welcome to the 36th annual kalamazoo bach festival

The 1982 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, the artistic and educational opportunity of a trumpet masterclass, and the presentation of one of Bach's finest major works.

Once again this season we hope that you 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 twenty-one years Dr. Russell A. Hammar has been its music 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

greetings to our friends of bach:

Again, we come to a season of celebrating the music of J. S. Bach and his contemporaries. Your interest in and devotion to this great era of our cultural heritage encourages us to continue to explore and prepare this music which expresses the highest aspirations of mankind.

It is a privilege to live and work in a community which holds these ideals so firmly in its grasp. It is my hope that you will enjoy the fruits of our labor culminating from the months of preparation necessary to make this Festival possible and I take this opportunity to thank you for your support.

Russell A. Hammar

bach week noon-hour concerts

Attend the BROWN BAG NOON-DAY CONCERTS in the lobby of Light Fine Arts Building, 12-1:00 P.M. Wednesday and Thursday, March 3 and 4, featuring finalists in the Young Artists' Competition and Suzuki string players. Bring a sack lunch; coffee and tea will be available. Bring the children!

Program cover by Colin Alexander/illustrator

THE BACH FESTIVAL CHORUS

SOPRANO I: Janet Claflin, Betsy Hill, Susan Hunter, Janet Lawing, Elizabeth Longhurst, Edwina Kaeser, Rosalia Speaker, Patricia Stromsta, Bette Tuis, Nancy Van de Riet, Barbara N. Williams.

SOPRANO II: Janie Claflin, Betsy Hill, Susan Hunter, Janet Lawing, Elizabeth Longhurst, Edwina Kaeser, Rosalia Speaker, Patricia Stromsta, Bette Tuis, Nancy Van de Riet, Barbara N. Williams.

ALTO I: Mary Allie, Gloria Brady, Vivian Brown, Joan Ettwein, Edna Farthing, Gayle Finder, Susanne King, Betty Le Roy, Helene Stuurwold, Danielle Vachow, Stephanie Wiltse.

ALTO II: Barbara Bergerson, Louise Eadie, Kay Ensfield, Mildred Hammar, Emily Jensen, Julie Lyons, Dori Rey, Lucas Roberts, Anna Mae Spaniolo, Eleanor Vande Riet, Barbara N. Williams.


TENOR II: David Bierenga, Dean Knuth, Norman Lyons, Clark Nelson, Mark Niewoonder, James Vander Roest.


BASS II: Lester Alan, Alan Dyer, George Missias, Michael Mueller, Donald Pastoor, Robert Rasmussen, E. Evor Roberts, Robert Speaker.

Marlene Bierenga, rehearsal accompanist

CHORUS OFFICERS

David Bierenga, president; Pat Stromsta, vice-president; Harriet Slomp, secretary; Nancy Bonnema, librarian.

THE BACH ORCHESTRA*

VIOLIN I: Barry Ross, concertmaster, Helene Carman, Gaston Jacqmart, Norma Jean Streimich

VIOLIN II: Georgiana Smith, principal, Charlene Boehm, Nicolaus Waskowski, Ann Johns, Erle Hsi

VIOLA: Joseph Work, Tomio Anderson

CELLO: Mary Butler

BASS: Judy Xouris

FLUTE: Bonnietta Benn, Marian Heller

OBOE AND OBOE d'AMORE: Robert Humiston, Joanne Bauschke, Frances Klooster

BASSOON: Debora Koziel, Patricia Murphy

TRUMPET: David Hickman, Daniel Farmer, Curt Imans

FLUGELHORN: Donald Bullock

TIMPANI: Kenneth Jones

HARPSTICORD: Mary Beth Birch, Alice Mullen

ORGAN: Marlene Bierenga

*Includes personnel for all programs

TRUMPET WORKSHOP — CLINIC

On Monday, March 1, David Hickman, guest trumpeter for the Bach Festival, will share his knowledge and expertise with all interested persons through a free workshop-clinic to be held in Room 100 Light Fine Arts Building, Kalamazoo College. The program will begin at 7:30 P.M. with an identification of some of the special problems in playing various kinds of trumpets. He will also deal with speed-reading techniques and conclude with demonstrations on a master class level. The total program is planned to include the interests of young aspiring trumpeters as well as highly experienced players. There is no admission charge. The workshop is sponsored by Kalamazoo College Music Department and the Bach Festival. For more information on Mr. Hickman, see his biographical sketch on p. 10.
young artists' concert
8:00 P.M. Saturday, February 27, 1982
Stetson Chapel

I Concerto in c minor for Violin and Oboe  BWV 1080  J. S. Bach
Adagio
Allegro
Eleanor Kosek, violin
Wendy Roberts, oboe
Nancy Nehring, harpsichord

II Suite No. 5 (c minor)  BWV 1011  (orig. for cello)  J. S. Bach
Praeludium
Mark Smith, viola

