Because we cannot hear the planets evolving, the sun ascending, the seasons blurring… because these and a billion other sights have no sound, music was born.

Dear Friends of the Bach Festival:

It is with great pride that we welcome you to the 43rd annual Bach Festival on the campus of Kalamazoo College. As always we feature the work of Johann Sebastian Bach and other composers. We begin with an organ recital and close with a performance of one of the major choral works, this year the *St. John Passion*. Between this alpha and omega, we offer a chamber music concert, a Young Artists Concert, the Battle Creek Boychoir and the men of the Bach Chorus, lectures, luncheon seminars, and brown bag lunch events.

Last year the American Guild of Organists offered a unique musical opportunity: Bach Around the Block, performances of Baroque music by members of the Guild on the organs of several downtown Kalamazoo churches. This successful event is being repeated this year.

We hope you enjoy the events of the 43rd Bach Festival as the tradition of the Baroque in Kalamazoo continues to grow.

Gordon Erikson, Chair
Bach Festival Council

Dr. Henry Overley, Founder
Director 1946-1960

Dr. Russell Hammar
Director 1961-1985

Judith D. Breneman
Director 1986-Present
Peter Hurford, organist, was Master of the Music at St. Alban's Cathedral in England for 21 years. He plays recitals regularly in this country, Canada, Australia, Europe, and the Far East. Known particularly for his interpretation of Bach, his forty records include the complete Bach organ works. Among his honorary awards is the Order of the British Empire. In addition to his activities as recording artist, concert artist, and teacher, Peter Hurford is a composer, with numerous published works to his credit.

Opening Concert

Peter Hurford, organ

Friday, March 3, 1989, 8:00 p.m. Stetson Chapel
Prelude and Fugue in C, BWV 547 J. S. Bach (1685-1750)

Suite on the Second Tone Jean Guilain
Prélude - Tercier en taille - Duo - Basse de Trompette - Trio de Flûtes - Dialogue - Petit Plein jeu

Sonata No. 5 in C, BWV 529 J. S. Bach
(Allegro - Largo - Allegro)

Variations on a Theme of of Clément Jannenquin Jehan Alain (1911-1940)

Prelude and Fugue in G, BWV 541 J. S. Bach

INTERMISSION

From Clavier-Übung, Part III J. S. Bach
Prelude in E-flat, BWV 552i
Kyrie, Gott Vater in Ewigkeit BWV 669
Christe, aller Welt Trost BWV 670
Kyrie, Gott heiliger Geist BWV 671
Fugue in E-flat, BWV 552ii

Chamber Concert

Saturday, March 4, 1989, 8:00 p.m. Stetson Chapel
Sonata in G Major (BWV 1027) J. S. Bach (1685-1750)
Adagio
Allegro ma non tanto
Andante
Allegro moderato

Sonata in D Major (BWV 1028) J. S. Bach
Adagio
Allegro
Andante
Allegro

Enid Sutherland, viola da gamba
Edward Parmentier, harpsichord

INTERMISSION

Brandenburg Concerto #3 J. S. Bach
in G Major, BWV 1048
Allegro (Adagio)
Allegro

Violin: Barry Ross
Satoko Handa-Robert
Andreas Campos
Cello: Mary Butler
Mary Beth Thomas
Marius Grazulis

Tenor - Peter Hopkins
Soprano (Lizzie) - Diane Triplett-Biser
Bass (Schlendrian) - Randy Stowell
Violin: Barry Ross, Satoko Handa-Robert
Viola: Tomio Anderson
Cello: Mary Butler
Continuo: Thomas Knific, bass

Cantata #211 (Coffee Cantata) J. S. Bach

Tenor - Peter Hopkins
Soprano (Lizzie) - Diane Triplett-Biser
Bass (Schlendrian) - Randy Stowell
Violin: Barry Ross, Satoko Handa-Robert
Viola: Tomio Anderson
Cello: Mary Butler
Continuo: Thomas Knific, bass

Treva Reed Music

SPECIALIZING IN PRINTED MUSIC

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Kalamazoo, MI 49009

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375-2808
The Coffee Cantata

1. RECITATIVE - Tenor
Be silent! not a word, and listen to what has occurred:
Herr Schlendrian comes by;
see too his daughter Lizzie there!
He growls just like a grizzly bear.
One minute, and we'll tell you why.

2. ARIA
Schlendrian
Children often times are headaches,
hundred thousand miseries,
every day I plead with Lizzie,
argue with her til I'm dizzy,
but the point she never sees.

3. RECITATIVE
Lizzie!
You naughty child! You naughty Lizzie!
Come! Will you never mend your ways?
Give up this coffee craze!

4. ARIA
Lizzie
Hail, thou most precious of blisses,
choice of the thousand kisses,
sweeter than muscatel wine!
Coffee, coffee, if my Pa would please me,
only coffee will appease me,
Hail, hail, so I hail thee, coffee mine!

5. RECITATIVE
Schlendrian
If I see coffee near about,
the next time you're invited out, you just can stay at home.

6. ARIA
Lizzie
O.K., but coffee has come here to stay!
Schlendrian
You irritating little monkey!
You cannot have that whale-bone skirt,
so very wide and stylish.

7. RECITATIVE
Schlendrian
That does not worry me one bit.
Schlendrian
You cannot stand before the window to see the people walking by.
Lizzie
No matter, but still I implore you that this one wish you gratify!

8. ARIA
Schlendrian
You may be sure that I'll withhold that silver brooch inlaid with gold,
that fancy knitted sweater.
Lizzie
Oh, yeah? But coffee is much better!

