Happy Birthday, Louis Rowland!

The Bach Society wishes to extend this special greeting to Dr. Rowland, who celebrated his 97th birthday February 17th. We dedicate this 1980 Festival to him in recognition of his many years of service to this organization. A 1907 graduate of Oberlin College, Dr. Rowland taught in North Dakota and Kansas until 1926, when he accepted the chairmanship of the Music Department at Albion College. In 1933, at the age of 70, he left Albion for Kalamazoo, where he taught piano for 17 years in Kalamazoo College's Music Center (music school for non-college students of all ages). His enthusiastic support of music in this community drew him into a role of leadership for the Kalamazoo Bach Festival Society and, in 1958, as chairman of the Bach Council, the Society was incorporated. In 1970 he retired again and moved to South Haven to live near his immediate family and to continue teaching piano in his indefatigable manner. He continues his piano instruction with several students even today, remarking about his enthusiasm for his beloved field, "It's a feeling of not crawling off in a hole by yourself, but of contributing something to society."

His selfless devotion to music and to his hundreds of students through these many years is truly an inspiration to all of us who have known him. Thus, this tribute is given to a man, who at 97 years of age, deserves to know how much he is admired and revered.

welcome to the 34th annual kalamazoo bach festival

The 1980 Bach Festival offers a wide variety of baroque music for your enjoyment: the enthusiasm of talented young artists, the informal atmosphere of noonday performances during Festival Week, the elegant diversity of a Chamber Music Concert and the presentation of one of Bach's finest major works.

Once again this season we hope that you will experience with us the singular strength and beauty of the MASS IN B-MINOR. This work, like so many of Bach's creations, has the ability to reach across the centuries of turmoil, strife, and ignominy that separate his time from ours, and to touch us with a special vision of its composer's imaginative purity.

The Kalamazoo Bach Festival is one of the major Bach Festivals in the United States. It was founded in 1946 by Dr. Henry Overley, and for the past nineteen years Dr. Russell A. Hammar has been its musical director and conductor. To enhance the indigenous efforts of the chorus and orchestra, the Society has presented more than 150 solo artists of national and international renown. The festival has endeared itself to this community and has become one of the high points in the cultural life of Kalamazoo.

The principal resource of the Bach Society is the volunteer time of the members of the Council and Chorus. Without the contributions of these people the Festival could not function. However, outstanding artists, a superb orchestra, and management of Festival activities continue to become more expensive. Support of this important cultural activity is received from hundreds of contributors in addition to the sale of tickets.

We sincerely thank our supporters for their generosity. We also invite you to join with them so that this revered musical organization may continue to grow along with the community.

Larry ten Harmsel, Chairman
Bach Festival Council

bach week noon-hour concerts

On Tuesday and Wednesday, March 4 and 5, 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!
young artists’ concert
8:00 P.M. Saturday, March 1, 1980
Stetson Chapel

I Prelude and Fugue in C Major BWV 545
J. S. Bach
Charles G. Rus, organ

II Sonata No. 2 in E minor BWV 1034
Adagio ma non tanto
Allegro
J. S. Bach
Anne Holub, flute
David Heinzman, harpsichord

III English Suite No. 3 in G minor BWV 808
Prelude
Courante
Sarabande
Gavotte I
Gavotte II
Gigue
J. S. Bach
Beth Anderson, piano

IV “Gott soll allein mein Herze haben” from Cantata 169
J. S. Bach
Mary Santori, flute
Dana Acker, oboe

V Fugue and Allegro in E flat Major BWV 998
J. S. Bach
Brian K. Morris, guitar

VI Sonata in B minor
Largo
Allegro
Jean Baptiste Loeillet
Wendy Judson, flute
Kimberly Judson, cello
Vicki Hansen, piano

INTERMISSION

VII O Lamm Gottes unschuldig BWV 656
J. S. Bach
Craig Scott Symons, organ

VIII “Gelobet sei der Herr, mein Gott” from Cantata 129
J. S. Bach
Jayne E. Sleder, mezzo-soprano
Dana Acker, oboe
Paula Beshears, harpsichord

IX French Suite in E Major No. 6 BWV 817
J. S. Bach
Allegretto
Corrente
Sarabande
Gavotte
Bourée
Gigue
Susan Wiersma, piano

X Quintet for Five Flutes
Adagio
Mittag
Allegro
Allesandro Scarlatti
Gretchen Gabel, Erin Searl,
Mitzi Carlson, Nancy Dauw
and Lynn Vanderstelt

participating young artists

Charles Rus, 19, of Grand Rapids, is an organ major at Calvin College where he is a student of John Hamersma and a recipient of the Calvin Oratorio Society Award. For one year he apprenticed at the Bozeman-Gibson Organbuilding Company in Deerfield, New Hampshire.