III Gott versorget alles Leben
ES WARTET ALLES AUF DICH  BWV 187  J. S. Bach
Nadine Vorenkamp, soprano
Wendy Roberts, oboe
Margery Viswat, cello
Robert Byrens, harpsichord

IV Suite III for Unaccompanied Cello (C Major)  BWV 1009  J. S. Bach
Andante
Tamarah Ashton, Nancy Dauw, Julie Ann Mamo, flutes
Gail Brandli, bassoon
Janlee Rothman, harpsichord

V Quartett in d moll, Nr. 2  George Philip Telemann
Allegro-Cantabile-Allegro
Tamarah Ashton, Nancy Dauw, Julie Ann Mamo, flutes
Gail Brandli, bassoon
Janlee Rothman, harpsichord

INTERMISSION

VI Toccata in G Major  BWV 916  J. S. Bach
Mark Alexander, piano

VII Les Folies d’Espagne pour flûte seule  Marin Marais
Theme and Variations
Tamarah Ashton, flute

VIII Sonata in D  Arcangelo Corelli
Grave
Allegro
Grave
Allegro
Mark Erbes, trumpet
Bryan Mock, organ

participating young artists

The popular Young Artists' Auditions and Concert 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 nineteen finalists who were adjudicated on Saturday, January 30. Each season has witnessed intensified interest on the part of participants, teachers and Festival audiences. The judges for the 1982 adjudications were Carol Knell, St. Mary’s College, Notre Dame, Indiana, and Lon and Katherine Sherer, Goshen College, Goshen, Indiana.

Wendy Roberts, Kalamazoo, and Eleanor Kosek, Cedar Rapids, Iowa, are both graduate students in performance at the University of Michigan. Wendy is a graduate of Western Michigan University and senior concerto winner there in 1981. Eleanor was also a senior concerto winner at Drake University in 1981. Nancy Nehring is a student at the University of Michigan.

Mark Smith, Okemos, is a sophomore at Michigan State University majoring in music education. He has attended the Music Academy of the West in Santa Barbara, California and teaches violin and viola in the Suzuki programs in Okemos.

Nadine Vorenkamp, East Grand Rapids, has participated widely in high school musicals, madrigals, state honors choir as well as theater presentations and operas. She is currently a student at Western Michigan University.

Robert Byrens, Olivet, is an opera coach and free lance accompanist associated with the W.M.U. School of Music. Margery Viswat is in her junior year at W.M.U. School of Music, specializing in cello performance.

Allen Omoto, Okemos, is a senior at Kalamazoo College. He has been active in orchestral and chamber music activities and was recently awarded the first annual Fan E. Sherwood Memorial Prize for excellence in string playing.

Tamarah Ashton, Kalamazoo, is majoring in music education and applied flute at W.M.U. She has been a Young Artists' semi-finalist previously and soloist with the Junior Symphony, the W.M.U. Orchestra and Symphonic Band. Nancy Dauw from St. Clair Shores, also a Young Artists' semi-finalist previously, is a music therapy major. She performs with the W.M.U. orchestra and symphonic band. Julie Mamo, Ferndale, is majoring in applied flute at W.M.U. and was a member of the International Youth Symphony. Gail Brandli and Janlee Rothman are both sophomores at W.M.U.

Mark Alexander, Caledonia, is a freshman at Grand Rapids Junior College. He has also won the piano division award at the Michigan Youth Arts Festival in 1980 and 1981.

Mark Erbes, Okemos, a junior at W.M.U., is a member of the Symphonic Band and the University Orchestra. He is scheduled to perform as soloist in the Concerto Concert with the University Orchestra in April. Bryan Mock, Elkhart, is a senior at W.M.U. He is currently director of the Elkhart County Bach Choir and organist at St. John’s Episcopal Church in Sturgis.

In honor of this evening's Young Artists, there will be a reception immediately following this concert in the Olmsted Room, Mandelle Administration Hall. The audience is cordially invited to attend.
BRANDENBURG CONCERT NO. 2

J. S. BACH (1685-1750)

After serving as organist and later as concertmaster in Arnstadt, Mühlhausen, and at the Ducal court of Prince Wilhelm Ernst in Weimar, the thirty-two year old J. S. Bach turned out to be a different composer. In 1717 he moved to the tiny principality of Anhalt-Cöthen, ruled by the music-loving Prince Leopold, to serve as his Kapellmeister (conductor and music director) to the twenty-three-year-old Prince, who played the violin, viola da gamba, and harpsichord, and sang baritone. He was a musician Bach respected, whose organ music was often used in church music. The Prince liked music that was not only loved but knew music.

