THE KALAMAZOO BACH FESTIVAL 1986
Fortieth-Anniversary Year

1986 is a watershed year for the Kalamazoo Bach Festival. This year marks our fortieth anniversary. The years since 1946, when we began, have seen many changes in the world, and many changes in our festival. But there has also been, for us in Kalamazoo, a great deal of stability. In the forty years of its existence, the Bach Festival has seen just three directors: Dr. Henry Overley, who founded it in 1946 and was its music director until 1960; Dr. Russell Hammar, who took over the reins in 1961 and guided the festival until his retirement last year; and Judith Dodge Breneman, who was named our conductor and music director at Dr. Hammar’s retirement.

A few lines from the Festival Program of 1951 explain clearly how this organization began and how the chorus was recruited:

The Festival, a community project, sponsored by Kalamazoo College, was founded in the fall of 1946 by a group of interested musicians, with Henry Overley as director, and Frank K. Owen as organist. The chorus was organized by a committee representing 17 local churches, with Mrs. Leon H. Mimms as chairman.

The Festival program centers in the activities of the Bach Festival Chorus, an organization of experienced singers from Kalamazoo and nearby communities. The policies and program of the Festival are under the administrative guidance of the Festival Council, composed of representative citizens interested in the permanent success of the undertaking. Clearly, the major purposes and goals of the Festival have remained the same since its inception.

The Bach Festival is largely a volunteer organization, depending on the local community for financial support and for much of the complex coordination that goes into its various activities. One indication of that volunteer support is the talented chorus, whose names you see in the program. Another indication is the list of Benefactors, Patrons, and Sponsors whose contributions help us to pay the bills.

In this inaugural season for our new director and guiding spirit, the Bach Festival Council looks to the past with pride, and to the future with confidence.

Larry ten Harmsel, chair
Bach Festival Council

You may find it of historical interest to see a list of those people who have served as chairs of the Festival Council since 1946:

Bach Festival Council Chairs
Mrs. James B. Fleugel
Mrs. Cameron L. Davis
Mrs. Alfred B. Connable, Jr.
Mrs. H. M. Snow
Mrs. George Lefèvre
Mr. Richard Niesink
Dr. Louis U. Rowland
Dr. Robert Carlson
Dr. Harold J. Harris, Co-Chm. with
Mrs. R. Bowen Howard
Dr. Jean M. Calloway, Co-Chm. with
Mrs. R. Bowen Howard
Lloyd J. Averill
Mr. Harrison Nelson
Mr. Russell Worden
Mr. Adrian Vander Linde
Adrian and Eleanor Vander Linde
Larry ten Harmsel

Logo Design by Colin Alexander

Judith Dodge Breneman comes to the Kalamazoo Bach Festival with an extensive background in both choral and instrumental music. She has been an oboist with the University of California, Berkeley Orchestra, the Santa Fe Opera Orchestra, and the Santa Fe Symphony Orchestra. From 1974 to 1983 she was the Director of Music and Organist at St. Columba’s Episcopal Church in Washington, D.C., where she directed four of the church’s choirs and musical ensembles. She has performed in choral recordings with the Norman Schribner Singers, the Handel Festival Chorus, and the Choral Arts Society of Washington, D.C.

Mrs. Breneman is currently adjunct lecturer in music at Kalamazoo College and is director of chapel music, the Chamber Choir, and the College Singers. She is married to Dr. David Breneman, the President of K-College.
### Young Artists' Concert

4:00 P.M. Saturday, March 15, 1986  
Stetson Chapel

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<thead>
<tr>
<th>No.</th>
<th>Piece Description</th>
<th>Composer</th>
<th>Edition</th>
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<tbody>
<tr>
<td>I</td>
<td>Prelude and Fugue in C Major</td>
<td>J.S. Bach</td>
<td>BWV 545</td>
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<tr>
<td></td>
<td>Charles Miller, organ</td>
<td>(1685-1750)</td>
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<td>II</td>
<td>Fantasia and Fugue in C Minor</td>
<td>J.S. Bach</td>
<td>BWV 537</td>
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<td>Philip E. Wilder, organ</td>
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<tr>
<td>III</td>
<td>Prelude and Fugue, No. 14 in F# Minor</td>
<td>J.S. Bach</td>
<td>WTC Book II</td>
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<td>IV</td>
<td>Ich Habe Genug from Cantata 82</td>
<td>J.S. Bach</td>
<td>BWV 82</td>
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<td></td>
<td>Christopher Guerra, baritone</td>
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<td>Paul Kenney, violin I</td>
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<td>Janet Murphy, violin II</td>
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<td>Matthew Forsloff, viola</td>
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<td>John Reikow, cello</td>
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<td>Ann Marie Ward, oboe</td>
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<td>Steven Morris, organ</td>
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<td>V</td>
<td>Psalm 100 (Shout to the Lord)</td>
<td>Johann Pachelbel</td>
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<td></td>
<td>The Loy Norrix High School Choir</td>
<td>(1653-1706)</td>
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<td>Thomas Kasdorf, director</td>
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<td>VI</td>
<td>Concerto in C Minor</td>
<td>Johann Christian Bach</td>
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<td></td>
<td>Allegro molto ma maestoso</td>
<td>(1735-1782)</td>
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<td>Adagio molto espressivo</td>
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<td></td>
<td>Allegro molto energico</td>
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<td></td>
<td>Felix Wang, cello</td>
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<td>Sara Okamoto, piano</td>
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<td>VII</td>
<td>Prelude and Fugue No. 22 in B Flat Minor</td>
<td>J.S. Bach</td>
<td>Well Tempered Clavier Book I</td>
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<td>Nicholas Roth, piano</td>
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<td>VIII</td>
<td>Chaconne in D Minor</td>
<td>Johann Pachelbel</td>
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<td>Roy Taghon, organ</td>
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<tr>
<td>IX</td>
<td>Prelude and Fugue in G Major (Great)</td>
<td>J.S. Bach</td>
<td>BWV 541</td>
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<td>Thomas C. Bara, organ</td>
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The judges for the Young Artists' Competition were:  
Mr. Eiji Hashimoto, harpsichordist, University of Cincinnati, College-Conservatory of Music  
Mr. Garth Peacock, organ, Oberlin College, Conservatory of Music  
Mr. Waldé Anderson, voice, Michigan State University