Anne Holub, 19, of Big Rapids, attends the University of Michigan where she studies flute with Keith Bryan. In 1978 she participated in the Michigan Youth Arts Festival.

Beth Anderson, 19, of Wauwatosa, Wisconsin, is presently attending Eastern Michigan University where she is the recipient of the Jessie Dillmar scholarship. She is a piano student of Dady Mehta.

Mary Santori, 24, received her B.M. in Music Education from Douglass College and an M.M. in performance from the University of Michigan. She is a Doctoral student in vocal performance and studies with Rosemary Russell. She has performed extensively as soloist in oratorio, including Bach’s MASS IN B-MINOR and other Baroque works. Her accompanist, Timothy Hoekman, is a Doctoral student in piano performance.

Brian K. Morris, 23, Grand Rapids, is a graduate of Montana State University where he studied guitar with Christopher Parkening and teaching assistant at that institution. Presently, he is Group Home Manager for Kent County Mental Retardation Client Services.

Kimberly Judson, 17, is a student at Grosse Pointe Northern High School and studies cello with Louis Potter. She was a semi-finalist in the Youth Arts Festival, Eastern Music Festival of 1979 and also won the Detroit Piano Technicians Guild Concerto Competition in 1978.

Craig Symons, 17, of Wayne, is a senior at Interlochen Arts Academy where he studies with Robert Murphy. He is a member of the American Guild of Organists and has had considerable church organ experience in the Detroit area. He has attended Master Classes with John Obetz, Marilyn Mason and Donald Williams.

Jayne Sleder, 21, of Traverse City, is a student of Leona Witter at Michigan State University. She has participated in numerous National Association of Teachers of Singing competitions. Her colleagues are Paula Beshears, harpsichord, and Dana Acker, oboe, also students at Michigan State University.

Susan Wiersma, 18, of Grand Rapids, is a freshman at Calvin College, where she studies with Ruth Rus. She attended the Interlochen and Aspen summer programs. She was state winner in the MMTA High School Division in 1978 and also won the Detroit Piano Technicians Guild Concerto Competition in 1979.

Gretchen Gabel of South Haven, Erin Searl of Kalamazoo, Mitzi Carlson of Newaygo, Nancy Dauw of St. Clair Shores and Lynn Vanderstelt of Muskegon are all music majors at Western Michigan University and study flute with Charles Osborne.
B-MINOR MASS

Bach was fond of the grand statement, the comprehensive work that would demonstrate all that could be done within a given framework. Thus the representative selection of concerted music in the Brandenburg Concertos; thus the large scheme of the Twenty-four Preludes and Fugues, proving that pieces could be written in all the major and minor keys on the well-tempered keyboard; thus the exhaustive exploration of canonic variations on an impossible theme in the Musical Offering and of fugal variations in the Art of Fugue. Such, too, is the impact of the monumental Mass in B-minor.

There has been considerable controversy concerning the origin of the B-minor Mass. Because the piece is divided into four parts, all written at different times, musicologists early in this century held that Bach never intended it as a single, unified composition. Later research has produced evidence that the Credo was not written until near the end of Bach's life, and more recent opinion holds that with the inclusion of the Credo and revision of some other parts, the composer was bent on assembling a complete mass as the crowning achievement of his life's work.