During his happy years at Cöthen Bach wrote a great deal of instrumental music, and was encouraged by his patron to buy the finest instruments available and secure the best performers for his orchestra. When Bach was in his late 1718 he was called to Leipzig by the city council, who preferred the much more prolific composers Telemann and Graupner for their lifeblood, and the town council offered him 1100 florins a year (Bach earned 140 florins, and of these only three-fifths survive). When Bach accepted the cantorship at Leipzig, he set out to fill this gap in his repertory. From 1723 to 1725, in a flurry of creative activity, he composed cantatas almost weekly to make up two complete cycles, including many elaborate settings of multi-part works with recitatives, arias, intricate choruses and chorales. But in May 1725 his regular production of cantatas stopped abruptly. For his third cycle Bach wrote mainly solo works, and even though a Director Musices (as he always signed himself) was expected to compose his own music for services, Bach would occasionally perform cantatas of a cousin, Johann Ludwig Bach, or adapt previously composed instrumental pieces. Although no evidence survives detailing his sudden change of heart, perhaps Bach had begun to realize that his immense efforts in Leipzig were largely unappreciated. He wrote to a friend, "I must live like almost constant vexation, envy and persecution." Solo cantatas had another advantage over the larger works of the earlier years: there were no recalcitrant choirs to train or complicated settings to rehearse.

The Brandenburg Concertos are remarkable examples of concerti grossi, that is, concertos consisting of two groups: the solists (concertino) and the accompanying strings and basso continuo (ripieno), a type made immensely popular in the early eighteenth century by Corelli and Vivaldi. It was the concertos of Vivaldi, which Bach had heard and admired, that served as a model for the ripieno style played by his own modest musical establishment without sending out for reinforcements. Perhaps because of the size of the orchestra required, the Margrave never thanked Bach or sent him a fee for the works. Later in 1721 Prince Leopold married, choosing a Prussian princess as an "Amusa," that is, someone who is devoted to music. Because of Leopold's distraction and in order to fulfill his own goal of providing a regular church music, Bach began to look for another job, a search that led him to Leipzig two years later.

The Brandenburg Concertos are remarkable examples of concerti grossi, that is, concertos consisting of two groups: the solists (concertino) and the accompanying strings and basso continuo (ripieno), a type made immensely popular in the early eighteenth century by Corelli and Vivaldi. It was the concertos of Vivaldi, which Bach had heard and admired, that served as a model for the ripieno style played by his own modest musical establishment without sending out for reinforcements. Perhaps because of the size of the orchestra required, the Margrave never thanked Bach or sent him a fee for the works. Later in 1721 Prince Leopold married, choosing a Prussian princess as an "Amusa," that is, someone who is devoted to music. Because of Leopold's distraction and in order to fulfill his own goal of providing a regular church music, Bach began to look for another job, a search that led him to Leipzig two years later.

As Bach composed in a flurry of activity, he composed cantatas almost weekly to make up two complete cycles, including many elaborate settings of multi-part works with recitatives, arias, intricate choruses and chorales. But in May 1725 his regular production of cantatas stopped abruptly. For his third cycle Bach wrote mainly solo works, and even though a Director Musices (as he always signed himself) was expected to compose his own music for services, Bach would occasionally perform cantatas of a cousin, Johann Ludwig Bach, or adapt previously composed instrumental pieces. Although no evidence survives detailing his sudden change of heart, perhaps Bach had begun to realize that his immense efforts in Leipzig were largely unappreciated. He wrote to a friend, "I must live like almost constant vexation, envy and persecution." Solo cantatas had another advantage over the larger works of the earlier years: there were no recalcitrant choirs to train or complicated settings to rehearse.

When Bach was in his late 1718 he was called to Leipzig by the city council, who preferred the much more prolific composers Telemann and Graupner for their lifeblood, and the town council offered him 1100 florins a year (Bach earned 140 florins, and of these only three-fifths survive). When Bach accepted the cantorship at Leipzig, he set out to fill this gap in his repertory. From 1723 to 1725, in a flurry of creative activity, he composed cantatas almost weekly to make up two complete cycles, including many elaborate settings of multi-part works with recitatives, arias, intricate choruses and chorales. But in May 1725 his regular production of cantatas stopped abruptly. For his third cycle Bach wrote mainly solo works, and even though a Director Musices (as he always signed himself) was expected to compose his own music for services, Bach would occasionally perform cantatas of a cousin, Johann Ludwig Bach, or adapt previously composed instrumental pieces. Although no evidence survives detailing his sudden change of heart, perhaps Bach had begun to realize that his immense efforts in Leipzig were largely unappreciated. He wrote to a friend, "I must live like almost constant vexation, envy and persecution." Solo cantatas had another advantage over the larger works of the earlier years: there were no recalcitrant choirs to train or complicated settings to rehearse.