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**The Lucille Mehaffie Young Artists' Auditions**

In 1965 the Bach Festival introduced its Young Artists’ Competition. This competition gave talented young performers in our region the opportunity to have their work assessed by a panel of prestigious judges. It also gave the winners a chance to be highlighted in their own concert. Throughout the years, our Young Artists’ Competition has recognized and encouraged many outstanding musicians. It is now in its 21st year.

For all of those 21 years, Lucille Mehaffie has played the role of leader in the Young Artists’ Competition. As a token of our gratitude for her dedication and skill, the Bach Festival has named the Young Artists’ Competition for her.

### Participating Young Artists

**Charles Miller**  
from Traverse City, Michigan, attends Interlochen Arts Academy and studies organ with Robert Murphy. He has played in the Kennedy Center for the Performing Arts in Washington, D.C. for a weekly organ concert series and has presented two organ dedication recitals in Lansing.

**Philip Wilder**, Georgetown, Kentucky, attends Interlochen Arts Academy and is an organ student of Robert Murphy. At Interlochen he was the winner of the Second Annual Organ Seminar Competition in 1985 and performed with the World Youth Symphony. He studied choral music with the organist/choirmaster at St. Thomas Church in New York City and also with Simon Lindley at Leeds Parish Church, England. He was principal counter-tenor at Christ Church Men and Boys Choir in Lexington and presently serves as a student assistant organist at Central United Methodist Church in Traverse City.

**Eva Rosenwald**, Ann Arbor, is a Junior in Pioneer/Community High School. She is a piano student of Dady Mehta. She was the winner of the Michigan Baldwin Competition in 1982 and 1983, and the Interlochen Intermediate Concerto Competition in 1984. She was a finalist in the Young Keyboard Artists Competition in 1984 and a scholarship winner.

**Christopher Guerra**, Flint, Michigan, studies voice with Thomas Harde at Western Michigan University after transferring from Mott Community College. The members of the chamber ensemble are also students at the University.

**Felix Wang** is a Junior at Okemos, Michigan High School and studies cello with Louis Potter, Jr., Professor Emeritus of Michigan State University. He has attended several summer music camps, including Western Michigan University's Seminar '85. He recently won the 1986 Severian Strings Competition. His accompanist, Sara Okamoto, was born in Japan and is currently an eighth grader at Hannah Middle School in East Lansing. She studies piano with Professor Deborah Moriarty of Michigan State University. She won the Lansing Symphony Youth Competition in 1984 and the Interlochen Intermediate Concerto Competition in 1985.

**Nicholas Roth** is a Junior at Okemos, Michigan High School and studies cello with Louis Potter, Jr. He attended several summer music camps, including Western Michigan University's Seminar '85. He recently won the 1986 Severian Strings Competition. His accompanist, Sara Okamoto, was born in Japan and is currently an eighth grader at Hannah Middle School in East Lansing. She studied piano with Professor Deborah Moriarty of Michigan State University. She won the Lansing Symphony Youth Competition in 1984 and the Interlochen Intermediate Concerto Competition in 1985.

**Roy Taghon**, Empire, Michigan, is a sophomore at Western Michigan University. He has studied organ with Marlene Lipka of Traverse City and Kathryn Loew at WMU.

**Thomas Bara**, Holt, Michigan, is a student at Interlochen Arts Academy and studies organ with Robert Murphy. He was the winner of the first annual Interlochen Organ Seminar Competition in 1984 and has played at the Kennedy Center and the Braton Parish Church in Colonial Williamsburg, VA. He performed the Saint Saëns’ Organ Symphony and numerous recitals, including the President’s Club recital at Interlochen.
Bach's third orchestral suite, orginally scored for three trumpets, two oboes, strings, basso continuo and timpani, is one of the few instrumental works demonstrably of Leipzig origin. It was written between 1729 and 1731, for performance by the University of Leipzig Collegium Musicum. Once delivered to the musicians, Bach returned to his duties as music director for the Thomaskirche and the University. He attended to the Thomaskirche on Good Friday, 1730. However, some alterations were made and the revised suite was played as Bach's third orchestral suite. It was then published in 1733 with the title Orchestral Suite No. 3 In D BWV 1068.

Musicalisches Collegium a collection of hymns for one voice and basso continuo. According to the song book's introduction, Bach had edited the figured bass parts of all three of the selections, however, including "Komm, Susser Tod". Bach's third orchestral suite, originally scored for three trumpets, two oboes, strings, basso continuo and timpani, is one of the few instrumental works demonstrably of Leipzig origin. It was written between 1729 and 1731, for performance by the University of Leipzig Collegium Musicum. Once delivered to the musicians, Bach returned to his duties as music director for the Thomaskirche and the University. He attended to the Thomaskirche on Good Friday, 1730. However, some alterations were made and the revised suite was played as Bach's third orchestral suite. It was then published in 1733 with the title Orchestral Suite No. 3 In D BWV 1068.

