BACH FESTIVAL 88

KALAMAZOO COLLEGE/KALAMAZOO, MICHIGAN
Subtract music from this planet and you have stumps, not trees... water, not oceans... and a great dark void, not the endless heavens.

Dear Friends of the Bach Festival:

Welcome to our 42nd annual celebration of outstanding music on the campus of Kalamazoo College. This year's Festival continues many of the traditions of the past four decades: it is centered in Stetson Chapel; it includes a concert of exceptional young artists; it is highlighted by a performance of a major piece of choral music.

But there are also some changes: Stetson Chapel has been extensively remodeled, and a fine new organ has been installed; the Young Artists Concert is now named for Lucille Mehaffie, who has been its guiding spirit since its inception; and the major work this year—Handel's Judas Macabaeus—was not composed by someone named Bach.

There's still plenty of Bach's music on display, in the chamber concert and in several organ recitals.

We hope you enjoy our expanded Festival offerings this year, as the tradition of Bach in Kalamazoo continues and grows.

Larry ten Harmsel, chair
Bach Festival Council

JUDITH BRENEMAN, music director and conductor, marks her third season with the Bach Festival. The first woman and only the third conductor of the Festival in its 43-year history, she is on the music faculty of Kalamazoo College and is co-organist/choirmaster at St. Luke's Episcopal Church in Kalamazoo. Prior to her move to Michigan, she worked with choral and instrumental groups in Santa Fe, San Francisco, and Washington, D.C.

Dr. Henry Oeverley, Founder
Director 1946-1960

Dr. Russell Hammar
Director 1961-1985

Judith D. Breneman
Director 1986-Present
New Organ Celebration Concert

Martin Haselböck

Friday, March 4, 1988, 8 p.m.
Stetson Chapel

Battaglia
Johann Kaspar Kerll
1627-1693

Capriccio “cucu”

Toccata and Fugue in d minor, BWV 565
Johann Sebastian Bach
1685-1750

Partite diverse: Sei gegrüsset, Jesu güttig, BWV 768

Final, Opus 21
César Franck
1822-1890

INTERMISSION

Organ Sonata in c minor on the 94th Psalm
Julius Reubke
1834-1898

Improvisation
Martin Haselböck
b. 1954

Martin Haselböck, one of the foremost recitalists of his native Vienna, has won great acclaim as a concert organist, harpsichordist, and recording artist. He is presently serving as organist of St. Augustine’s Church in Vienna and of the Court Chapel where he performs with the Vienna Boys’ Choir. Since 1979, he has served on the faculty of the University of Music in Vienna. Mr. Haselböck has concertized throughout the world. His appearances also include radio and television productions on all continents. Of his 35 recordings, several have received international awards.

This project is presented with the support of the Plaza Arts Circle.

There will be a reception in the Olmsted Room, Mandelle Hall, to honor the recitalist and the organ builders at the conclusion of the concert. The audience is cordially invited to attend.

Chamber Concert

Saturday, March 5, 1988, 8 p.m.
Stetson Chapel

I

Trio Sonata G Major, BWV 525
J. S. Bach
1665-1750

Tempo Ordinario - Adagio - Allegro

Sonata A Major for Violincello and Basso Continuo
J. C. F. Bach
1732-1795

Larghetto - Allegro - Tempo di Menuetto

Sonata G Major for Flute and Basso Continuo, Wq127
C. P. E. Bach
1714-1788

Adagio - Allegro - Vivace

Sonata e minor for Flute and Basso continuo, BWV 1034
J. S. Bach
Adagio, ma non tanto - Allegro - Andante - Allegro

The Vienna Academy

II

Christian Gurtner, Flauto traverso
Mark Peters, Baroque Cello
Martin Haselböck, Harpsichord

INTERMISSION

III

Partita No. 2, BWV 1004
J. S. Bach
Allemande - Corrente - Sarabande - Ciga - Ciaccona
Dr. Barry Ross, violin

Canzona No. 29, "Wir danken dir, Gott," BWV 29
J. S. Bach
Diane Blass**, soprano
Corinne O’Heran, alto
Robert Heinrikson, tenor
Douglas Jehlema, bass
Paula Pugh Romanua**, organist

The Vienna Academy was founded in 1985 by a group of young musicians interested in the performing practices of the 17th and 18th centuries and the possibilities offered by the use of historic instruments. The ensemble is comprised of organist and harpsichordist Martin Haselböck (director); Christian Gurtner, traverse flute; and Mark Peters, baroque cello. The Vienna Academy has succeeded in making a name for itself through concert series in the major Viennese concert halls, appearances at important festivals, and in its first recordings of Bach and Haydn.

Barry Ross is Associate Professor of Music at Kalamazoo College where he teaches Stringed Instruments, Conducting, and directs the Kalamazoo College Chamber Orchestra. Well known in Michigan as the Concertmaster and Assistant Conductor of the Kalamazoo Symphony Orchestra, Concertmaster of the Kalamazoo Bach Festival and the Battle Creek Symphony Orchestras, and founding violinist with the Fontana Ensemble, in 1985 he was honored as a recipient of the first Community Medal of Arts award from the Arts Council and the City of Kalamazoo.
Cantata No. 29 Text

1. Sinfonia
Wir danken dir, Gott, wir danken dir,
Wir danken dir, Herr, wir danken dir,
Und verkündigen deine Wunder.

3. Tenor Aria
Halleluja, Stark und Macht
Zion ist noch deiner Stadt
Da er noch bei unserm Vater
Bund gedacht.

5. Soprano Aria
Gedenk an uns mit deiner Liebe,
Bless the rulers who direct us,
Die uns selten, schützen, führen,
Seigne, die gebahrt sein;

6. Alto Recitative
Vergiss es ferner nicht,
Gott ist noch unsre Zuversicht,
Mit Opfern und Danken preisen,
Dass du die Stadt und unser Land,
Da er seine Wohnung hat,
Da er seine Wohnung hat,
Siehst zu, dass wir reiche weiss
Dass er die Welt erobert.