The Brandenburg Concertos are remarkable examples of concerti grossi, that is, concertos consisting of two groups: the solists (concertino) and the accompanying strings and basso continuo (ripieno), a type made immensely popular in the early eighteenth century by Corelli and Vivaldi. It was the concertos of Vivaldi, which Bach had heard and admired, that served as a model for the ripieno style played by his own modest musical establishment without sending out for reinforcements. Perhaps because of the size of the orchestra required, the Margrave never thanked Bach or sent him a fee for the works. Later in 1721 Prince Leopold married, choosing a Prussian princess as an "Amusa," that is, someone who is devoted to music. Because of Leopold's distraction and in order to fulfill his own goal of providing a regular church music, Bach began to look for another job, a search that led him to Leipzig two years later.

When Bach was in his late 1718 he was called to Leipzig by the city council, who preferred the much more prolific composers Telemann and Graupner for their lifeblood, and the town council offered him 1100 florins a year (Bach earned 140 florins, and of these only three-fifths survive). When Bach accepted the cantorship at Leipzig, he set out to fill this gap in his repertory. From 1723 to 1725, in a flurry of creative activity, he composed cantatas almost weekly to make up two complete cycles, including many elaborate settings of multi-part works with recitatives, arias, intricate choruses and chorales. But in May 1725 his regular production of cantatas stopped abruptly. For his third cycle Bach wrote mainly solo works, and even though a Director Musices (as he always signed himself) was expected to compose his own music for services, Bach would occasionally perform cantatas of a cousin, Johann Ludwig Bach, or adapt previously composed instrumental pieces. Although no evidence survives detailing his sudden change of heart, perhaps Bach had begun to realize that his immense efforts in Leipzig were largely unappreciated. He wrote to a friend, "I must live like almost constant vexation, envy and persecution." Solo cantatas had another advantage over the larger works of the earlier years: there were no recalcitrant choirs to train or complicated settings to rehearse.

The Brandenburg Concertos are remarkable examples of concerti grossi, that is, concertos consisting of two groups: the solists (concertino) and the accompanying strings and basso continuo (ripieno), a type made immensely popular in the early eighteenth century by Corelli and Vivaldi. It was the concertos of Vivaldi, which Bach had heard and admired, that served as a model for the ripieno style played by his own modest musical establishment without sending out for reinforcements. Perhaps because of the size of the orchestra required, the Margrave never thanked Bach or sent him a fee for the works. Later in 1721 Prince Leopold married, choosing a Prussian princess as an "Amusa," that is, someone who is devoted to music. Because of Leopold's distraction and in order to fulfill his own goal of providing a regular church music, Bach began to look for another job, a search that led him to Leipzig two years later.

The Brandenburg Concertos are remarkable examples of concerti grossi, that is, concertos consisting of two groups: the solists (concertino) and the accompanying strings and basso continuo (ripieno), a type made immensely popular in the early eighteenth century by Corelli and Vivaldi. It was the concertos of Vivaldi, which Bach had heard and admired, that served as a model for the ripieno style played by his own modest musical establishment without sending out for reinforcements. Perhaps because of the size of the orchestra required, the Margrave never thanked Bach or sent him a fee for the works. Later in 1721 Prince Leopold married, choosing a Prussian princess as an "Amusa," that is, someone who is devoted to music. Because of Leopold's distraction and in order to fulfill his own goal of providing a regular church music, Bach began to look for another job, a search that led him to Leipzig two years later.

The Brandenburg Concertos are remarkable examples of concerti grossi, that is, concertos consisting of two groups: the solists (concertino) and the accompanying strings and basso continuo (ripieno), a type made immensely popular in the early eighteenth century by Corelli and Vivaldi. It was the concertos of Vivaldi, which Bach had heard and admired, that served as a model for the ripieno style played by his own modest musical establishment without sending out for reinforcements. Perhaps because of the size of the orchestra required, the Margrave never thanked Bach or sent him a fee for the works. Later in 1721 Prince Leopold married, choosing a Prussian princess as an "Amusa," that is, someone who is devoted to music. Because of Leopold's distraction and in order to fulfill his own goal of providing a regular church music, Bach began to look for another job, a search that led him to Leipzig two years later.
program notes

(continued)

CHORALES

Chorales are the congregational hymns of the German Protestant church. In the first years of the Reformation Martin Luther revived the practice of vernacular congregational singing, and the chorale became an integral part of the Lutheran service. Luther drew on many sources for the texts and melodies of some thirty-six chorales he composed, among them the Catholic liturgy and German folk song. Harmonization of the chorale in four parts became standard in the seventeenth century, largely through the efforts of Johann Crüger, who contributed at least seventy new tunes to the repertory.