In Johann Sebastian Bach's works drawn up in 1754, Carl Philipp Emanuel Bach reported that he had found the manuscript copies of five Passions among his father's compositions. One of them, a setting of the account of Christ's suffering and death for performance at the Thomaskirche in Leipzig on Good Friday, 1730. Bach had entered into a series of protracted wrangles with the Leipzig church authorities, a situation that rather than undertake the arduous labor of writing his own works for the occasion, as had been his practice. It was during this time that a Passion was written by St. Luke, Bach is now known as the greatMarkdown: Bach's sacred song, "Komm, Susser Tod", was published in Leipzig in 1736 in C. G. Schenelli's Marienklarke Gesangbuch, a collection of hymns for one voice and basso continuo. According to the song book's introduction, Bach had edited the figured bass parts of all sixty-nine tunes. Only three of the selections, however, including "Komm, Susser Tod", are known to have original melodies composed by Bach himself. The other two were not composed for any particular occasion (although the text of "Komm, Susser Tod" seems ideal for a funeral service), but were intended for private devotional use.

Concerto for Cello and Violin in C Minor, BWV 1049

Bach's concertos for cello and violin were composed in 1716 and 1720. The cello concerto in E minor, BWV 1049, was probably written between 1719 and 1722, when Bach was Kapellmeister to Prince Leopold at Anhalt-Cöthen. The concerto survives only in an arrangement he made in Leipzig for two harpsichords and strings, intended for performance by members of the University of Leipzig Collegium Musicum. The edition used for today's performance is a reconstruction of the original work. Bach frequently revised his instrumental works, but had written earlier for the University Collegium, often changing the solo instruments of concerto to accommodate the performers he had available in Leipzig. Since most of the instrumental music Bach wrote for Prince Leopold is now lost, it is one of the few solo concertos from that period surviving in its original form. The concerto is a three-movement work, with the opening movement, a fast, free-flowing movement, in which the soloists are featured prominently. The second movement, a slow, expressive movement, is a cantilena for the soloists, accompanied by soft strings. The final movement is a joyful, dance-like allegro, with the soloists and orchestra performing together.

Choral Music

The motet, "Lobe den Herren", SWV 29, was published by Heinrich Schütz (1554-1632) in 1619 in his Psalmen Davids and is based on Psalm 103. In this collection of motets, which is written for multiple choruses, soloists, and orchestra, Schütz reveals his debt to Giovanni Gabrieli. The motet was composed for the Elector of Saxony at Dresden. The Psalms of David were composed for and the Air for the Elector's Chapel. Schütz's composition of church music on a grand scale took place mainly in the early years of his career, before the Thirty Years War. The motet is a setting of Psalm 103, which is written for multiple choruses, soloists, and orchestra. It features a long, expressive melody played by the soloists and orchestra, with a fugal section in the middle. The motet is a masterpiece of Baroque choral writing and is considered one of Schütz's greatest works.

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Although Bach was never called upon to compose an opera (Leipzig's only opera house closed in 1729), his command of dramatic techniques and his ability to present a compelling story in a dramatic and memorable fashion show him to be a composer well able to meet the demands of that genre. Complemented by recitatives, for instance, and extended arias found in this work, many of them in the da capo format, were typical devices of contemporary opera. The drama of the events related by St. Matthew is heightened by Bach's focus on the figure of Jesus. In each appearance, Bach surrounds his words with a distinctive "halo of strings," an accompaniment of sustained chords played by strings alone. In total contrast to the generally polyphonic music and the full orchestra used in many other sections of the work, this practice, painstakingly noted by Bach in the manuscript copy of the St. Matthew Passion, he prepared for performance in 1736, was not new but was more systematically and dramatically executed by Bach than before.

The chorale plays a significant role in the St. Matthew Passion, as it frequently did in Baroque opera. Along with the Evangelist, it carries part of the textual narrative, it participates in the drama as members of the crowd, and it comments and reflects upon the events related by St. Matthew. At each appearance, Bach surrounds his words with a distinctive "halo of strings." An accompaniment of strings in each of the Passion chorale sections of the work. This practice, painstakingly noted by Bach in the manuscript copy of the St. Matthew Passion, as it was prepared for performance in 1736, was not new but was more systematically and dramatically executed by Bach than before.

Because of space limitations, the extensive list of instrumental pieces presented at the more than fifty Bach Festival chamber concerts could not be included here. Among these pieces are many by composers other than the Bach family, most notably Handel, Vivaldi, Mozart, Mozart himself visited Leipzig in 1789 to study Bach's scores; he subsequently incorporated some of Bach's contrapuntal techniques into his own writing. It was Mendelssohn, however, who brought Bach's St. Matthew Passion to the attention of audiences in the nineteenth century and thus to our own.