Bach's attitude toward the relationship between religion and music is manifested in virtually everything that he did. He believed firmly, and declared to his students, that all music, whether sacred or secular, should be written as an act of homage to God; he inscribed all of his sacred works, and many of his secular ones as well, with a brief dedication to God or to Christ; and he spent most of his professional life in the service of the church, composing and performing the music that would affirm his dedication to its importance in the service of worship. The mass text contains the central doctrine of Christianity, Protestant or Catholic, and it is understandable that a man with Bach's deep religious convictions would view the composition of this sacred text as the supreme act of devotion. Whether we see the B-minor Mass as one composition or as four, it is Bach's only complete setting of the liturgy. What makes the group so compelling is the musical diversity, it is a magnificent testmony to the musical inspiration he found in that text. Yet as a single composition it is far too large for liturgical use, and in the light of Bach's other abstract, all-inclusive compositions, it may not be too fanciful to suggest that he wished to transform the mundane in the construction of this massive work, to illustrate just how much could be put into the musical worship of God if the composer is free of the restrictions of the regular service.

The piece is a veritable anthology of materials and techniques. Its musical language ranges from archaic Church modes in the Credo to the tonal harmonies of Bach's day, from ancient Gregorian Chant melodies, treated in old-fashioned motet style in the Credo and as a cantus firmus in the Confiteor, to the coloratura vocal lines of current Italian opera in the solo portions. Its compositional techniques include abstract, intellectual construction of canons and fugues, as in the first Kyrie and other choruses, to the use of old forms such as the passacaglia in the Crucifixus and forms borrowed from opera in solo and duet numbers.

The Mass is full of the musical symbolism so loved by Bach and his contemporaries, but here also it is used in an unheard-of variety of ways. There is conventional word painting (which is always conventional in effect when it poignantly describes the resurrection of Christ in the Crucifixus and En resurrexi sections of the Credo); but there are also some subtler kinds of symbolism such as the thirteenth repetition of the passacaglia theme in the bass of the Crucifixus and the use of the four-note bass in the Christus, as in the Domine Deus and Et in unum Dominum Jesu Christum sections.

There are twenty-five numbers in the Mass in B-minor, all of them different except for the Grattas section of the Gloria and the Domine nobis pacem which musically join the beginning and the end. The music of some of the numbers is borrowed from Bach's earlier works, a customary practice of the period. Nonetheless, the assemblage is awesome and a worthy testament to the devotions of a genius.

BRANDENBURG NO. 3

Bach's Brandenburg Concertos are so named because they were commissioned by the Margrave Christian Ludwig of Brandenburg. The six pieces were delivered to the Margrave in beautiful, dedicatory copies in Bach's own hand in 1723. But these copies appear never to have been used, and modern scholars have concluded that the concertos were not written specifically for the Margrave but were selected from among the concertos Bach wrote for the orchestra under his command at Cöthen where he was Court Conductor from 1717-23. What makes the group collected and made up of the Brandenburg Concertos significant is the influence it had on the concertos that followed it locally is that they form a paradigm of various types of composition included in the baroque idea of "concerted music," that is, music in which various instruments or groups of instruments are pitted against each other, emerging from the orchestra to provide contrast in tone, color, and dynamics.

According to the title, the Brandenburg Concertos is written for a different combination of instruments. Some of them feature parts for the highly trained soloists the Cöthen orchestra boasted; No. 6 features the viola da gamba which Bach's patron, Prince Leopold, liked to play; and several of them give a prominent position to the viola, in the instrument on which Bach himself preferred to play as he conducted the orchestra.

Concerto No. 3 is an example of the type known as the orchestra concerto or "concertato-symphonie." In place of the distinct group of soloists (concertino) set in opposition to the full orchestra (ripieno) characteristic of the concerto grosso, here the all-string orchestra is divided into three equal choirs - violins, violas, and cellos. The first movement is in the typical baroque concerto form. The three choirs pass the theme back and forth among them, periodically joining forces for the tutti ritornelli characteristic of the form. It seems to have been Bach's innovation to have each of the small groups comprised of three parts giving a richer sonority and greater possibility for contrapuntal interplay in the soloistic episodes than the customary two-part division.

The concerto in this period was most often in three movements, Fast-Slow-Fast. In this one Bach has substituted a single, slow-moving cadence for the middle movement which was for one or more of the previously written cadenzas at this point, a practice rarely followed today but common in earlier eras when the composer's written notes were not expected to dictate precisely the course of every performance. In keeping with the baroque spirit of flexibility, a slow movement will be inserted from No. 6 of a set of accompanied violin sonatas written while Bach was at Cöthen.

