a cantata. The stanzas are sections 1, 3 and 11 of the motet, the first and last are for four voices, and the middle chorale for five.

The settings of "Wachtet auf" are from Cantata 140 for the 27th Sunday after Trinity. In the settings performed here, Bach has treated the chorale first in the manner of a chorale prelude with the melody sung only by the tenors and accompanied by solo viola and continuo, (this setting exists also as a chorale prelude for organ), and then as a 4-part harmonization.

Weichet Nur, Betrübte Schatten

Although the only surviving score for the lovely secular wedding cantata, "Weichet nur, betrübte Schatten," is from around 1730, the piece has now been ascribed — along with most of the other secular works — to Bach's years in Cöthen.

Brandenburg Concerto No. IV

The six Brandenburg Concertos, like most of his other secular works, were composed while Bach was court composer at Cöthen. They appear to have been written for the fine orchestra at Bach's disposal at Cöthen, and while their title comes from their dedication to Christian Ludwig, Margrave of Brandenburg in 1721, there is no evidence that they were ever performed at the Margrave's court.

Secular music in Bach's day was less tradition-bound than sacred, but it too flourished on convention — in this case the conventions of Italian instrumental music. With his characteristic thoroughness, Bach created in these six works a virtual anthology of the styles and techniques of concerted music as he had learned them from studying the works of Vivaldi and others. Nos. 1, 3, and 6 are orchestral concertos in which various members of the orchestra, singly or in small groups, are set in contrast to the full orchestra. Nos. 2, 4, and 5 are concerti grossi, featuring a small group of soloists (concertino) set against the orchestra (ripieno).

In the 4th concerto of the set, performed here, the concertino consists of solo violin and two recorders. The three solo instruments are presented in various combinations — sometimes as a group, sometimes the two recorders opposed to the violin, sometimes as three independent contrapuntal voices, occasionally even switching parts, and all these both with and without the orchestra. Thus the possibilities for achieving different sounds are great, and Bach makes the most of this fundamental principle of the Baroque concerto.

During his tenure at Weimar, where he was organist in both court and chapel, Bach studied the works of French and Italian composers and made transcriptions for harpsichord and organ of a number of Vivaldi's concertos. These transcriptions are not among Bach's masterpieces, but they undoubtedly provided him the surest means of familiarizing himself with this new Italian style that was sweeping Northern Europe. And although at Weimar his compositional duties were almost exclusively in church music, the fruits of his labors would be manifest some years later in the Brandenburg Concertos.

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participating artists

Dr. Russell A. Hammar, Musical Director and Conductor of the Bach Festival Society, is Professor of Music at Kalamazoo College. Kalamazoo concert-goers and enthusiasts of Baroque music are quick to acknowledge how fortunate we are that Russell Hammar chose Kalamazoo College and the Bach Festival Society as the focal point in his musical career. He has brought to Kalamazoo a level of performance and choral "sound" which has become standard for comparison, an excellence which has brought him recognition throughout the United States and Europe. His book on vocal pedagogy "Singing — An Extension of Speech," has recently been published by Scarecrow Press.

His diversified musical life has included concerts, radio, television and recording work as well as conducting numerous vocal and instrumental ensembles. Extensive experience and research have given this sensitive and spiritual musician a deep insight into the musical ideas of Bach — Soli Dei Gloria!

Dr. Barry Ross, Bach Orchestra concertmaster, is an Assistant Professor of Music at Kalamazoo College and also serves as concertmaster of the Kalamazoo Symphony Orchestra. He has concertized extensively on the east coast and throughout the midwest, where he is well known as a solo and chamber musician as well as a conductor.

Dilys Smith, soprano, is in great demand throughout the East Coast as an oratorio soloist, whose repertoire spans the scope from baroque to contemporary music. She has appeared widely as a Bach soloist, including several appearances with the Bach Choir of Bethlehem and the International Bach Festival held in Berlin and Leipzig. She has performed as soloist in all the major J. S. Bach works and soprano cantatas. She is a graduate of Ithaca College, cum laude, and has a Masters Degree from Columbia University and Union Theological Seminary.

Julia Lansford, mezzo-dramatic soprano, returns to Kalamazoo, having distinguished herself in the 1973 performance of the PASSION ACCORDING TO ST. JOHN. Her rich, warm voice and sensitive interpretations have brought her to the stature of an oratorio and operatic artist in great demand throughout the United States and Germany. Recently, she was named to the roster of Outstanding Women of America.

Henry Niemann, tenor, is a native New Yorker whose musicianship qualifies him to be at home in virtually every idiom of the tenor repertoire as well as most of those written for countertenor. He has toured widely as soloist with the de Corman Singers, Gregg Smith Singers and Harry Belafonte enterprises as well as operatic ensembles including Amato, Bel Canto and the Opera Orchestra of New York. He has recorded for Vox and Grenadilla.