7. Alto Aria
Halleluja, Stark und Macht
Sei des Allerhöchsten N amen.

8. Chorale
Sei Lob und Preis mit Ehren
Now laud and praise with honor
Gott Vater, Sohn, heiligem Geist!

To this now let us sing:
Amen, wir werden's erlangen,
Amen, we shall achieve it,
Glauben wir aus Herzens Grund.
We trust with all our hearts.

The Bach Festival Chorus and Chamber Orchestra
Violin I
Barry Ross**, Concertmaster
Audrey Lipsky**
Satoko Handa**

Violin II
Lisa Williams
Sanjika Hunt

Viola
Karen Weirich
Carol Porter

Cello
Mary Butler**

Trumpet
Jody Lawson
Cary Belcher
Dan Farmer

Oboe
Robert Humiston
Joanne Pherigo**

Percussion
Mark Guthrie**

** Faculty, Music Department and Music Center,
Kalamazoo College

375-2808

SPECIALIZING IN PRINTED MUSIC

OPUS III
Music Center
5540 W. Michigan Ave.
Kalamazoo, MI 49009
One block West & One block North of
US 131 & Stadium Drive

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Cantata No. 29 Text

1. Sinfonia
Wir danken dir, Gott, wir danken dir,
Wir danken dir, O God, we give thee thanks
Und verkündigen deine Wunder.

3. Tenor Aria
Halleluja, Stark und Macht
Zion is noch deiner Stadt
Da er noch bei unserm Vater
Bund gedacht.

5. Soprano Aria
Gedenk an uns mit deiner Liebe,

6. Alto Recitative
Vergiss es ferner nicht,

7. Alto Aria
Halleluja, Stark und Macht

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### Young Artists Concert

**Sunday, March 6, 1988, 4 p.m.**

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<tr>
<th>Performance</th>
<th>Composer</th>
<th>Performer</th>
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<td>Sonata L. 378 in a minor</td>
<td>D. Scarlatti</td>
<td>1685-1757</td>
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<tr>
<td>Sonata L. 187 in f minor</td>
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<td>Sonata L. 391 in A Major</td>
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<td><em>Heather Thompson</em>, piano</td>
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<td>Per la gloria d’adorarvi</td>
<td>G. B. Bononcini</td>
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<td><em>Rhonda Collision</em>, bassoon</td>
<td>A. Vivaldi</td>
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<td><em>Carol Man</em>, harpsichord</td>
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<td>English Suite #4 in F Major, BWV 809</td>
<td>J. S. Bach</td>
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<td>Sonata V in C Major, BWV 529</td>
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*The performers, their teachers, and their families are being entertained at the home of Kalamazoo College President, Dr. David Breneman, following the concert.*

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### The Lucille Mehaffie Young Artists Auditions

The judges for the 1988 Lucille Mehaffie Young Artists Auditions were:

- **David Updegraff**, violin; Cleveland Institute of Music
- **Theodore Edel**, piano; University of Illinois at Chicago
- **Beverley Rinaldi**, soprano; Cleveland Institute of Music

In 1965 the Bach Festival introduced its Young Artists Competition, which gives talented young performers in our region of the country the opportunity to have their work assessed by a panel of prestigious judges. It also gives 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.

For all 23 years of the competitions, Lucille Mehaffie has played a leadership role. As a token of our gratitude for her dedication and skill, the Bach Festival, in 1986 named the Young Artists Competition for her.

### Participating Young Artists

- **Heather Thompson** is a sophomore at Hope College, majoring in Fine Arts. She studies piano with Joan Conway.
- **James Walker** is a senior at Kalamazoo Central High School where he is a member of the CHS Choir and Chamber Choir. He is a member of the Westminster Choir at First Presbyterian Church where he is a frequent soloist.
- **Rhonda Collision** is a sophomore at Interlochen Arts Academy where she plays in the IAA Orchestra and studies with Stephanie Pyzybylek. She has studied with Robert Barris, Northwestern University, and Lee Selbert, Western Michigan University.
- **Carol Man** is a senior piano major at Interlochen Arts Academy and an IAA Concerto Winner.
- **Paul Turel** is a senior at WMU and a student of Phyllis Rappaport. Recently he was a winner in the WMU School of Music Concerto Competition, and will compete in the Plymouth Symphony Society 1988 Young Artists Competition.
- **Susan Dean** is a graduate student in organ performance at Western Michigan University and a student of Kathryn Loew. She holds a teaching assistantship at WMU, having obtained her undergraduate degree in music and education from Cambridge University, England.
- **The Westminster Choir** is a fifty voice ensemble, made up of students representing six area high schools and two colleges. They perform regularly at worship services at First Presbyterian Church, Kalamazoo, and also for service clubs, church groups, and other organizations in the area.
- **Thomas Kasdorf** is Director of Music at First Presbyterian Church and Music Director and Conductor of the Kalamazoosingers.
- **Kathryn Loew** is Organist at First Presbyterian Church and Adjunct Professor of Organ at WMU School of Music.
- **Jennifer Feneley** is a junior piano performance major at Hope College and studies with Joan Conway. Last year he won the Hope College Concerto/Aria Competition and performed with the orchestra.
- **Jennifer Feneley** is a freshman at Central Michigan University majoring in music performance. She is co-principal flute in CMU Symphonic Band Ensemble and was principal flute in the 1986-87 Michigan Youth Symphony.
- **Colette Cordonnier** is a music education major at Central Michigan University.
- **Umit Isgorur**, from Izmir, Turkey, graduated from Izmir State Conservatory. He has performed with the Izmir Chamber Orchestra, Izmir Conservatory Orchestra, and Michigan State University Symphony Orchestra. He is a visiting scholar at MSU, where he is a student of Owen Carmen.
- **Jennifer Feneley** is a junior at East Lansing High School and is a trumpet student with Steven Jones at WMU. He is currently co-principal of the Michigan Youth Symphony at U of M.
- **Sara Okamoto**, a student at East Lansing High School, studies piano with Deborah Moriarty.
Bach Week Events