The score of the Third Brandenburg Concerto, like all the others, includes the obligatory continuo—a low-pitched melodic instrument to provide the supporting bass line and a harpsichord to fill in the harmony. An interesting feature of this third movement is that the entire choir of cellos joins the continuo, thus making for a lighter sonority and more flexibility in the rapidly paced soloistic parts. The movement is a supreme illustration of the baroque stylistic convention sometimes called "Die Mit Tranen Säen." But there is a break in the motion of the running sixteenth note figures as they pass from one instrument to the next. The effect is sheer exhuberance.

DIE MIT TRANEN SÄEN

Bach, to music lovers of today, means Johann Sebastian Bach. But the Bach family, whose history is documented in the Thuringian region of Germany as far back as the middle of the sixteenth century, produced musicians of at least local repute through seven generations. Johann Ludwig Bach (1677-1731) was a distant cousin of Johann Sebastian; their great-grandfathers were brothers. He spent most of his life as Cantor, or chief musical director, for the court at Meiningen, within a hundred miles of Leipzig where Johann Sebastian was Cantor and even closer to the cities in which his famous cousin began his musical career in the period in which he began his Cantor's job was to provide cantatas for each Sunday's service. A Cantor usually composed many cantatas himself, as both Johann Ludwig and Johann Sebastian did, and he might supplement his own with those of other composers. The high regard that Johann Sebastian had of Johann Ludwig's work is attested by the fact that he had in his library eighteen of Johann Ludwig's cantatas, many copied in Johann Sebastian's own hand. In 1726 he performed a series of Johann Ludwig's cantatas in Leipzig, probably including "Die Mit Tranen Säen."
This cantata is characteristic of Johann Ludwig Bach's style, and in many respects it is typical of the conventions of the period in which it was written. The text follows the model introduced by Erdmann Neumeister in a cycle of cantata texts published in 1711, combining Biblical passages (in the chorale) and Lutheran chorales or hymns (in the customary final chorale). "Die mit Tränen säen" is for the 3rd Sunday after Easter, and its Biblical sections are from Psalm 126 (No. 1), used also by Brahms in the Requiem, and from the Epistle to the Romans, Chapter 8, v. 18 (in the duet, No. 4). The concluding chorale is taken from an early sixteenth-century German hymn, "Kommt her zu mir, spricht Gottes Sohn."

The piece is full of typical Baroque affective interpretation of the text as, for example, in the conventional sighing motive on "Tränen" (tears) and the dance-like rhythms that set "werden mit Freuden" (to grow with joy). It is characteristic of Johann Ludwig to jump rapidly from one of these devices to another, creating a highly sectionalized musical structure (as in the first number) rather than to build a large section out of a single musical theme as Johann Sebastian does. The solo portions reflect the secular taste of the period in their relation to the style of the Italian opera that dominated the stage all over Europe.

**HANDEL SONATA FOR TWO CELLOS, Op. 2, No. 8**

Sharing our admiration as one of the most important composers of the High Baroque was Georg Friedrich Handel, Bach's exact contemporary (both were born in 1685) and fellow countryman. Their careers, however, were markedly different. While Bach spent all of his life in one region of Germany, writing primarily for the church, Handel traveled widely, landing finally in England where he found renown as a composer of Italian opera. Musically the two composers come closest in their chamber music. Both began with the traditions of the Italian chamber sonata of the early eighteenth century.

A set of six chamber sonatas by Handel was published in 1722 as Op. 2; to these have been added three more, discovered in manuscripts, including the Sonata in G minor now known as Op. 2, No. 8. All of the pieces are trio sonatas written for two solo instruments and continuo (bass instrument plus harpsichord). The title page of the original six called them Sonates or Trios for two violins, flutes, or oboes (. . . with characteristic baroque ambivalence about instrumentation. The G minor Sonata No. 8 is often performed with two violins, but it works equally well — and is clearly within baroque custom — with two cellos. The four short movements of the piece are notable for the absolute equality of the two solo instruments throughout.