The significance of Bach's chorales lies not in his original melodies, for many of his chorales are harmonizations of already existing tunes, but in his masterful use of their tunes in an enormous variety of instrumental and vocal compositions, including organ preludes and fantasias, cantatas, motets and passions. To have his music capture the spirit of the text was his central goal. His 371 four-part chorales, which first circulated in manuscript copies among his students, were published after his death in an edition prepared by his son, C. P. E. Bach. Even when most of his other music was considered irrelevant or was simply unknown, Bach's chorales were prized for their impeccable four-part writing and incomparable harmonizations. Bach harmonized Johann Crüger's sturdy tune, "Nun danket alle Gott," for use at weddings and chose it for Cantata No. 79, written for the Leipzig Reformation Festival of October 1725. One of Bach's most popular chorales, "Jesu meine Freude," again with a tune by Crüger, was the basis of an eleven-part motet he wrote for a funeral service shortly after his arrival in Leipzig; he used it again the following year in Cantata No. 81. "Herzlich lieb hab ich dich, o Herr" is the concluding chorale of the St. John Passion, first performed in Leipzig on Good Friday, 1724. But about 100 of Bach's 371 chorales preserved in his son's edition cannot be traced to any known work. Scholars speculate that they may have been part of the large corpus of Bach's sacred music that has disappeared. One of the chorales not associated with any larger work is "Kyrie, Gott Vater in Ewigkeit." Its three-part structure, clearly derived from the "Kyrie eleison" section of the Latin mass, demonstrates the borrowing Lutheran composers made from the liturgy of their Catholic brothers.

The Mass in B-Minor

The text of Bach's B Minor Mass is the heritage of the whole Christian community, being both ancient and Scriptural. During the course of his life Bach had set the entire Ordinary of the Mass to music. When in his latter years he brought together the various sections into what we call the B Minor Mass, he placed them not in the order of their composition but in the normal order of the mass. Although the mass thus assembled is too long for regular congregational worship, it is nonetheless appropriate for the listener to think of the work in terms of the movement of a worship service, either Roman Catholic or Protestant.

As the worshippers gather they enter into the presence of God. No sooner do they become aware of this holy presence than they are driven to their knees, crying out, "Lord, have mercy" (Kyrie). Having confessed their sin and been assured of God's gracious pardon, they join in the Gloria, with its accent of praise, at the heart of which is the incredibly good news of sins taken away (Qui Tollis), and they conclude in the rush and energy of the Spirit's mighty wind (Cum Sancto Spiritu).

In the liturgy of the Word, the worshippers now listen for a message from the Lord in Scripture and sermon or homily. And having heard the Word, they respond by confessing their faith in the words of the Nicene Creed (Credo), which looks back to the Creation and forward to the Resurrection of the last day and again has as its center the work of Jesus Christ — incarnate, crucified, risen, ascended, coming in glory.

Finally in the liturgy of communion, Christ comes and gives himself to his people. At the high point of the eucharistic prayer, the people join in singing the Sanctus, declaring with the angels of heaven the holiness and glory of God. Then during the breaking of the bread, just before the elements are received, the worshippers turn to the Lamb of God (Agnus Dei) for mercy and conclude in the sure confidence that the peace which passes understanding will indeed be theirs (Dona Nobis Pacem).

chamber music concert

4:00 P.M. Sunday, February 28, 1982
Stetson Chapel

BRANDENBURG CONCERTO NO. 2 IN F MAJOR BWV 1047 J. S. Bach

Allegro
Andante
Allegro assai

Concertists: David Hickman, trumpet
Judith Whaley, recorder
Robert Humiston, oboe
Barry Ross, violin
The Bach Orchestra

ICH BIN VERGNÜGT MIT MEINEM GLÜCKE BWV 84 J. S. Bach

Doralene Davis, soprano
Robert Humiston, oboe
The Bach Chorus and Orchestra

(See p. 16 for translation)

INTERMISSION

SELECTED BACH CHORALES

harmonized by J. S. Bach

Now Thank We All Our God
Kyrieel God Our Father Evermore
Jesu, Dearest Master
O Lord, When Comes That Final Day

The Bach Chorus
Marlene Bierenga, organ

JAUCHZET GOTT IN ALLEN LANDEN BWV 51 J. S. Bach

Doralene Davis, soprano
David Hickman, trumpet
The Bach Orchestra

(See p. 16 for translation)
Doralene Davis, soprano, has appeared widely as oratorio soloist with major symphony orchestras throughout the United States. She is equally at home in operatic repertoire, in recordings with major record companies and in television appearances. Critics have praised the exceptional clarity, freshness and agility of her singing. She has been a soloist at the Bethlehem Bach Festival, Betheny College MESSIAH Festival in Lindsburg, Kansas, with the Detroit Symphony, and the Handel and Haydn Society. She has recorded for Capitol, RCA and Columbia Records.

Anita Gatti, mezzo-soprano, is actively engaged in opera, oratorio and ballet appearances with leading companies throughout the world. A mezzo-soprano of rare style and quality of voice, she has returned to the United States to sing the Mass in B Minor at the American Bach Society and Musica Sacra.