BACH AROUND THE BLOCK
Monday, March 7, 7:30 p.m.
American Guild of Organists sponsored event at Bronson Park churches

LECTURE—RECITAL
Free
Tuesday, March 8, 8 p.m., Stetson Chapel
The newly discovered Neumeister organ choral preludes of J. S. Bach
Karl Schrock, Organist, First Baptist Church, Kalamazoo
Karl Schrock is organist and director of music at First Baptist Church in Kalamazoo and a doctoral student in organ performance at the University of Michigan. A musician of broad background and experience, he holds a masters degree in conducting from the University of Michigan, where he has also taught music theory and conducted one of the university choirs. His academic and performing record has earned him the highest level of scholarship awarded by the School of Music.

BROWN BAG LECTURE—RECITAL
Free
Thursday, March 10, noon, Fine Arts Foyer
(Bring your lunch)
Steven Rickards, countertenor
PREVIEW LUNCH—RECITAL
Free
Friday, March 11, noon, Round Room, Hicks Center
Musicologist, Zaide Pixley on the oratorio, Judas Maccabees by G. F. Handel
Lunch reservation by noon Wednesday, March 9: Bach Office 349-2948

Judas Maccabaus - G. F. Handel (1685-1759)
Saturday, March 12, 1988 7:30 p.m. Stetson Chapel

The Bach Festival Chorus, Orchestra and Guest Artists
Karen Holvik, soprano
Steven Rickards, countertenor
Frederick Urrey, tenor
Peter Hopkins, tenor
Douglas Jeltema, bass

St. Cecilia Youth Chorale, Anton Armstrong, Director

JUDITH BRENEMAN, Conductor

CHARACTERS REPRESENTED
JUDAS MACCABEUS
SIMON, HIS BROTHER
ISRAELITISH MEN AND WOMEN
AND YOUTH

SUMMARY

Part I - Lamentations for the death of Mattathias (the father of Judas Maccabees and Simon), by whom the Jewish people had been roused to resist the cruelties and oppressions of Antiochus Epiphanes, the Syrian King, in his attempt to suppress their religion and liberties. - The divine favour invoked. - Judges recognised as leader. - Appeal to the patriotism of the people, and their response. - The value of liberty. - Preparations for war. - Pious trust in God, and heroic resolve to conquer or die.

Part II - Celebrations of the victories gained over the armies of Apollonius the Governor of Samaria, and Seron the Deputy Governor of Coelestis; and the valour of Judas. - Renewal of war by a division of the Syrian army from Egypt, under Gorgias, and the despondency it occasions amongst the Israelites. - Judas again arouses the failing courage of the people, and they set out to meet the enemy. - Those who remain behind utter their detestation of the Heathen Idolatries, by which the Sanctuary at Jerusalem had been desecrated, and their determination only to worship the God of Israel.

Part III - Feast of the dedication at Jerusalem, after Judas and his followers had recovered and restored the Sanctuary, and re-established the liberties of his country. - Return of Judas from his final victory over Nicanor and his confederates. - Celebration of peace, and national thanksgiving.
PART ONE

OVERTURE

SCENE - Modin

Israelites, Men and Women, lamenting the death of Mattathias, Father of Judas

Maccabeus.

CHORUS

Mourn, ye afflicted children, the remains Of captive Judah, mourn in solemn strains;
Your sanguine hopes of liberty give o'er;
Your hero, friend, and father is no more.

Recit. — Israelitish Man

Well may your sorrows, brethren, flow
In all th' expressive signs of woe;
Your softer garments tear,
And squallid sackcloth wear,
Your drooping head with ashes strew,
And with the flowing tear your cheeks bedew.

Israelitish Woman

If not to conquer, born to save.

Recit. — Accompanied - Simon

I feel the Deity within,
Who, the bright Cherubin between,
His radiant glory erst display'd.
To Israel's distressful pray'r
He hath vouchsaf'd a gracious ear,
And points out Maccabeus to their aid.
Judas shall set the captive free,
And lead us on to victory.

Air

Arm, arm, ye brave; a noble cause,
The cause of Heav'n, your zeal demands;
In defence of your nation, religion, and laws,
The Almighty Jehovah will strengthen your hands.

Recit. — Israelitish Woman

Daughters, let your distressful cries
And loud lament ascend the skies;
Hear us, for we to the Lord appeal.

Air

Resolve, my friends; with transport I behold
The spirit of our fathers, famed of old
To vent our sorrows gives relief.
Wretched indeed; but let not Judah's race
Their ruin, with despoothing arms, embrace;
Distractful doubt, and desperation,
Ill become the Chosen Nation,
Chosen by the great I AM,
The Lord of Hosts, who, still the same,
We trust will give attentive ear
To the sincerity of pray'r.

Air

Pious orgies, pious airs,
Decent sorrow, decent pray'r,
Will to the Lord ascend, and move
His pity, and regain his love.

Chorus

Pious orgies, pious airs,
Great is the glory of the conquering sword
That gives fresh beauty to the sun;
For blessings on this exemplary zeal.
Bless him, Jehovah, bless him, and once more
To thy own Israel liberty restore.

Air

O Liberty, thou choicest treasure,
Seat of virtue, source of pleasure;
Life without thee know'st no blessing,
No endearment worth caressing.

Recit. — Judas

Ambition! if e'er honour was thine aim,
Disdainful of danger, we'll rush on the foe,
That thy pow'r, Jehovah, all nations may know.