Fortieth-Anniversary Listing of Festival Repertory:
Choral Music Performed by the Festival Chorus and Orchestra
Music by Johann Sebastian Bach
Major Works
BWV 244 The Passion According to St. Matthew (1728. 1727, 1958, 1948, 1947)

Sacred Cantatas
BWV 1 Wie schön leuchtet der Morgenstern
BWV 4 Christ lag in Todes Banden
BWV 6 Bleib bei uns, denn es will Abend werden
BWV 11 Lobe Gott in seines Reichen
BWV 21 Ich hatte viel Bekümmerniss
BWV 23 Du wahrer Gott und Davids Sohn
BWV 50 Nun ist das Heil und die Kraft
BWV 51 Jauchzet Gott in allen Landen!
BWV 53 Schlage Doch, Gewünschte Stunden (doubtful or spurious)
BWV 66 Nun komm, der Heiden Heiland
BWV 69 Sie werden aus Saba alle kommen
BWV 67 Halt im Gedächtniss Jesu Christe
BWV 71 Gott ist mein König
BWV 79 Gott der Herr ist Sonn und Schöld

Secular Cantatas
BWV 201 Der Streit zwischen Phoebus und Pan
BWV 202 Wechselt nur, betrübe Schatten
BWV 207a Afl, schmetternde Töne

Motets, Masses, and Other Sacred Music
BWV 225 Singet dem Herrn ein neues Lied
BWV 226 Der Geis-Hilft unserer Schluwacht auf
BWV 227 Jesu meine Freude
BWV 228 Fürchte dich nicht
BWV 229 Komm, Jesu, Komm!
BWV 230 Lobet den Herrn, alle Heiden
BWV 232 Missa Brevis
BWV 243 Magnificat
BWV 244 The Passion According to St. Mark (incomplete)
BWV 248 Christmas Oratorio
BWV 249 Komm. eilt und lauet (East Oratorio)

Music by Other Composers
Bach Family
Johann Christoph Bach (1642-1703)
Johann Michael Bach (1646-1694)
Johannes Christoph Friedrich Bach (1712-1795)
John Christian Bach (1735-1782)

Other Contemporaries
George Frideric Handel (1685-1759)
Laudate Pueri Dominum (Psalm 112)

Compiled by Zaide Pickley
Bach Festival Chorus and Orchestra

Chamber Music Concert
4:00 P.M. Sunday, March 16, 1986
Stetson Chapel

I
ORCHESTRAL SUITE IN D BWV 1068

Ouvertüre
Allegro
Gavotte I
Gavotte II
Bourrée
Gigue

The Bach Chamber Orchestra

Heinrich Schütz

II
LOBE DEN HERREN, MEINE SEELE, SWV 39

from Psalms of David 1619

Translation: Bless the Lord.

Translation: God is our Refuge and Strength. yea, a very present Help in trouble.

Translation: Come sweet death, come holy peace.

The Bach Festival Chorus

Komm, Susser Tod

The Bach Festival Orchestra

III
CONCERTO FOR OBOE AND VIOLIN IN C MINOR BWV 1060

Allegro
Adagio

The Bach Chamber Orchestra

J. S. Bach

Featured Artists

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. He is presently assistant conductor of the Kalamazoo Symphony Orchestra.

Robert Humiston, Professor of Music at Western Michigan University, received his Bachelor's degree at Oberlin College and his Master's and Ph.D. from the University of Iowa. His teachers of oboe include such artists as Theodore Heger, Warren Sannard and Robert Zipnik. He has taught at the University of Iowa, Sacramento State College and Texas Tech University. At W.M.U. he teaches oboe and is a member of the Western Wind Quintet. As an artist performer on oboe, Dr. Humiston is presently principal soloist in the Kalamazoo Symphony Orchestra and an active member of the Fontana Ensemble.
Participating Guest Artists

TENOR PAUL ELLIOTT, the Evangelist in the PASSION ACCORDING TO ST. MATTHEW, is regarded as one of Britain's finest singers in the fields of Early and Baroque music. He has toured widely with the Deller Consort, appeared as soloist throughout Europe, and has more than forty solo recordings including a MESIAH with the Academy of Ancient Music under Christopher Hogwood. His singing career began as a chorister at St. Paul's Cathedral in London.

The Battle Creek Boychoir is a non-sectarian, non-profit organization whose objective is to learn and present music of the highest attainable standard, representing a variety of traditions. It offers boys at an early age the opportunity for professional musical training, discipline and character development, a positive self-image, and the great inner joy and self-fulfillment of sharing a talent with audiences who appreciate music of exceptional artistic quality and value.

BASS RICHARD CRIST, singing the role of Jesus in the PASSION ACCORDING TO ST. MATTHEW, is a singer of diverse talents. He has performed with the opera companies of Boston, Santa Fe, and San Francisco Spring Opera, and has sung oratorio with the Choral Arts Society and Handel Festival Society of Washington, D.C., the Bethlehem Bach Festival, and the Rochester Oratorio Society. His performance in Rochester was reviewed as being "...agile, expressive and intelligent."

Thea Dispeker, agent

SOPRANO JEAN HERZBERG has been heard on opera stages in the West and with orchestras throughout the country, performing with such great conductors as Robert Shaw and Edo de Waart. This is her second appearance in Kalamazoo, having appeared with Yoshimi Takeda in 1984 in Handel's MESIAH. The Atlanta Chronicle states that she "...has the emotional and vocal range to transcend the printed page and deliver a superb performance."

Charles Olegar has specialized in boychoir work throughout his career as a professional musician. His teachers have included choir trainers prominent in international circles, and his studies have taken him to such centers as the Royal School of Church Music in England. Choirs prepared by Olegar have won competitions, toured internationally, and have won critical acclaim for excellence in such cultural centers as New York, Washington and Chicago.

SOPRANO JEAN HERZBERG

MEZZO-SOPRANO LYNN MAXWELL is in great demand as an international artist performing opera and oratorio from Bogota and Santa Fe to Toronto and Salt Lake City. A winner of the prestigious Joy in Singing Award and the recipient of the National Endowment Arts Solo Recitalist Grant, she has also taught at Michigan State University and performed widely in Michigan. Sheldon Soffer Management, Inc.