Gary Glaze, tenor, has appeared with many American orchestras, including those of Dallas, Buffalo, Milwaukee, Indianapolis and Rochester. New York audiences have heard him at Avery Fisher Hall with the Little Orchestra Society, at Alice Tully Hall with Clarion Concerts, at the Caramoor Festival and with the Music at Eastman at the Metropolitan Museum. Recently he sang the St. JOHN PASSION with the Minnesota Orchestra, the Mozart Requiem and Vespers with the Mendelssohn Choir of Philadelphia and the Mass in B-MINOR at Carnegie Hall.

David Ford, bass, has been proclaimed a sovereign of oratorio, but his technical skills have given him the freedom to perform a wide variety of musical styles with consummate ease from opera to Broadway. He has toured as soloist with Robert Shaw internationally as well as in performances of many other works conducted by Mr. Shaw. Other solo appearances have been with the Cleveland, Nashville, Dallas, Waukesha, Waco and Kankakee Orchestras. He has given sixty performances of ELIJAH and forty of MESSIAH. His "second career" involves him as announcer-actor-narrator in regional and national video commercial.

Barry Ross, Bach Orchestra concertmaster, is an Associate 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. Ross currently appears as violinist with the Fontana Ensemble.
The Mass in B-Minor
(BWV 232)
Johann Sebastian Bach
Saturday, March 6, 1982
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:
Doralene Davis, soprano
Anita Gatti, mezzo-soprano
Gary Glaze, tenor
David Ford, bass
David Hickman, trumpet

In recent years some musicologists, led by the late Julius Herford, have felt that, when performing such a work as the B-MINOR MASS, concerti (soli) singers should be used in lighter dynamic sections — this in keeping with the practice of instrumental ensembles of the Baroque Era. Others, having experimented with the concerti concept, have found it to be unsatisfactory for a variety of reasons. We believe that texture and dynamic contrasts can be effectively achieved by large vocal forces, providing they are sensitive to dynamic contrasts. The Kalamazoo Bach Festival Chorus is dedicated to that purpose. Therefore, we will continue to present the choruses in tutti fashion.

Russell A. Hammar, Conductor

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, benedictimus 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 omnipotens!
Domine Filii 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.

End of Part I
INTERMISSION

Part II of the MASS IN B-MINOR will be presented at 8:15 P.M. 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.
I believe in one God.

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

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.

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

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

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.
translations
by Joseph Brockington

CANTATA 84 "ICH BIN VERGÜTET MIT MEINEM GLÜCKE"
"I AM CONTENT WITH MY LIFE"

Aria:
I am content with the life that the dear Lord has granted me. Though I may not have great abundance, I thank Him for small gifts and am not worthy even of them.

Recitative:
God owes me nothing and when He gives me something, He shows me that He loves me. With Him I can earn nothing, because all that I do is only my duty. Yes, even when my actions appear ever so splendid, I have still accomplished nothing enduring. Yet man is so impatient that he is often saddened when the dear Lord is not overly generous to him. Has He not long continued to freely feed and clothe us? And does He not someday want to raise us blessedly up to His glory? It is enough for me that I am not permitted to go to bed hungry.

Aria:
I eat my bit of bread with my friends and gladly grant my neighbor his. A quiet conscience, a joyful spirit, and a thankful heart that praises and honors increase blessings and sweeten trials.

Recitative:
Meanwhile I wish to enjoy my bread by the sweat of my brow. And when death shall end my life, God will grant me the coin with heaven's picture on it. Oh, when I receive this gift as my reward of grace, I shall need nothing more.

Choral:
Until then I live joyfully on in you and will die without cares. I am content with how my God has ordered things. I believe and I am certain that by your grace and Christ's blood my end will be good.

CANTATA 51 "JAUCHZET GOTT IN ALLEN LANDEN"
"PRAISE GOD IN EVERY LAND"

Aria:
Praise God! Praise God in every land. All creatures of heaven and earth must exalt His glory. Now we too want to bring our God an offering, because He has always aided us in our pain and misery.

Recitative:
We pray in the temple, wherein God's honor resides, where His steadfastness, which He renews each day, rewards us with countless blessings. We praise what He has done for us. Although it is only a weak mouth that must stammer about His miracles, even such poor praise can still please Him.

Aria:
Almighty, Almighty, continue to renew your goodness each day. For your faithfulness, Father, a thankful spirit should show that we are called your children.

Choral:
Praise and glory with honor be to God: Father, Son, and Holy Spirit. He wanted to multiply in us, what He commanded of us in grace: that we steadfastly trust in Him, that we rely on Him totally, that we wholeheartedly believe in Him, that we love Him with all our heart and soul and mind. And so we sing now in this hour: Amen. We believe with all our hearts that we will attain this goal.