Recit. — Israelitish Man

Haste we, my brethren, haste we to the field,
That thy pow'r, O Jehovah, all nations may know.

Recit. — Accompanied - Simon

I feel the Deity within,
Who, the bright Cherubin between,
His radiant glory erst display'd.
To Israel's distressful pray'r
He hath vouchsaf'd a gracious ear,
And points out Maccabeus to their aid.
Judas shall set the captive free,
And lead us on to victory.

Air

Arm, arm, ye brave; a noble cause,
The cause of Heav'n, your zeal demands;
In defence of your nation, religion, and laws,
The Almighty Jehovah will strengthen your hands.

Recit. — Judas

'Tis well, my friends; with transport I behold
The spirit of our fathers, famed of old
For their exploits in war;
Their ruin, with despoothing arms, embrace;
Distractful doubt, and desperation,
Ill become the Chosen Nation,
Chosen by the great I AM,
The Lord of Hosts, who, still the same,
SCENE - The same
The Israelites celebrating the return of Judas from the victories over Apollonius and Seron.

CHORUS
Fall'n is the foe; so fall thy foes, O Lord,
Where warlike Judas wields his righteous sword.

RECIT. - Simon
Be comforted - Nor think these plagues are sent
For your destruction, but for chastisement.
Heav'n in mercy punisheth, that sin
May feel its own demerits from within,
And urge not utter ruin - Turn to God,
And draw a blessing from his iron rod.

AIR
The Lord worketh wonders
His glory to raise,
And this our wonderful salvation wrought.

AIR
How vain is man who boasts in fight
The valour of gigantic might,
And dreams not that a hand unseen
Directs and guides this weak machine.

CHORUS
Prepare, prepare,
Prepare, prepare,
To root out Israel's strength, and to erase
Ev'ry memorial of the sacred place.

RECIT. - Seron
Enough ! to Heav'n we leave the rest,
Such gen'rous ardour firing ev'ry breast,
We may divide our cares.

But true wisdom can relieve you,
Godlike wisdom from above;
This alone can ne'er deceive you,
This alone all pains remove.

RECIT. - Israelitish Woman
Well may we hope our freedom to receive,
Such sweet transporting joys thy actions give.

DUET and CHORUS
Sion now her head shall raise,
Tune your harps to songs of praise.

RECIT. - Israelitish Woman
O let eternal honours crown his name,
Judas, first Worthy in the rolls of fame;
Say, "He put on the breast-plate as a giant,
Girt his warlike harness about him.
In his acts he was like a lion,
And with his acts made Judah smile.
Judas rejoiceth in his name,
And triumphs in her hero's fame.

DUET and CHORUS
Hail, hail, Judea, happy land!
Salvation prospers in his hand.

RECIT. - Judas
Thanks to my brethren: but look up to Heav'n!
To Heav'n let all glory and all praise be given;
To Heav'n give your applause, nor add the second cause,
As once your fathers did in Midian,
Saying, "The sword of God and Gideon."
It was the Lord that for his Isreal fought,
And this our wonderful salvation wrought."

AIR
How vain is man who boasts in fight
The valour of gigantic might,
And dreams not that a hand unseen
Directs and guides this weak machine.

RECIT. - Judas
My arms! against this Gorgias will I go.
The Idumean Governor shall know
How vain, how ineffective his design,
Sound an alarm - your silver trumpets sound,
And follow thee to conquest - if to fall,
To Heav'n give your applause, nor add the second cause,
As once your fathers did in Midian,
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AIR
How vain is man who boasts in fight
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RECIT. - Seron
Thus, too, the haughty Seron, Syria's boast,
Where warlike Judas wields his righteous sword;
Withstand thy all-conquering sword;
Who listeth, follow - to the field again -
To great Antiochus: From th' Egyptian coast
(Where Ptolomy hath Memphis and Pelusium lost)
He sends the valiant Gorgias, and commands
His proud victorious bands
To root out Israel's strength, and to erase
Ev'ry memorial of the sacred place.

AIR and CHORUS
Ah! wretched, wretched Israel! fall'n how low,
From joyous transport to desponding woe.

RECIT. - Seron
And with his acts made Judah smile.
Judas rejoiceth in his name,
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AIR and CHORUS
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From joyous transport to desponding woe.
PART THREE

SCENE I - Mount Sion
Israelitish Priests, etc., having recovered the Sanctuary.

AIR - Priest
Father of heav'n, from thy eternal throne,
Look with an eye of blessing down,
While we prepare, with holy rites,
And thus our grateful hearts employ,
And in thy praise
This altar raise
With carols of triumphant joy.

RECI. Accompanied - Israelitish Man
This altar raise
A public monument ordained
Of victories yet unga\nBut let the conqueror comes; and on his
To dissipate all fear,
He bears the vaunter's head and hand,
That threaten'd desolation to the land.

SCENE II - Near Jerusalem
Israelitish Youths and Maidens meeting Judas on his return from the victory over Nicanor.

CHORUS
See the conquering hero comes,
Sound the trumpets, beat the drums;
Sports prepare, the laurel bring,
Songs of triumph to him sing.

RECI. - Israelitish Woman
See yon flames, that from the altar broke,
See the godlike youth advance,
Myrtle wreaths and roses twine,
To deck the hero's brow divine.

CHORUS
See the conquering hero comes,
Sound the trumpets, beat the drums;
Sports prepare, the laurels bring,
Songs of triumph to him sing.

A MARCH
SING and CHORUS
Sing unto God, and high affections raise
To crown this conquest with unmeasur'd praise.

RECI.
Sweet flow the strains that strike my feasted ear;
Angels might stoop from heav'n to hear
The comely song we sing
To Israel's Lord and King.
But pause awhile: due obsequies prepare
To those who bravely fell in war.

Again to earth let gratitude descend,
To Israel's Lord and King.