BACH CHAMBER SOLOISTS is a new ensemble dedicated to the performance of solo, chamber and cantata works of J. S. Bach. Its members are Benjamin Hudson, violin; Susan Palmia, flute; Spencer Carroll, harpsichord; and Adriana Contino, cello. They have distinguished themselves throughout the United States and Europe as soloists and chamber music artists.

Joanne Rile Management, Inc.

BASS MYRON MYERS has toured with the Roger Wagner Chorale and has received critical acclaim for his performances of Renaissance and Baroque music in California performances. He received a National Endowment Arts Solo Recitalists Grant and has studied on special grants in Vienna and London. La Presse, Montreal writes, "The American bass, Myron Myers, gifted with a beautiful instrument, is a serious artist. He has shown authority and introspection."

Chicago Concert Artists

BASS STANLEY KOLK, a Michigan native, has sung some 66 opera and oratorio roles throughout the United States and Europe. In the oratorio field he is best known for his interpretations of Bach, Mozart and Handel having performed with America's major orchestras. A musician of exemplary standards, he has participated in a number of premieres and made many recordings under the world's greatest conductors.

Josephine Palma, agent

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Thea Dispeker, agent
PASSION ACCORDING TO ST. MATTHEW BWV 244

Johann Sebastian Bach

The Choir Festival Chorus. Orchestra and Distinguished Guests:

**EVE ANGELIST:** Paul Elliott, tenor
**JESUS:** Richard Crist, baritone
Jean Herzberg, soprano
Stanley Kolk, tenor
Lynn Maxwell, mezzo-soprano
Myron Meyers, bass
Battle Creek Boychoir, Charles Olegier, director

**SOLILOQUINET:**
Maid I: Edna Ortega
Maid II: Nancy Bonnema
Wife of Pilot: Nancy Bonnema
Judas: Michael Northrop
Peter: Thomas Bos
High Priest (Pontiff): Michael Northrop

**Pilate:** Romeo Phillips
False Witness I: Janet Lawing
False Witness II: Howard Teichman
High Priest I: Michael Northrop
High Priest II: Thomas Bos

JUDITH D. BRENE MAN, conductor

**PART I**

**DOUBLE CHORUS**
Come, ye daughters, share my anguish:
See Him! How? The bridal room see.
See Him! How? A Lamb is He.
See it? What? His innocence?
Look! Look where! On our offence.
Look on Him, for love intense.
On the Cross content to languish.

1 ST ORATION (Ripieno)
O Lamb of God, most holy
Who on the Cross didst languish,
O Saviour, meek and lowly
Who suffered bitter anguish.
The sins of man thou bearest.
Our ev'ry grief thou shar'st.
Have mercy on us, O Jesus

RECIT. (Tenor and Bass)
Now when Jesus was in Bethany, in the house of Simon the Leper, there came unto Him a woman: and bearing a box of precious ointment, she poured it on His head as He sat at meat. But when His disciples saw it, they had indignation, and said:

**CHORUS**
To what purpose is this waste? For this ointment might have been sold for much, and it might have been given to the poor.

RECIT. (Tenor and Bass)
When Jesus had understood, He said to them:
Wherefore trouble ye the woman? It is a good work that she has wrought:
for ye have always the poor with you, but me ye have not always.
But for that she hath poured this ointment on my body, it hath been done to prepare me for my burial.

**CHORUS**
I've tell'd you, wherever in time to come this gospel is preached in all the world, shall also be told,
in her remembrance, what she hath done.

RECIT. (Alto)
O dearest Saviour, Thou
While Thy disciples foolish quaff
That good woman soon shall
Thy body to anoint.
For burial to prepare Thee:
So, let me, too, attend Thee now.

ARIA (Alto)
Cried and grief, cried and pain.
Rend my soulful heart in twain.

**SOLO**
Softly drooping, may my weeping
Bear an incense sweet and rare.
Dearest Jesus, for Thy keeping.

**CHORUS**
This is my body.
And this is my blood:
Thou art a Saviour:

Chi-Lamb of God. most holy.

**SOLO**
Then said Jesus to the disciples:
This is my body.
And this is my blood:
For many are they that eat this bread,
And drink of this fruit of the vine.

**CHORUS**
And this is my body:
And this is my blood.
This is my body:
This is my blood.

**SOLO**
I. O

**CHORALE**
The griefs that He for us endureth,
The stripes, the bonds Thou bearest.
How bitter, yet how sweet, are they,

**ARIA**
And all the griefs, Thy sharest.
With hands and feet in chains.
His very friends will soon forsake Him.

**SOLO**
And all the griefs, Thy sharest.
My Shepherd, me enfold.
My love of God to man commending.

**CHORALE**
The will of God be ever done.

**Aria sopranino**
Aria sopranino

**SOLO**
And all the griefs, Thy sharest.
The griefs that He for us endureth,
The stripes, the bonds Thou bearest.
How bitter, yet how sweet, are they,

**CHORUS**
For them the guilt with me remains.
For them the guilt with me remains.

**CHORALE**
The love of God to man commending.

**RECIT. (Tenor and Bass)**
Then came unto Him Judas Iscariot, who said to Him: Lord, give me at this time to see who it is that shall betray thee.