The Bach Festival Concerts will be broadcast on WMUK-FM on the following evenings:
8:00 P.M. Tuesday, April 8 - YOUNG ARTISTS' CONCERT
8:00 P.M. Thursday, April 8 - CHAMBER MUSIC CONCERT
7:00 P.M. Friday, April 9 - MASS IN B-MINOR

ACKNOWLEDGEMENTS

The Bach Society wishes to take this opportunity to express its appreciation to the following: Kalamazoo College for providing the services of the director and the physical facilities; Patricia Pangburn, College Relations; Colleen Thor, Fine Arts Secretary; The Kalamazoo Gazette for feature stories; radio station WMUK for their broadcasts of the Bach Concerts, area news media, radio and television stations for program information; Nancy Bonnema, Gayle Finder, Clarence Small, Robert Speaker and Michael Mueller, section rehearsal leaders; Louise Myland, in charge of the following members of the February-March volunteer office staff: Nel Van Elk, Jessie Moeran and Marian Koronakos; and Tim Benedict, stage manager.
**1982 BACH FESTIVAL SPONSORS**

- Dr. Raymond and Mary Alie
- Charlene and Martha Austin
- Dr. and Mrs. John W. Baker
- Mr. and Mrs. E. Lawrence Barr
- Mrs. Elizabeth S. Becker
- Vern and Barbara Benedict
- Black Swan Inn
- Morton B. Blatt
- John and Nancy Bonne
- Mr. and Mrs. Eric Brown, Sr.
- Mr. and Mrs. Wm. H. Burke
- Mr. and Mrs. David Chaplin
- Chicken Coop
- Elizabeth L. Clark
- Clousing Corporation
- Commercial Waste Disposal Company
- Mr. and Mrs. James Cristy
- Charles and Anita Crum
- Dr. and Mrs. Donald Daenzer
- Mrs. Audrey and Clifford Davidson
- DeKorne Furniture Company
- Debra Dinda
- Durametallc Corporation
- Dykema Office Supply
- Francis and Florence Edgecombe
- Ellen Rozanne Elder
- Dr. Gordon Eriksen
- Ernst and Whinnie
- Evans Ford Corporation
- Fetzer Broadcasting Company
- First Federal Savings & Loan Ass'n.
- First National Bank and Trust Co. of Michigan
- Dr. and Mrs. John Flokstra
- Galaxie Inc.
- Rev. and Mrs. Louis Grother
- Dr. Robert Heerens
- Mr. and Mrs. Edward Hessler
- Murray Jim Hiboldt
- Mr. and Mrs. Harold H. Holland
- Susan S. Huston
- Industrial State Bank and Trust
- Joldersma and Klein
- Mr. and Mrs. Thomas Kasdorf
- Dorothy Kercher
- Mr. and Mrs. LeRoy P. Klemm
- Mr. D. Gordon Knapp
- Mr. and Mrs. John W. Lawrence
- Mr. and Mrs. C. David Lundquist
- Julie and Norman Lyons
- Dr. and Mrs. Marshall Mac Donald
- Dr. and Mrs. Paul L. Maier
- Mol-Bas, Inc.
- Paul E. Morrison Jeweler Inc.
- Edwin and Gayanne Nelson
- Norman Cameron Company
- Penny and Joe Orszu
- Mrs. Donald Payne
- John and Kirsten Peterson
- Dr. and Mrs. Robert H. Poel
- H. T. Prange and Sons, Optometrists P.C.
- Dr. and Mrs. David K. Pyle
- Dr. and Mrs. Harry B. Ray
- Mr. and Mrs. Charles E. Ritter
- Barry Ross
- Dr. and Mrs. Myron H. Ross
- Ship-Fac Inc.
- Mr. and Mrs. David Simpson
- Dr. and Mrs. George Stomp
- Lawrence R. Smith
- Paul G. Smithson
- The Sound of Music
- Charles and Anna Mae Spaniolo
- Mr. and Mrs. Robert Speaker
- Dr. and Mrs. John Spencer
- Mr. and Mrs. Gordon Stortz
- Dr. and Mrs. Lester J. Start
- Dr. and Mrs. Edwin B. Steen
- Richard and Maxine Stobie
- Mr. Michael W. Stipp
- Dr. and Mrs. William Struck
- Mr. and Mrs. William T. Stuifbergen
- Hugo and Barbara Swan
- Dr. and Mrs. Andrew Tang
- Larry and Mike ten Harmel
- Mr. and Mrs. Paul Todd, Jr.
- Mr. and Mrs. Peter Vander Laan
- Mr. and Mrs. Robert Van Putten
- Dr. and Mrs. Wm. J. Venema
- Mr. and Mrs. James C. Westin
- Roger and Molly Williams

---

**1982 BACH FESTIVAL PATRONS**

- Ambati Flowers (Intermission dinner floral arrangement)
- Amy's Sylvia Muehling
- Dr. R. Perez
- Romance Floral Design
- (Young Artists' Reception)