SCENE III - Jerusalem, a Public Place
Israelites meeting Eupolemus, the Jewish Ambassador to Rome.

RECI. — Eupolemus
Peace to my countrymen, — Peace and liberty;
From the great Senate of Imperial Rome,
With a firm league of amity, I come.
Rome, whate'er nation dare insult us more,
And stretch her vengeful arm by land or sea,
"To curb the proud, and set the injur'd free."

CHORUS
To our great God be all the honour giv'n,
That grateful hearts can send from earth to heav'n.

AIR
With honour let desert be crown'd,
The trumpet ne'er in vain shall sound,
But let the conqueror comes; and on his
To dissipate all fear,
That threaten'd desolation to the land.

RECI. — Israelitish Woman
Again to earth let gratitude descend,
Praiseworthy is our hero and our friend:
Come spread thy blessings all around,
To Eleazar special tribute pay;
And in your songs for ever be confess'd
That grateful hearts can send from earth to heav'n.

Duet — Israelitish Woman and Man
O lovely Peace, with plenty crown'd,
Come spread thy blessings all around,
Let the shrill trumpet cease, nor other sound
But nature's songsters wake the cheerful morn.

AIR — Simon
Rejoice, O Judah, and in songs divine,
With Cherubin and Seraphin harmonious join.

CHORUS
Hallelujah! Amen.
Rejoice, O Judah, and in songs divine,
With Cherubin and Seraphin harmonious join.

PLEASE NOTE
In honor of our music director and conductor, 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.
Participating Guest Artists

Soprano Karen Holvik, a Kalamazoo College alumna, has had extensive experience in many areas of music, including folk, popular, jazz, musical theater, opera, and oratorio. She has performed on the concert stage throughout the United States and Europe. A finalist in the prestigious 1987 Carnegie Voice Competition, she has been a prize-winner in competitions including the Oratorio Society of New York, and Joy of Singing, under whose auspices she was presented in her New York debut recital in 1986.

Countertenor Steven Rickards won acclaim for his 1987 Bach Festival performance in the Mass in B Minor. The first countertenor graduate of Indiana University, he now stands at the forefront of American countertenors. He made his professional debut with the Indianapolis Symphony and has appeared with the Waverly Consort, Chicago’s Music of the Baroque, and the St. Louis Symphony. Mr. Rickards has become known as a specialist in the music of Bach and Handel.

Tenor Frederick Urrey is an internationally recognized artist who has performed in concert, opera, and oratorio throughout Europe and the United States. He has appeared with the Wiener Kammeroper, Mozartoper Salzburg, and major European and American festivals, symphonies, and concert series. Mr. Urrey is a frequent performer on European Radio Broadcasts and on National Public Radio in the United States.

Bass-baritone John Ostendorf enjoys a growing reputation as a versatile vocal artist. A favorite of Kalamazoo audiences, he appeared in *Fidelio* with the Kalamazoo Symphony and as soloist with Bach Festival performances of the St. Matthew and St. John Passions and the Mass in B Minor. His engagements include appearances with major symphony orchestras, recitals, and operatic performances. He has sung at all the major Bach Festivals in the United States.

Tenor Peter Hopkins is active as an oratorio soloist, recitalist and conductor in Michigan and other states. He currently holds positions as director of choirs at Battle Creek Central High School and instructor of voice at Kalamazoo College where he is a member of the College Chamber Music Society. He has sung at the Aspen Festival, the Oregon Bach Festival and will be studying and performing this summer at the Sommerakademie J. S. Bach Stuttgart under Helmuth Rilling.

Bass Douglas Jeltema, is a member of the Bach Chorus and has performed often as a soloist in the Festival. Mr. Jeltema is a Kalamazoo businessman.

The St. Cecilia Youth Chorale from Grand Rapids is represented by twenty-four of its members, making its debut this season with the Kalamazoo Bach Festival. In recent years, the Chorale has performed with the Opera Grand Rapids, Grand Rapids Symphony Orchestra and Choir, and the American Symphony Orchestra in New York. During the 1987/88 season, the Youth Chorale will be featured at the National Conference of the American Orff-Schulwerk Society in Chicago.

Anton Armstrong, Associate Professor of Music at Calvin College, is in his seventh season as conductor. Well known nationally in the choral field, he is very active in the area of children’s choral music.
Program Notes

CHAMBER CONCERT

Johann Sebastian Bach (1685-1750), Sonata in G Major for Organ, Flute, and Cello, BWV 525

Bach's sonata for organ, flute, and cello is the first of a group of six, written in Leipzig around 1727. According to J. N. Forkel (writing in 1802), Bach intended the sonatas "for his eldest son William Friedemann, who, by practising them, prepared himself to become the great performer on the organ that he afterwards was." The sonatas have become an important part in the organist's repertory. Always the creative pedagogue, Bach wrote the keyboard part so that it teaches independence of hands and feet; he provided the keyboard player with three separate musical strands (right hand, left hand, feet), all of which need to be kept separate and distinct. The sonata's overall format is not what Bach favored in his other sonatas (four movements in a slow-fast-slow-fast pattern), but rather in his preferred concerto design (three movements, fast-slow-fast); also derived from the concerto are the ritornello designs of the outer movements. Philipp Spitta suggests another model for the sonatas, postulating that they were a successful realization of "Bach's long attempt to insert a contrasting (slow) movement in the prelude-and-fugue plan."