**CONCERTO IN C MAJOR FOR TWO KLAVIERS**

Bach wrote many concertos for solo instruments or for solo instruments in matched pairs or trios. Like the Brandenburg Concertos, these solo concertos usually exemplify the principle of contrast so important to baroque musical style. But the desired contrast was clearly more related to difference in sonority than to particular instrumental timbres, for Bach arranged many of his solo concertos for various instruments. Among these are especially the harpsichord concertos. In 1729, while he was Cantor in Leipzig, Bach took over the direction of a Collegium Musicum, a group of student musicians who met for regular weekly performances. He seems to have required a considerable amount of keyboard music for this group, for most of the harpsichord concertos date from this period — and most are arrangements of his own (or other composers') violin concertos.

The C major Concerto for two harpsichords, however, is not an arrangement of a violin concerto. Rather, it appears to have been written originally for two solo harpsichords, without orchestra. Thus the listener will not find in this concerto the contrast so characteristic of baroque concerted music, but rather a piece for two harpsichords with orchestral accompaniment. The string parts, a later addition, are absent entirely from the middle movement, and in the finale, a large fugue, they bring the work to a climactic conclusion by reinforcing the keyboard parts.
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. He is currently completing work on another book entitled "Pragmatic Choral Procedures." 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!

Barry Rose, 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.

Dr. Barry Ross

Sharon Hamilton, lyric soprano, has toured throughout the United States in recital, opera and oratorio. She received her operatic training at Chicago Musical College with Clifford Reims, past president of the National Opera Association and with Madame Anna Del Prado, director of the American Opera Company. She made her debut with that company as Nedda in "I Pagliacci." She has also studied extensively with Boris Goldovsky. Her comprehensive repertoire includes works from Bach to Nathaniel Dett. (Martial Productions)

Sharon Hamilton

Anita Gatti, mezzo-soprano, is a graduate of the Juilliard School of Music with both the Bachelor of Music and the Master of Science Degrees in Voice. She is in constant demand in the New York area as soloist in opera, oratorio and chamber music programs. Recently, she completed her third national tour with the Goldovsky Opera Company. This season she will be making her debut with the Artists Internationale Opera Company in Providence, Rhode Island.

Anita Gatti

Paul Benningfield, tenor, is artist in residence and chairman of voice study at Michigan State University. In addition to his teaching responsibilities, he is in great demand for appearances in oratorio and operatic roles. He is frequently seen in PBS-TV recitals. He is past president of the Michigan Chapter of National Association of Teachers of Singing and is currently governor for NATS of Michigan. He returns to Kalamazoo by public acclaim for his impressive singing of the Evangelist role last season in the PASSION ACCORDING TO ST. JOHN.

Paul Benningfield

Leonard Van Camp, bass-baritone, possesses a voice of remarkable range which enables him to sing a wide variety of roles in oratorio and opera. He is renowned for his "impeccable diction" (Kansas City Star). His impressive repertoire includes all of J. S. Bach's major works as well as many cantatas. A student of the renowned bass-baritone, William Warfield, who sang these same arias in the B-MINOR MASS in Kalamazoo in 1978, Dr. Van Camp has had a distinguished career as conductor of the internationally award winning Southern Illinois University Concert Chorale.

Leonard Van Camp
the mass in b-minor
(BWV 232)
Johann Sebastian Bach
Saturday, March 8, 1980
5:00 and 8:15 P.M. Stetson Chapel
6:30 P.M. Intermission Dinner, Welles Hall

THE BACH FESTIVAL CHORUS, ORCHESTRA
AND DISTINGUISHED SOLOISTS:
Sharon Hamilton, lyric soprano
Anita Gatti, mezzo-soprano
Paul Benningfield, tenor
Leonard Van Camp, bass-baritone
Russell A. Hammar, Conductor

Though the MASS is a profoundly religious work, it is too long for liturgical use. Moreover, there exists controversy among musical scholars as to whether Bach viewed the work as a whole entity since the various movements were composed out of sequence with the complete text of the Ordinary of the mass. Nevertheless, this monumental work brings to performers and listeners alike an experience that lifts us to a higher spiritual plane on each occasion of its performance.