**CHORUS**
All our sorrows freely sharing.

**SOLO**
And upon the Cross indignant,

**CHORALE**
The griefs that He for us endureth.

**SOLO**
And all the griefs, Thy sharest.
With hands and feet in chains.

**CHORUS**
For this ointment might have been sold for much, and it might have been given to the poor.

**SOLO**
And upon the Cross indignant,

**CHORALE**
The griefs that He for us endureth.

**SOLO**
And all the griefs, Thy sharest.
With hands and feet in chains.

**CHORUS**
For this ointment might have been sold for much, and it might have been given to the poor.

**SOLO**
And upon the Cross indignant,

**CHORALE**
The griefs that He for us endureth.

**SOLO**
And all the griefs, Thy sharest.
With hands and feet in chains.

**CHORUS**
For this ointment might have been sold for much, and it might have been given to the poor.

**SOLO**
And upon the Cross indignant,

**CHORALE**
The griefs that He for us endureth.
PASSION ACCORDING TO ST. MATTHEW  BWV 244

REICT. (Tenor and Bass) And again He came and found them sleeping, for their eyes were heavy with sleep. And he left them, and again went away and prayed the third time, saying again the same words. Then came He to His disciples, and said unto them: Ah, will ye now sleep, and take your rest? Lo! the hour is at hand, and the Son of Man is delivered up into the hands of sinners. Then arise, let us be going. lo ye, he is come. that doth betray me. And as He yet spake, a clump of people who were among the one of the twelve disciples, and with him came a great array, with swords and with staves, who were sent by the priests and the elders of the people. Now this same Judas, who betrayed Him, had given to them a sign, and said: Whosoever I shall kiss is He: He take ye. And straightway came he to Jesus and said: All hail to thee. O Master! and kissed Him. Jesus said unto him: My friend, wherefore art thou come? And thereupon they came and laid their hands on Jesus, and took Him.

*Duet (Soprano and Alto) and Chorus Behold, my Saviour now is taken. Moon and stars have for grief the night forsaken. Since my Saviour now is taken. To bind Him fast they have not feared. Leave Him! Stop it! Bind Him not! Have lightnings and thunders from heaven all vanished? Let hell with its manifold terrors affright them. Affliction, confusion, destruction require them: Let wrath swiftly brand The faithless betrayer, the murderous blood. Recit. (Tenor and Bass) Behold them! One of His disciples which were there with Jesus, drawing his sword forth, he struck the high priest's servant, and smote off his ear. Then said Jesus to him: Put up thy sword into its place: for they that take the sword shall perish with the sword. Or thinkest thou that I cannot now beseech my Father, and He shall send me more than twelve legions of angels? But how now should the Scriptures be fulfilled, that thus it must be? In that same hour Jesus said to the people: Are ye come out as against a robber, with swords and with staves to take me? I have been sitting beside you daily, and have been teaching in the temple, and ye laid no hold upon me. But all this is come to pass that the Scriptures of the Prophets might be fulfilled. Then all the disciples forsook Him, and fled.

Chorale O Man, bewail thy grievous sin! The Son of God, thy good to win. From Heaven itself descended. As man to live and die for thee. From sin and death to set thee free. Both guilt and bondage ended. He came new life and hope to give. That henceforth man to Him should live. To perfect freedom rising. And shall the Son of God sustain The weight of all our guilt in vain. Mankind His Cross despising?

End of Part I

Part II of the ST. MATTHEW PASSION will be presented at 8:15 PM.

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

SOLO (Alto and Chorus) Aht now is my Saviour gone. Is it possible? Can I behold? Aht my Lamb in tiger's clutches! Aht where is my Saviour gone? Aht how shall I find an answer, When my anxious soul shall ask me? Wither has thy beloved departed. O thou fairest among women? Wither has thy friend gone aside? For we would go with thee to seek him.

Recit. (Tenor) And they that so laid hold on Jesus led Him away unto the high priest. Calphas; and with him were the scribes and the elders assembled all together. Peter also followed after him afar off, unto the court of the high priest's palace; and went therein, and sat with the guards and servants, that he might see how all would be ended. Then did the priests conspire with the elders, and all of counsel how that they might false witness bring on Jesus; that He might be put to death. But found they none.

Chorale The crafty world would fain devise. By false reports and secret lies. Wherewith it might ensnare me. Lord, show Thy power In danger's hour. And sure escape prepare me.

Recit. (Tenor and Bass) and Chorus (Alto and Tenor) Yes, though many a false and lying witness came, they could find them none. At last two there came who falsely witnessed, in this wise. This fellow said: I am able to destroy the temple of God, and to build it up again in three days. The high priest then did arise and say to Him: What answerest Thou to that which these witnesses against Thee? Let was Jesus still silent.

Recit. (Tenor) He holds His peace, To do not a word replying. Thereunto do we declaring: That He, to save a world from dying. Himself from death will not release. He hides us men example take. And Him our pattern make. When persecution we are bearing.

Aria (Tenor) Be still, be still. Yea, if thy lips assail thee. Let them seek to work thee ill. Let them seek to bring thee shame. Wait, and trust thy Saviour's Name. His defense will never fail thee.

Recit. (Tenor and Bass) And then the high priest gave Him an answer thus, and said: I adjure Thee by the living God, that Thou tell us whether Thou be the Son of God. Jesus saith to him: Thou sayest. Yet I say unto you: Hereafter ye shall see the Son of Man sitting on the right hand of power, and coming on the clouds of heaven. Thereupon the high priest tore his robes asunder, and said: He hath spoken blasphemy, what further need of witness? But ye have heard the blasphemy yourselves. What think ye? They answered to him, and said: Double chorus He is of death deserving.

Recit. (Tenor) Then mocked they at Him, and they spat on Him, and struck Him with their fists. Others among them smote and slapped Him in His face, and shouted:

Double chorus He is of death deserving! Chorale O Lord, who dares to smite Thee. As sinful to indite Thee. O Lord, who dares to smite Thee. As sinful to indite Thee. So to work, so to work, so to work, so to work.