Johann Christoph Friedrich Bach (1732-1795), Sonata in A Major for Violoncello and Basso Continuo

J. C. F. Bach was the third of the four Bach sons who took up music as a profession. He was an outstanding keyboard virtuoso—his brother Wilhelm Friedemann considered him the strongest player among the Bach sons and the best interpreter of the father's music. He was trained in music by his father, but then chose to study law at the University of Leipzig. When the father fell seriously ill in 1750 and the family found itself in financial difficulty, Friedrich accepted a position as chamber musician to Count Wilhelm of Schaumburg-Lippe in Bückeburg. In 1759, he was appointed concert master; he remained at Bückeburg until his death. Although the Bückeburg court was small and somewhat isolated, it was one of mostly musical activity in Germany, because of the court's keen interest in music. Friedrich's duties included the supervision of bi-weekly concerts, at which he presented oratorios, cantatas, symphonies, operas, and chamber music. The repertory was mainly by other composers, since the court seemed to have little interest in Friedrich's compositions. Yet Friedrich was a prolific composer, whose works include twenty symphonies; six keyboard concertos; oratorios, cantatas, and other sacred vocal music; secular cantatas, duets, arias, and songs; and at least forty sonatas, composed from about 1763 to 1791, some for keyboard and some for chamber ensembles. He wrote at least three sonatas for cello and basso continuo, of which two survive. The work heard tonight was published in Hamburg in 1770. Friedrich had arrived at the Bückeburg court at age eighteen, steeped in the contrapuntal style of his father and also influenced by what Eugene Helm calls "the north German seriousness of expressive purpose" of his brother Emanuel. At Bückeburg he frequently heard and programmed music by Italian composers (Pergolesi, Hasse, Jommelli). Gradually he worked into his own music their compositional strengths: lyrical melodies, short phrases, chordal accompaniments, and slow harmonic changes. The sonata on tonight's program shows his interest in the largely Italianate, early Classical style, as exemplified in the music of his brother, John Christian (Friedrich also admired Mozart and Gluck). The use of the minuet as a final movement, for instance, is typical of instrumental music of the early 1770s and is frequently heard in Christian's sonatas.

Carl Philipp Emanuel Bach (1714-88), Sonata for Flute and Basso Continuo, Wq. 127

Carl Philipp Emanuel Bach (1714-88), Sebastian's second son, was the most famous and prolific of his famous family. Trained by his father, he was renowned as a composer, a music theorist, and a virtuoso keyboard performer. For almost thirty years (1747-1768), Emanuel Bach worked as harpsichordist and composer for Frederick the Great, King of Prussia, at his court in Berlin. Frederick the Great is described by Eugene Helm, who has written extensively on music at his court, as "a monarch whose quite good if not completely professional flute playing was his way of resting from the persecution of unprecedented social reforms and international warfare." In order to divert himself, the king kept an extensive and distinguished musical establishment. Emanuel Bach, although he later chafed at the restrictions placed on him, was at first extremely proud of his role as court musician, writing in his autobiographical sketch that he had been given...
Sinfonietta

Discover the
Kalamazoo Symphony Orchestra

Tuesday, March 22—8p.m.
Miller Auditorium

WMU Grand Chorus
Mel Ivey, Director
Marian Pratschke, alto
Beverly Rinaldi, soprano
Anthony Lacitara, tenor
David Little, baritone
Mozart—Requiem
JaniSok—Sinfonietta
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Miller Auditorium

Horacio Gutierrez, Piano
Berioz—Beatrice & Benedict: Overture
Stravinsky—Symphony in Three Movements
Tchaikovsky—Piano Concerto #1

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KALAMAZOO SYMPHONY ORCHESTRA
Yoshimi Takeda
Music Director & Conductor

“the honour of accompanying in Charlotteburg, alone at the harpsichord, the first flute solo played by Frederick as king,” in 1740. Perhaps it was the very sonata we hear tonight, composed in 1738 or 1739, that Frederick played.

Although Emanuel is now known for his adventurous and forward-looking compositions, which exerted a great influence on the next generation, this sonata shows his more conservative side—and this was indeed appropriate, for the king had an arch-conservative musical taste. The sonata begins with a slow movement, the longest of the three, which allows the flutist to show his “clear, incisive, thick, round and masculine sonority”—the ideal described by Frederick’s flute teacher, J. J. Quantz. Throughout the work, the composer emphasizes a beautiful melodic line and keeps the keyboard part well in the background, as a necessary but unobtrusive support. Absent in this sonata are the harmonic and rhythmic surprises and the angular, abrupt melodies that characterize much of Emanuel Bach’s later sonatas and concertos.

J. S. Bach, Sonata in e minor for Flute and Basso Continuo, BWV 1034

The e minor flute/continuo sonata, one of four authentic flute sonatas by Bach, may have been written when he was Kappellmeister for the music-loving Prince Leopold at the court of Anhalt-Cöthen (between 1717 and 1723). To assign the work to Cöthen is logical, since Bach wrote much of his chamber and orchestral music during his tenure there; the figures suggest appropriate chords, which are realized at the harpsichordist’s discretion.

J. S. Bach, Partita No. 2 in d minor for Unaccompanied Violin, BWV 1004

The six sonatas and partitas for unaccompanied violin (BWV 1001-1006) occupy, Malcolm Boyd writes, an “unchallenged position in the literature of solo violin music.” They were written in Cöthen in 1720, probably for a particularly gifted but now unidentified performer. They show Bach’s own mastery of violin technique and demonstrate his interest in collecting like pieces in groups of six (Brandenburg concertos, French and English suites, violin sonatas, cello suites). Bach used the term “partita” as a synonym for suite: that is, for a sequence of dance-inspired movements, all in a single key.

The second partita contains the four standard dances of the suite, each with its own distinctive meter, tempo, and mood. According to Johannes Mattheson, one of the late Baroque’s most respected music theorists, an Allemande employs a “serious tone” and “satisfied mood;” a Courante represents “sweet hope full of happy cordiality;” a Sarabande “expresses no other passion but pride;” and a Gigue has “an impetuous vivacity.” Each movement is followed by a variation (or “double”). To the four dances is added the famous Chaconne consists of sixty-four variations on a harmonic pattern, which make up a manual of eighteenth-century violin technique. It demonstrates Bach’s ability to create complicated harmonies and dense counterpoint for an instrument that usually plays only one line. Bach’s virtuosic unaccompanied violin music may be even more difficult for the modern performer than it was for his contemporaries, because of the change to a modern bow, which is held differently, and because the bridge is now higher and has a more pronounced curve. These features make double and multiple stops in particular very hazardous.