I Kyrie
No. 1 — KYRIE ELEISON: SSATB and Orchestra
Kyrie eleison

Lord, have mercy upon us

No. 2 — CHRISTE ELEISON. Duet, Soprano and Mezzo, soli strings, continuo
Christe eleison

Christ, have mercy upon us

No. 3 — KYRIE ELEISON: SATB and Orchestra
Kyrie eleison

Lord, have mercy upon us

II Gloria
No. 4 — GLORIA IN EXCELSIS: SSATB and full Orchestra
Gloria in excelsis Deo, et in
terra pax hominibus bonae voluntatis

Glory to God in the highest,
and on earth peace to men of
good will

No. 5 — LAUDAMUS TE: Aria, Mezzo-Soprano, violin obbligato, soli strings, continuo
Laudamus te, benedicimus te,
adoramus te, glorificamus te

We praise Thee, we bless Thee,
we worship Thee, we glorify Thee

No. 6 — GRATIAS AGIMUS: SATB and full Orchestra
Gratias agimus tibi propter
magnam gloriam tuam

We give thanks for Thy
great glory

No. 7 — DOMINE DEUS: Duet, Soprano and Tenor, flute, soli strings, continuo
Domine Deus, rex coelestis,
Deus Pater omnipotentens!
Domine Fili unigenite, Jesu
Christe, altissime! Domine
Deus, agnus Dei, Filius Patris!

Lord God, heavenly King, God the
Father Almighty, O Lord the only
begotten Son, Jesus Christ, most
high! Lord God, Lamb of God, Son
of the Father!

No. 8 — QUI TOLLIS: SATB and Orchestra
Qui tollis peccata mundi, miserere
nobis, suscipe deprecationem nostram

Thou that takest way the sins of the world,
have mercy upon us, receive our prayer

No. 9 — QUI SEDES: Aria, Alto, oboe d'amore, soli strings, continuo
Qui sedes ad dexteram Patris,
miserere nobis

Thou that sittest at the right hand of
God the Father, have mercy upon us

No. 10 — QUONIAM TU SOLUS: Aria, Bass, horn, bassoons, continuo
Quoniam tu solus sanctus, tu solus
Dominus, tu solus altissimus,
Jesu Christe

For Thou only art holy,
Thou only art the Lord, Thou
only art most high, Jesus Christ

No. 11 — CUM SANCTO SPIRITU: SSATB and Orchestra
Cum sancto spiritu in gloria Dei
Patris. Amen.

With the Holy Ghost in the
glory of God the Father. Amen.

Intermission

The Council requests that personal belonging 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.
III Credo

No. 12 — CREDO: SSATB, strings, continuo

Credo in unum Deum

I believe in one God

No. 13 — PATREM OMNIPOTENTEM: SATB and full Orchestra

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

The Father almighty, Maker of heaven and earth and of all things visible and invisible

No. 14 — ET IN UNUM DOMINUM:

Duet, Soprano, Alto, oboi d'amore, continuo

Et in unum Dominum, Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantiale patri, per quem omnia facta sunt; qui propter homines et propter nostram salutem descendit de coeli

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

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

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

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

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

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

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

No. 17 — ET RESURREXIT: SSATB and full Orchestra

Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturas est cum gloria judicar e vivos et mortuos, cujus regni non erit finis

And the third day he rose again according to the scriptures. And ascended into Heaven, and sitteth at the right hand of God the Father. And he shall come again with glory to judge both the living and the dead; Whose kingdom shall have no end

No. 18 — ET IN SPIRITUM SANCTUM: Aria, Bass oboi d'amore, continuo

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

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

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

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

I confess one Baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

IV Sanctus

No. 20 — SANCTUS: SSAATB and full Orchestra

Sanctus, sanctus, sanctus Dominus Deus. Sabaoth. Pleni sunt coeli et terra gloria ejus.

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

No. 21 — OSANNA: SATB/SATB and full Orchestra

Osanna in excelsis!

Glory be to Thee, O Lord most high!

No. 22 — BENEDICTUS: Aria, Tenor, violin obbligato, continuo

Benedictus qui venit in nomine Domini

Blessed be He that cometh in the name of the Lord

No. 23 — AGNUS DEI: Aria, Alto, soli violins, continuo

Agnus Dei, qui tollis peccata mundi

O Lamb of God, that takest away the sins of the world, have mercy upon us.