Paul Benningfield, tenor, will sing the evangelist role in the PASSION. He is artist-in-residence, Assistant Professor of Music and Chairman of Voice Study at Michigan State University. Besides his demanding teaching responsibilities, his busy season of performances for 1979 includes two solo recitals, oratorio roles in J. S. Bach MAGNIFICAT, Handel's MESSIAH, Schubert's MASS IN A FLAT and the roles of Curzio and Basilio in Mozart's MARRIAGE OF FIGARO. He is frequently seen in PBS-TV Recitals.

John Ostendorf, bass, also returns to Kalamazoo having sung the bass solos in the PASSION ACCORDING TO ST. MATTHEW in 1975. He has earned glowing critical press for his work with such eminent musical figures as Leonard Bernstein and Gian Carlo Menotti. His singing roles have included work from Broadway to major theaters of Europe and England. Most recently, he has been featured in the lead role of RODERICK in the Lincoln Center premiere of Debussy's recently discovered opera LA CHUTE DE LA MAISON USHER and as soloist with the Bethlehem Bach Festival. He has recorded for Columbia Records.
Weichet Nur Betroühte Schatten (Wedding Cantata BWV 202)  
J. S. Bach

Aria: Depart now, gloomy shadows. Foes and wind have gone to rest. Spring's pleasures will not permit joyful happiness until it comes bringing flowers.
Recit: The world becomes new again, a two-fold charm binds together mountains and meadows, the day is free from cold.
Aria: Phoebus speeds with swift horses through the new-born world. Because he is well pleased with her, he would himself become a young lover.
Recit: Love also seeks his delights when purple laughs in the meadows. The splendor of spring is glorious when in his realm, the beautiful flowers, as fiery hearts, are victorious.
Aria: When the spring breezes sweep along through the gaily colored fields, Love moves gently seeking to add to his laurels. His best treasure is two hearts who embrace and kiss.
Recit: And this is happiness, that by the favor of destiny two souls receive one treasure. Happiness and blessings shine on them.
Aria: The practice of the heart in love and laughter is better than spring's fleeting pleasure. Here guah the waves, the triumphant palms laugh and watch from lips and breast.
Recit: So is the bond of pure love, O betrothed pair, free from the inconstancy of change. No sudden chance or thunderclap can alarm your amorous love.
Gavotte: See in happiness, the thousands of bright wondrous days, which in times to come, will carry the flowers of your love.

The Passion According to St. John  
J. S. Bach

THE BACH FESTIVAL CHORUS, ORCHESTRA  
AND DISTINGUISHED SOLOISTS:
Dilys Smith, soprano
Julia Lansford, mezzo-dramatic soprano
Paul Benningfield, tenor - evangelist
Henry Niemann, tenor
John Ostendorf, bass
Rodney Stuckey, lute
assisted by:
Maid: Martha Stansell-Liming, soprano
Servant: Larry ten Hamsel, tenor
Peter: John Spencer, baritone
Pilate: Romeo Phillips, bass
Marlene Bierenga, organ
Mary Beth Birch, harpsichord
Russell A. Hammar, Conductor

JESUS
I told you before, I am he, if ye seek for me, let these men go their way then.

7. CHORALE
O wondrous Love, O Love all love excelling.

8. RECITATIVE
EVANGELIST
So that the word might be fulfilled which he had spoken: I have not lost one disciple of them which thou gavest me. Then Simon Peter, having a sword, he drew it forth, and struck at the high priest's serving man, and cut the man's right ear off, and this man was Malchus. Then said Jesus to Peter:

JESUS
Put thy sword in its scabbard. Shall I not drink the cup my Father hath given me?

9. CHORALE
Thy will, O Lord our God, be done.

JESUS BEFORE CAIAPHAS

10. RECITATIVE
EVANGELIST
The body of soldiers with their captain, and the officers there laid hold of Jesus, and bound him fast, and led him away at first unto Annas, who was kinsman of Caiaphas, who for that year was the high priest. Now 'twas this same Caiaphas who had told the Jews it would be well that one man should perish for them all.

11. ARIA (ALTO)
From the tangle of my transgressions, but to unbend me is my dearest Saviour bound. From my aching wounds and bruises, fully to heal me, He himself is wounded.

12. RECITATIVE
EVANGELIST
Simon Peter also followed in Jesus' path, and another disciple.

13. ARIA (SOPRANO)
I follow Thee also with joy-lightened footsteps,
Nor stray from Thy sight,
My life and my Light,
O speed Thou my way,
And cease not. I pray,
To spur me and draw me,
To lead me, to call me.
14. RECITATIVE
EVANGELIST
That other disciple to the high priest had long been known, and went with Jesus within to the palace of the high priest. But without, at the doorway, Peter stood. Then did the other disciple, who was known to them in the palace, go out, and spake unto her that tended the door, and brought also Peter within. Then saith the maid that tended the door to Peter:

MAID
Art thou not also one of his disciples?

EVANGELIST
He saith:

PETER
I am not!