J. S. Bach, Cantata No. 29, “Wir danken dir, Gott,” BWV 29

Bach’s protracted wrangle with Leipzig authorities over his working conditions, which was going strong when this cantata was written, did not keep him from composing a new (or mostly new) cantata for a service held on 21 August 1731 to celebrate the election of a new Leipzig Town Council. Because of the festive nature of the occasion, Bach used trumpets and timpani in his orchestra. The Introductory Sinfonia is arranged from the Prelude of the Violin Partita No. 3 in E Major, but the brilliant violin part is reassigned to the organ. The Sinfonia was later used in Cantatas 120a (of c. 1729) and No. 29 (1731). Bach borrowed from the cantata again for his B Minor Mass: the Gratias Agimus movement of the mass is constructed on the cantata’s chorus, “Wir danken dir.”

Karl Geiringer points out that the structure of the seven vocal numbers is completely symmetrical. Two choral pieces with full orchestra surround three arias

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which are connected by two recitatives. The first and third arias correspond closely to one another (Bach used a similar symmetrical pattern in the "Credo" movements of the B Minor Mass). The tenor aria features a violin solo; the contralto aria, one for organ. The centerpiece of the work is a tender soprano aria, "a lilting contralto aria, one for organ. Amidst a loud clapping of hands he seats himself, and the whole band of music strikes up exactly at the same moment. At the interludes he plays concertos of his composition, either alone or accompanied by the orchestra. Always the showman, Handel transferred his operatic expertise over to dramatic oratorios.

Handel—Judas Maccabeus

In 1750 a French visitor to London in 1750 who attended a performance of one of Handel's oratorios wrote to a friend:

_The Oratorio, or pious concert, pleases us highly... Handel is the soul of it: when he makes his appearance, two wax lights are carried before him, which are laid upon his organ. Amidst a loud clapping of hands he seats himself, and the whole band of music strikes up exactly at the same moment. At the interludes he plays concertos of his composition, either alone or accompanied by the orchestra._

The text of _Judas Maccabeus_ was composed by the Reverend Thomas Morell, who wrote that it was "design'd as a compliment to the Duke of Cumberland upon his returning victorious from Scotland." The work makes clear references to the feelings of relief of a nation enjoying peace after war. These sentiments are especially noticeable, for example, in the last air, "Oh lovely peace, with plenty crown'd, Come, spread thy blessing all around," and in _Judas Maccabeus' _third-act recitative and air, "Sweet flow the strains," which pays homage to those who "bravely fell in war."

One of Handel's oratorios—_Hercules_—was described by Jennens as an "English Opera." Jennens' remark points out the essentially dramatic nature of these works, which Handel had originally intended to be staged (the Bishop of London put a stop to this idea with Handel's _Esther_ in 1732, on the grounds that staged entertainments were not appropriate for the Lenten season). _Judas Maccabeus_, along with _Messiah_, does not fall into this group of what Winston Dean calls "dramatic oratorios," which includes _Samson, Belthazzar, and Jephtha_, as well as _Esther_. Instead, it is a series of anticipations of and reflections on the events of the story, taken largely from the Apocryphal book of the Maccabees; Morell added details from Josephus' _Antiquitates Judaicae_. These sources tell the story of the Jewish resistance to the Syrian conquest of Judea in 169 B.C., when the Temple in Jerusalem was desecrated. Judas Maccabeus, one of Matthias' sons, was chosen (in Act I). He defeated the Syrians and Samaritans (in Act II), and regained the Temple (in Act III).

Morell had given Handel a perfect libretto for a concert rather than a dramatic oratorio—a work described by Anthony Hicks as "a celebratory cantata—tuneful, lively," and containing many pieces of "high musical worth." _Judas Maccabeus_ represents one of the finest examples of English oratorio, the genre which, more than any other, has made Handel famous.

_Judas Maccabeus_ exhibits many features of the Handelian oratorio. The work begins with an overture in what had become the traditional French style: a slow, majestic beginning characterized by long-short-long-short-long rhythms, which is followed by a faster, somewhat contrapuntal section, and concludes with a reference back to the opening slow section. The prominent use of chorus is typical of the oratorios and sets them apart from Handel's operas, which are largely soloistic. Although Handel's ability to write for voices was shared by his illustrious contemporary Sebastian Bach, choruses appear in the oratorios in no small part because of the English love for choral singing, particularly in the Purcellian vein Handel sometimes adopted. Indeed, it was largely Handel's wonderful choruses that drew the English public to his oratorios (the two lamenting choruses that open the work are notable examples)—the choruses, and his masterly performances as organ soloist in concertos between the acts. According to English taste, the recitatives, airs, and duets are in general simpler in style than the complicated coloratura arias Handel had used in his Italian operas. A large-scale and complex plan of tonal interrelationships and textural contrasts underlies the work.
The Bach Festival Chorus and Orchestra

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Charlene Austin
Martha Austin
Barb Baker
Nancy Bonnema*
Betsy Craig
Barbara Egge
Edna Farthing
Janet Ferguson
Maxine Hauck
Judith Kolb Morris
Sylvia Muehling
Edna Ortega
Carol Osborne*
Emily Marr Ritsema
Rebecca Russcher
Nancy Van de Riet
Pat Zummann

ALTO
Gloria Brady
Theresa Drake
Louise Edie
Janis English
Kay Enfield
Joan Ettwien
Joan Fischer
Marianne Fuerst
Naomi Correll+
Susanne King
Joyce Leppard
Joyce LeRoy
Patty McCain
Cynthia O'Connor
Danielle Vachow
Marcia Van Allen
Amy Yentsch
+Section Leaders