---

**1982 BACH FESTIVAL GUARANTORS**

- Lewis and Jean Batts
- Clarence and Jo Broekema
- Mr. and Mrs. Robert C. Claflin
- Dr. and Mrs. Maynard Conrad
- Dr. Gunther Fonken
- Mrs. Donald S. Gilmore
- Mr. Irving Gilmore
- Mr. and Mrs. R. Bowen Howard
- The Kalamazoo Gazette
- Mr. and Mrs. Charles Lahti
- Mrs. H. F. Mehaffie
- Michael and Sidney Mueller
- Dr. Henry Overley (In Memoriam)
- Mr. and Mrs. Preston Parish
- Dr. and Mrs. George Rainford
- Mrs. Fred G. Stanley
- Treva Reed Music
- Adrian and Eleanor Vander Linde
- Herm and Angie Van Hamersveld
- Wm. John Upjohn
- The Upjohn Company
- Mr. and Mrs. Russell Worden

---

**1982 BACH FESTIVAL CONTRIBUTORS**

- Mr. and Mrs. R. T. Stavig
- Thursday Morning Musicals
- Mr. and Mrs. Garrett Van Haften

---

**TICKET INFORMATION**

- Young Artists' Concert, Saturday, February 27
  - No admission charge
- Chamber Music Program, 4:00 P.M. Sunday, February 28
  - $6.00
- Trumpet Workshop-Clinic, 7:30 P.M. Monday, March 1
  - Light Fine Arts Building
  - No admission charge
- J. S. Bach MASS IN B-MINOR, in two parts, Saturday, March 6
  - $8.00
  - Part I at 5:00 P.M.
  - Part II at 8:15 P.M.
- Student Series tickets for all concerts
  - $5.00
- Intermission Dinner (Welles Hall, adjacent to Stetson)
  - Saturday, March 6; 6:30 P.M.
  - Deadline for purchasing dinner tickets is 4:00 P.M. Tuesday, March 2.
  - $5.00
- Tickets for all events may be purchased at the door and also at the Bach Office, Room 210 Light Fine Arts Building, Kalamazoo College, on the corner of Academy and Thompson Streets. The Bach Office is open from 9:00 A.M. to 4:00 P.M. Monday through Friday and on Saturday, from 9:00 A.M. until noon. Telephone 349-2948.
- Guarantors, Patrons and Sponsors receive two complimentary tickets in a SPECIAL RESERVED SECTION for each of the Festival concerts.
- The Bach Council wishes to recognize and thank the following businesses and citizens who have graciously supported the 1981-82 Bach Festival with their contributions:
THE KALAMAZOO BACH FESTIVAL SOCIETY, INC.
Council Members 1981-82

RUSSELL A. HAMMAR, Music Director and Conductor

GEORGE RAINSFORD
Honorary Chairman

LOUIS ROWLAND
Honorary Life Member

ADRIAN VANDER LINDE
Chairman Emeritus

LARRY ten HARMSEL
Chairman

ELEANOR VANDER LINDE
Executive Secretary

DORIS REY
Recording Secretary

THOMAS PONTO
Treasurer

COMMITTEES

ARTISTS AND PROGRAM
Russell A. Hammar
Lilian J. VanderLaan
Lucille Mehaffie
Barry Ross
Robert Speaker
Edna Stanley
George Tucker

GUARANTOR-PATRON-SPONSOR
Avis Howard and
Angelyn Van Hamersveld, co-chair

Fund Drive:
Quinn Benson
Barbara Bergerson
Nancy Bonnema
Jill Christian
Janet Claflin
June Dykstra
Betty Evans
Maxine Haak
Joyce Harley
Emily Jensen
Marian Koronakos
Edwin Nelson
Margaret Nelson
Donna Penning
Harriet Slomp
Patricia Stromsta
Joyce Stuifbergen
Larry ten Harmsel
Mary Thorne
Herman Van Hamersveld
Adrian Vander Linde
Barbara N. Williams
Russell Worden

PUBLICATION
John Stuurwold, Chair
David Magerlein
James McDonald
Doris Rey
Greta Rey

TICKETS
Russell C. Worden, Chair
Gayanne Nelson

USHERS
Paul Smithson

MEMBERS-AT-LARGE
Mildred Hammar, Chair
Louise Myland
Emily Jensen
Robert Rasmussen

HISTORY AND RESEARCH
Paul Smithson
Elise Jorgens

HOSPITALITY
Penny Omarzu, Chair
Louise Bennink
Marthanne Davis
Kay Ensfield
Maxine Haak
Dee Pyle
Betty Race
Harriet Steen

The Bach Festival Society, Inc.

Kalamazoo College
1200 Academy Street
Kalamazoo, Michigan 49007