Recit. (Soprano, Alto, Tenor, and Bass) Then he cast the silver pieces in the temple, and turned away, and went out: he wept bitterly. And when they had bound Him, they led Him away, and delivered Him to the court of the governor. Pontius Pilate. When, therefore, Judas which had betrayed Him saw Jesus condemned to death, he repented of himself, and brought once again the thirty silver pieces to the high priests and to the elders, and said: I have sinned in betraying innocent blood. They said:

Double chorus And what is that to see? See thou to that. Recit. (Tenor and Duet) (Bass) Then did the high priest say to them: What think ye? They answered: Thine own business. And the high priest said again: But if ye say nothing, shall not any of you testify against Jesus? They were all again and again the same words. Then said the high priest: But what is that which these witnesses against Thee? Let was Jesus still silent.

Recit. (Tenor and Bass) and they took counsel among themselves, and bought therewith a potter's field where within they might buy a stranger, wherefore this field has been called by the name of Blood-field, yea, to this very day. Then was fulfilled what had been foretold by the prophet Jeremiah, when he said: They took thence upon the thirty silver pieces, which were a price on Him that was valued, set by certain of the sons of Israel, and taking them for a potter's field; as did the Lord, my God, appoint me. Jesus, therefore, stood before the governor, and the governor asked Him, and said: Art thou the King of the Jews? Jesus answered unto him: Thou sayest. But when he was accused when the priests and elders accused Him He answered nothing. The Pilate therefore said: Knowest Thou not how much they say against Thee? And He answered him to never a word, not one inso­much that the governor marvelled greatly.

Chorale When I may hear them grieve thee. To Him commit thy ways. Who friends will not leave thee. Whom highest Heaven cherish. By Him the clouds are guided. The winds arise and blow: By Him the path provided. Whereon thy feet may go.

Recit. (Tenor, Bass, and Soprano) Now upon that feast the governor was accustomed to release thereon one prisoner to whom they wished. Now as at that time, and among the other prisoners, was a most notorious man, and asked them: Whither has the name of Jesus, to whom they give the name of Christ? For he knew full well that it was for envy that He had been delivered. And while he sat on the judgment seat, then did his wife send him a message, saying: Have thou nothing to say to the righteous man, for I have suffered many things this day in a dream because of Him. Still did the high priest argue, and the elders, falsely to inflame the people, that thereby Barabbas be released. And that Jesus be crucified. And the governor again returned to the people and said: Tell me whether of the twain ye will that I release to you. They shouted: Double chorus Barabbas! Recit. (Tenor and Bass) Then Pilate said: What then shall I do unto Jesus, to whom they give the name of Christ? Again they shouted:

Chorale Let Him be crucified! Recit. (Tenor and Bass) and they took counsel among themselves, and bought therewith a potter's field where within they might buy a stranger, wherefore this field has been called by the name of Blood-field, yea, to this very day. Then was fulfilled what had been foretold by the prophet Jeremiah, when he said: They took thence upon the thirty silver pieces, which were a price on Him that was valued, set by certain of the sons of Israel, and taking them for a potter's field; as did the Lord, my God, appoint me. Jesus, therefore, stood before the governor, and the governor asked Him, and said: Art thou the King of the Jews? Jesus answered unto him: Thou sayest. But when he was accused when the priests and elders accused Him He answered nothing. The Pilate therefore said: Knowest Thou not how much they say against Thee? And He answered him to never a word, not one inso­much that the governor marvelled greatly.

Chorale When I may hear them grieve thee. To Him commit thy ways. Who friends will not leave thee. Whom highest Heaven cherish. By Him the clouds are guided. The winds arise and blow: By Him the path provided. Whereon thy feet may go.
PASSION ACCORDING TO ST. MATTHEW  BWV 244

RECT. (Tenor and Bass)
The governor answered: What evil hath He done?

RECT. (Soprano)
To all men Jesus good hath done. To blind folk sight He hath restored: The lame hath He comforted: He gave us men His Father's word: The devilish throat have gone: The mourners hath He comforted: By Him the sinner hath been led: Besides, my Jesus naught hath done.

ARIO (Soprano)
In love my Saviour now is dying. Of sin and guilt He knoweth not. To His Cross I would be led. Lest of sin the heavy thought Still upon my soul be lying.

RECT. (Tenor)
But crying out all the more, they shouted.

CHORUS
Let Him be crucified!

RECT. (Tenor and Bass)
When Pilate, therefore, had seen he pre- valued nothing, but that rather ease a tumult, he took water, and washed his hands before them all and said: I am innocent of the blood of this righteous man: see ye to it. Then together all the people answered, and said:

CHORUS
His blood be on us and on our children.

RECT. (Tenor)
And Pilate set then Barabbas free, but Jesus he scourged: and then he delivered Him, that they might crucify Him.

RECT. (Alto)
O gracious God, behold, and see the Saviour bound: Now scourge them Him, and smite, and wound. Tormentors, stay your hands! It should more gentle thoughts impart. To see such anguish need be borne. But no, with you the heart

From sweet compassion turns with scorn. And all unruly stands: Have pity, stay your hands!

ARIO (Alto)
If my tears by unavailing. Vain my weeping. Take the very heart of me. That my heart, though falls my pleading. When the sacred wounds are bleeding. May a very chalice be.

ARIO (Tenor)
The guards of the governor, and they took them to the common hall, and gathered around Him all the soldier band. And then they did strip Him, and brought a scarlet robe and put it on Him; and platted Him a crown of thorns, and put upon His head, and a reed in His right hand, and bowed the knee before Him low, and mocked at Him, and said:

DOUBLE CHORUS
We hail Thee, King of the Jews.