TENOR
George Babcock
Dave Birenga
Robert Birko
Ken Burkart
Greg Fitzgerald
Robert Heinitz
Tim Le Vasseur
David Magerlein
Edwin Nelson
David Scarrow
Clarence Small+
Robert Sutton
Verlan Van Rheenen

BASS
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William Carter
Dave Gaitley
Douglas Jeltzena
Carlton Kandorf
Dave Ladd
James McDonald
Lorne McHattie
George Missias
Larry Montei
Michael Northrop+
Michael Pongesso
Alan Russcher
John Schleg

A New Organ For Kalamazoo College

Just one year ago, the Kalamazoo College campus community returned to a beautifully renovated Stetson Chapel with a voice in its tower, but without the old 1936 Moeller pipe organ. Ravaged by leaking roofs, falling plaster, time and general fatigue in working parts, the electro-pneumatic instrument, which had been rebuilt in 1965, was removed during the renovation project, a project that was stimulated by the anticipation of a new pipe organ. The need for a new organ became apparent as early as 1978, but it wasn’t until August of 1983 that an organ committee was appointed by President David Breneman to consider builders for a new instrument. By September, the committee brought Master Organbuilder, Hellmuth Wolff of Laval, Quebec, to Kalamazoo for consultations. Numerous conversations and stop designs were discussed among builder, organist, and acoustical designer of the chapel renovation, Lawrence Kirkegaard of Chicago, before final proposals were drawn up and contracts signed. Construction took a year and a half from the first saw-cut to the removal of the last piece from the truck upon shipment to it Kalamazoo in November, 1987. Installation and voicing followed through February, 1988.

A person may not notice all 10,000 parts of the organ, but as an individual enters the chapel, she or he will experience the sight of an instrument of great beauty, enhancing the quiet elegance of Stetson. The organ case, which is located on the south side of the chancel, echos the architecture of the chapel—the classical motifs that one sees in the columns, pilasters and moldings. The case style is reminiscent of old Italian organs, with the largest pipes grouped in open towers which finish in arches. Four smaller pipe flats make up the center and contain decorative carvings with pseudo-classical motifs. At floor level, in front of the 20 foot high main case, stands a positive division, mirroring the architectural elements of the main case. Both cases are made of painted poplar with the carvings done in oiled cherry. The console, also of oiled cherry, is fitted with three keyboards of grenadilla naturals with padouk sharps capped with oxbone. The pedal board is made of American white oak with capped cocobolo sharps.

The organ has 43 stops and 65 ranks, grouped in four divisions: Grand-Orgue, Positif, Recit Expressif, and Pedale. The builder, Hellmuth Wolff, learned the art of organbuilding in his native Switzerland, where he apprenticed with the firm of Metzler and Sohne. He subsequently worked with other builders in Europe and North America until 1993, when he established his own company, Hellmuth Wolff and Associates, in Laval, Quebec, Canada. In 1974, he was joined by his associated organbuilder, James Louder. The Kalamazoo College Organ is Opus 71 and has the artistic contribution of thirteen people who come to Wolff from diverse areas—Switzerland, Quebec, France, and South Germany.

Like all classic organs with mechanical action, this instrument uses linkages, wires, trackers, rollers, and squares for the key action as well as the stop action. However, the organ also has an electric combination system with twenty-four levels of memory for preprogrammed registration of the stops. The memory commands a set of solenoids, one per stop, which move the mechanical stop action. Also fitted within the console is a small television monitor to maintain visual contact with conductor when the organ is used for events such as the Bach Festival. When chorus or orchestra is performing with organ.

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Having the opportunity to be part of building such a magnificent instrument, designed to last hundreds of years, happens usually once in the lifetime of a college community. This instrument was made possible through generous contributions from the Irving S. Gilmore Foundation and the Hammond Trust. May the new Wolff Instrument at Kalamazoo College delight every eye and inspire every ear!
The Kalamazoo Bach Festival Society gratefully acknowledges the following businesses and grantors for their generous financial contributions and/or services to the Festival's 1987-88 season:

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Ticket Information

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; and at the door before each concert. The Bach Office is open from noon to 4 p.m. Monday through Friday, and 9 a.m. until noon Saturday. Telephone (616) 349-2948. Checks may be made payable to Bach Festival.

Festival Season - All Concerts $32
New Organ Celebration Concert, 8 p.m. Friday, March 4 $10
Chamber Concert, 8 p.m. Saturday, March 5 $10
Judas Maccabaeus, 7:30 p.m. Saturday, March 12 $12
Organ Concert, 4 p.m. Sunday, March 13 $5

The Bach Festival Concerts will be broadcast on WMUK-FM on the following evenings: (all concerts at 8:00 p.m.)
New Organ Celebration Concert (Martin Haselbock): Monday, March 14
Young Artists Concert: Tuesday, March 15
Chamber Concert: Wednesday, March 16
Judas Maccabaeus: Thursday, March 17
Organ Concert (Paula Romanouns): Wednesday, April 6

Community Access Center will be video-taping the Festival concerts. They can be seen on the following dates:
Thursday, March 24, 8 p.m. - Channel 31
Sunday, March 27, 6 p.m. - Channel 32
Saturday, March 26, 7 p.m. - Channel 30
Sunday, April 2, 7 p.m. - Channel 31
For information concerning auditions for the 1988-89 Bach Festival Chorus, call 349-2948. In addition to performing Christmas music and the St. John Passion, the Chorus will be guests with the Kalamazoo Symphony Orchestra in a performance of Beethoven's Choral Fantasy.

To update our mailing list, please fill out this form to indicate additional names, corrections or deletions and return to the ticket desk in the Narthex.

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