EVANGELIST
The officers and the servants with them stood tending a fire of coals, for it was cold, and warmed themselves through Peter, also there among them, stood warming himself. Then did the high priest turn and question Jesus of his disciples and of his doctrine. Thus then did Jesus reply:

JESUS
I ever spake openly and freely to the world, day after day before the school teaching and in the temple where all the Jews always come together, and have said nothing in secret at all. Why askest thou this of me? Rather ask of them who have heard my teaching what sort of thing it was I taught them. See now, they surely remember the whole of what I have taught them.

15. CHORALE
Who was it dared to smite Thee,

PETER'S DENIAL

16. RECITATIVE
EVANGELIST
Now Annas ordered Jesus bound, and then sent him bound to Caliphas. Simon Peter stood, still warming himself. Then said they unto him:

17. CHORUS
Art thou not one of his disciples?

18. RECITATIVE
EVANGELIST
But Peter denied it and said:

PETER
I am not!

EVANGELIST
Then saith one of the high priest's followers, being kinsman of him whom Peter had smitten and cut his ear off:

SERVANT
Did I not see thee in the garden with him?

EVANGELIST
Then did Peter deny it a third time, and straightway the cock began his crowing. Then did Peter bring to mind the word of Jesus, and he went out bewailing bitterly.

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 misdeed abhorred,
For the servant hath denied his Lord.

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

End of Part One

INTERMISSION UNTIL 8:15 P.M.

PLEASE NOTE: 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.
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, 0 my soul, in agony and rapture,
What though thy heart with bitter joy doth languish,
The greatest boon is Jesus' anguish.
For thee 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.

THE SOLDIERS TORTURE JESUS

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

PILATE
Behold the man!

40. CHORALE
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, straightway 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? Behold, what I have written.

EVANGELIST
Then the chief priests gave him this reply:

46. CHORUS
We have no king but Caesar!

THE CRUCIFIXION

47. RECITATIVE
EVANGELIST
Then Pilate delivered him to them, that they might crucify him. Then took they Jesus with them 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 oppress,
Go from trouble's dark recesses,
Run —
— to Golgotha!
Take the wings of faith nor tarry,
Fly —

CHOIR
O where?

49. RECITATIVE
EVANGELIST
And there crucified they him, and two others with him on either side, Jesus in the midst, between them. And Pilate wrote for him an epigraph; and put it upon the cross; and it was written:
Jesus of Nazareth, the King of Jewry! And this epigraph was read by many, for the word 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 write that he himself hath spoken, I am the King of Jewry!

51. RECITATIVE
EVANGELIST
But Pilate replied to them:

PILATE
Behold, what I have written, that is what I have written.

52. CHORALE
In my heart's inmost kernel.

THE SOLDIERS CAST LOTS

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.

THE WOMEN AT THE CROSS

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,
CHORUS

Cleophas' wife, also Mary Magdalena. 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:

SOLOIST

He saith unto his mother:

CHORUS

Lo! woman, behold thy son!

EVANGELIST

Now some vinegar stood in a vessel. They filled a sponge with vinegar from the vessel, and put it to a twig of hyssop, and put it to his mouth to drink it. When the vinegar had touched the lips of Jesus, he said:

JESUS

I thirst!

EVANGELIST

And bowed down his head, and was gone. And as for thee, what wilt thou do?

CHORUS

The Highest is dying.

And bowed down his head, and was gone.

And as for thee, what wilt thou do?

SOLOIST

Barry Ross, concertmaster, Helene Carman, Audrey Lipsey, Norma-Jean Stremich

Violin II: Petra Grundler, principal, Michael Korman, Charlene Boehm

Viola: Joseph Work, principal, Dianne Taylor, Sam Kurlanski

Cello: Mary Butler

Bass: Judy Xouris

Flute: Lynette Blanchard, Lisa Wilke

Oboe: Robert Humiston, Joanne Bauschke, Rosalyn Carson, Lisa Elcroth

Harpischord: Mary Beth Birch

Organ: Marlene Bierenga

SOLI DEO GLORIA

PLEASE NOTE: In honor of our musical director and conductor, Russell A. Hammar, distinguished guest artists and the Bach Festival chorus and orchestra, there will be a reception immediately following this concert in the President's Lounge, Hicks Center. The audience is cordially invited to attend.
ACKNOWLEDGEMENTS

We wish to express our appreciation to Kalamazoo College for providing the facilities and director for the Bach Festival Society; Kalamazoo College News Bureau; the Kalamazoo Gazette for feature stories; FM station WMUK for their broadcasts of Bach concerts; area news media, radio and television stations for program information; Betty Friedmann, Marlene Bierenga and Helene Stuurwold, rehearsal accompanists. Nancy Bonnema, Alma Holkeboer, Gary Stock and Romeo Phillips, section rehearsal leaders. Adrian Vander Linde for brochure and program design and John Stuurwold for Christmas poster and program design.

The Bach Festival Concerts will be broadcast on WMUK-FM at 9:05 p.m. on the following evenings:

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Thursday, March 29 — CHAMBER MUSIC CONCERT
Friday, March 30 — PASSION ACCORDING TO ST. JOHN

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