ARIO (Tenor)
And they spat upon his face and took the reed, and smote Him upon his head.

*CHORALE
O Sacred head now wounded. So full of pain and scorn! O head now mocked and circled with such a crown of thorns! Though praise and adoration. Be now denied to thee. And Thine but execration. Accept me, Lord, from me.

ARIO (Tenor)
When they had mocked Him, they parted His garments among them, and for My crown, ye took it. And when they had parted what had been foretold by the prophet: They parted all My garments equally among them, and for My vesta, ye, for My vesta they cast lots. Then they set them around, and watched Him there. And over above His head they set thereto the inscription of His death accusation namely: THIS IS JESUS THE KING OF THE JEWS. There were also two thieves with whom He was crucified, one on the right hand, and one on the left. And all they who passed that way reviled at Him, deriding, they wagged their heads, and said:

DOUBLE CHORUS
Thou hast destroyed the temple of God, and buildest it in three days, save Thyself. If Thou art the Son of God, come down from off the Cross.

ARIO (Tenor)
And likewise also did the chief priests mock at Him, with the scrawls and with the elders, and said:

*CHORALE
When first last must perish. Do not depart from me. And when I death must suffer. So take me up to Thee! When to its final anguish. My heart is drawing near. Then let me from that anguish By virtue of Thy pain! Shall He rest. Evenmore within me living world depart, let Jesus in! Shalt He rest. Shalt He rest.

ARIO (Tenor)
And they brought Him to the place called Golgotha— that is to say, the Place of Skulls—then they gave Him vinegar to drink that was mingled with gall; but when he tasted it, yet He would not drink it. And when, therefore, they had crucified Jesus, they divided His garments, by casting lots for them: that they might be full and what had been foretold by the prophet: They parted all My garments equally among them, and for My vesta, ye, for My vesta they cast lots. Then they set them around, and watched Him there. And over above His head they set thereto the inscription of His death accusation namely: THIS IS JESUS THE KING OF THE JEWS. There were also two thieves with whom He was crucified, one on the right hand, and one on the left. And all they who passed that way reviled at Him, deriding, they wagged their heads, and said:

ARIO (Alto)
Ah, Golgotha! unhappy Golgotha! The Lord of Glory here beneath a curse is lying; He hangs upon th' accursed tree. With stricken soul the sight

ARIO (Bass)
In truth, to bear the Cross our flesh and blood Has need to be compelled. For that which works our perfect good. At least esteem is held.
The Bach Chamber Soloists
4:00 P.M. Sunday, April 13, 1986

Susan Palma, flute
Benjamin Hudson, violin
Spencer Carroll, harpsichord
Adriana Contino, cello (director)

PROGRAM - J. S. Bach (1685-1750)

TRIO SONATA IN G MAJOR BWV 1038
Largo
Vivace
Adagio
Presto

SONATA FOR FLUTE IN B MINOR BWV 1030
Andante
Largo e dolce
Presto

SONATA FOR VIOLIN AND HARPSCIDHRD IN G MAJOR BWV 1019
Allegro
Largo
Allegro (Cembalo Solo)
Adagio
Allegro

INTERMISSION

SINFONIEN (originally for keyboard):
Sinfonia #8 in F Major BWV 794
Sinfonia #11 in G minor BWV 797
Sinfonia #1 in C Major BWV 787

TRIO SONATA IN C MINOR (from the Musical Offering) BWV 1079
Largo
Allegro
Andante
Allegro

Partial funding for this program has been provided by

PLAZA ARTS CIRCLE
KALAMAZOO COLLEGE FORUM

The audience is cordially invited to attend a reception in the Olmsted Room following the concert.

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The Bach Festival Concerts will be broadcast on WMUK-FM on the following evenings:
8:00 P.M. Monday, March 24—YOUNG ARTISTS' CONCERT
8:00 P.M. Thursday, March 27—PASSION ACCORDING TO ST. MATTHEW
8:00 P.M. Tuesday, April 1—CHAMBER MUSIC CONCERT
8:00 P.M. Wednesday, April 2—ORGAN CONCERT

Community Access Center will be video-taping the Festival concerts. They can be seen on Channel 5 at 8:00 P.M. on the Fridays of April 4, 11, 18, and 25. See your TV listings for specific Bach program and additional program viewing.
Ticket Information

BENEFACTORS, PATRONS AND SPONSORS receive two complimentary tickets in the RESERVED CENTER SECTION for each of the Festival concerts.

Tickets for all events may be purchased at the Bach Office, Room 212 Light Fine Arts Building, Kalamazoo College, on the corner of Academy and Thompson Streets; also at Treva Reed Music Store and at the door before each concert. The Bach Office is open from noon to 4:00 P.M. Monday through Friday, and 9:00 A.M. until noon Saturdays. Telephone (616) 349-2948. Checks may be made payable to Bach Festival.

Chamber Music Program. 4:00 P.M., 17
PASSENGER ACCORDING TO ST. MATTHEW. 5:00 and 8:15 P.M. Saturday, March 22
Intermission Dinner. 6:30 P.M., Saturday, March 22 (Deadline for purchase is 4:00 P.M., Monday, March 17)
Organ Concert. 4:00 P.M., Sunday, March 23 (No admission charge)
Bach Chamber Soloists. 4:00 P.M., Sunday, April 13
Student Series tickets $7.00 (Available only at Bach Office, includes all concerts, I.D. required.)

Acknowledgements

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