No. 24 — DONA NOBIS PACEM: SATB and full Orchestra

Dona nobis pacem.

Grant us peace.

SOLI DEI 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.
guest artists - chamber music concert

Bruce Gustafson and Arthur Lawrence have concertized together as duo harpsichordists for a decade. They have appeared on both coasts, in the South and in the Midwest, specializing in early 18th-century music. They also co-authored the most authoritative article on music for two harpsichords, and have enriched the repertory by unearthing a number of previously-unknown works in European libraries. Gustafson and Lawrence are on the faculty of Saint Mary's College, Notre Dame, Indiana.

Bruce Gustafson received his undergraduate training at Kalamazoo College, studying organ with Kathryn Loew and Danford Byrens. He also holds a Master of Music degree from the University of Oklahoma and a Ph. D. from the University of Michigan. He was a winner of the Kalamazoo Bach Festival Young Artists' competition in 1967, and was a national finalist in the competition sponsored by the American Guild of Organists. He now devotes most of his energy to the harpsichord, and has published a 3-volume book entitled "French Harpsichord Music of the 17th Century" (UMI Research Press, 1979).

Arthur Lawrence is best known as the editor of The Diapason, the most respected international magazine for organists, harpsichordists and church musicians. His harpsichord teachers were Margaret Fabrizio and Putnam Aldrich. He studied at Davidson College, Florida State University, the University of California at Berkeley, Stanford University and The University of Michigan. He has concertized throughout the United States, as well as in Europe.

Herbert and Mary Butler are well-known cellists in the Southwestern Michigan area. They both received Bachelor and Master degrees from Indiana University, studying with Fritz Magg. Other studies have been with Frank Miller and Louis Potter.

They have performed the major chamber music literature involving two cellos in the Midwest and Southwest and on numerous occasions in Michigan. Aside from their work together, Mrs. Butler is a member of the Kalamazoo Symphony, teaches cello at Kalamazoo College, and maintains a large private class of cellists. Herbert Butler teaches cello at Western Michigan University, conducts the Western Michigan University Symphony, and is the Music Director and Conductor of the South Bend Symphony.

Beatrice Ray is a member of the piano faculty at Kalamazoo College. After her early training with H. Glenn Henderson of Kalamazoo, she continued her studies with Frederick Baldwin. In addition to performances on faculty recitals, she has appeared on chamber music programs for various groups, including the Kalamazoo Chamber Music Society and the Kalamazoo Bach Festival Society.

ACKNOWLEDGEMENTS
We wish to express our appreciation to Kalamazoo College for providing the facilities and director for the Bach Festival Society; Kalamazoo College Public Relations and Mary Kay Hodler; Colleen Thor; 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. Marlene Bierenga, rehearsal accompanist, and Gayle Finder, Nancy Bonnema, Clarence Small and Gary Stock, section rehearsal leaders; Adrian Vander Linde for brochure and program design and John Stuurwold for Christmas poster and program design; Louise Myland, in charge of the following members of the February-March volunteer office staff: Marion Koronakos, Judith Sullivan, Nel Van Elk, Betty Vander Linde, Dorothy Meuwendyk, Delores Bosker and Penny Omazu.

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GENERAL ADMISSION
Young Artists' Concert, March 1  $4.00
Chamber Music Program, March 2  5.00
J. S. Bach MASS IN B-MINOR, March 8  8.00
Student Series, all concerts  5.00

INTERMISSION DINNER TICKETS
(Welles Hall, adjacent to Stelson Chapel)
Tickets for the Intermission Dinner at 6:30 P.M. on Saturday, March 8, may be purchased for $5.50 each in the narthex at the first two concerts and also at the Bach Office, Room 210 Light Fine Arts Building, Kalamazoo College, on the corner of Academy and Thompson Streets. Deadline for purchasing dinner tickets is 4:00 P.M., Tuesday, March 4.

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

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Thursday, April 3 — CHAMBER MUSIC CONCERT
Friday, April 4 — MASS IN B-MINOR

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