9. ARIA
Schlendrian
You wicked Lizzie, you!
you are a devil through and through!

10. CHORUS
As mice to cats, the coffee craze is all the rage with all who use it.
Yet, if we are not too dumb, you may still be overcome,
yes, may still be overcome.

Capitulation now is best.
Well, coffee, here's good-bye forever.
I tell you now, I touch the stuff no more.

Schlendrian
I'll find a man, both rich and clever.

I swear this is no idle jest.
Lizzie (aside)
Capitulation now is best.
Well, coffee, here's good-bye forever.
I tell you now, I touch the stuff no more.

Schlendrian
I'll find a man, both rich and clever.

As mice to cats, the coffee craze is all the rage with all who use it.
When Pa and Ma both love the brew, and even Grandma loves it too,
however can the girls refuse it!
**Young Artists Concert**

Sunday, March 5, 1989, 4:00 p.m.  
Stetson Chapel

Sonata XL (K. 84), XXIV (K. 209)  
Alessandro Scarlatti  
(1660-1725)

Cello Suite No. 3, BWV 1009  
Prelude - Sarabande - Gigue  
David Peshlaki, cello

Partita in B-flat  
Allemande - Corrente - Minuet I - Minuet II - Sarabande - Gigue  
Peter Van Beck, piano

Partita No. 3  
Preludio - Gavotte en Rondeau - Giga  
Michele Waits, violin

Prelude and Fugue, No. 14 in F-sharp minor,  
Well-Tempered Clavier II BWV 883  
Sara Okamoto, piano

Recitativo "Ich habe genug," Aria "Schlumert Ein Ihr Matten Augen" from  
Cantata No. 82 "Ich Habe Genug," BWV 82  
David Veenhuis, bass  
Janlee Rothman, piano

Prelude and Fugue in A minor, BWV 543  
Tamara Schmiege, organ

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 1989 Lucille Mehaffie Young Artists Auditions were  
Peter Dominguez, strings; Michigan State University  
Ethel J. Armeling, voice; Michigan State University  
Edward Parmentier, keyboard; University of Michigan

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

**Participating Young Artists**

Susanna Sontani is a graduate of Kalamazoo College where she studied piano with Harry Ray and Jill Christian. She presently studies with Joan Conway at Hope College.

David Peshlaki is a third year music student at Michigan State University, where he studies with Owen Carman. He was a winner in the 1988 Honors Concert Competition. He is currently co-principal of the MSU Symphony Orchestra, as well as section cellist for the Lansing and Jackson Symphony Orchestras.

Peter Van Beck, a Kalamazoo Christian High School freshman, is a student of Jill Christian. He is the State Division winner of the Baldwin Piano Company Competition and has been a finalist and/or received honorable mention at the State Finals of the MMTA Student Day Competition. He also plays the violin and is a member of and accompanist for the Kalamazoo Junior Symphony.

Michele Waits is a sophomore at the University of Michigan and a violin student of Dr. Phillip Mason at Albion College. An Interlochen Arts Academy graduate, she was a finalist in the Seventeen Magazine-General Motors National Concerto Competition and winner of the Michigan Arts Festivals Concerto Competition. She was concertmaster of the Interlochen Arts Academy Orchestra and co-concertmaster of the World Youth Symphony at the Interlochen National Music Camp.

Sara Okamoto is a junior at East Lansing High School. She studies piano with Deborah Moriarty at Michigan State University. She was a second prize winner in the Young Keyboard Artists Association International Competition in 1988.

David Veenhuis is a senior majoring in Computer Science at Western Michigan University where he has studied voice with Thomas Hardie and William Appel. He sings with the University Chorale as well as the Kalamazoo Singers.

Janlee Rothman holds degrees from WMU and the Eastman School of Music where she received the Master of Music degree in piano performance and literature. She is an active accompanist in the Michigan area.

Tamara Schmiege is a senior at Interlochen Arts Academy where she studies with Robert Murphy. She also studies with Donald Williams, Concordia College, Ann Arbor.
Bach Week Events

ARMSTRONG LECTURE
Free
In collaboration with Kalamazoo College
Thursday, March 2, 8:00 p.m. and Friday, March 3, 10:00 a.m.; Stetson Chapel
Jaroslav Pelikan, Sterling Professor of History at Yale University
"Bach Among the Theologians"

BACH AROUND THE BLOCK
Free
Monday, March 6, 7:30 p.m.
American Guild of Organists sponsored event at two Bronson Park churches -
First Presbyterian and First Baptist

BROWN BAG LUNCH AND LECTURE
Free
Thursday, March 9, noon,
Light Fine Arts Building Foyer
"The Viola da gamba - Special Sound, Special Music"
Enid Sutherland, viola da gamba

PREVIEW LUNCHEON
Charge for lunch
Friday, March 10, noon, Round Room, Hicks Center
Musicologist, Zaide Pixley, on the "St. John Passion" by J. S. Bach
Lunch reservation and payment by noon Wednesday March 7; Bach office 349-2948

Battle Creek Boychoir

Wednesday, March 8, 1989 7:30 p.m.
Stetson Chapel

Psalm Ninety-Seven
Marc-Antoine Charpentier
(ca. 1634-1704)

Plainsong: "Veni Creator Spiritus"
Performed in alternatim, with organ verses extemporized

Maria Mater Gratiae
Gabriel Fauré
(1845-1924)

Quid Retribuam Domino
Guy de Lioncourt
(1885-1961)

Messe Basse
Kyrie
Sanctus
Benedictus
Agnus Dei

Pie Jesu (from the Requiem)
Fauré

Te Deum
Charpentier

Battle Creek Boychoir, Charles Olegar, director. Now in their eighth season, the Boychoir holds three gold medals and one silver medal in regional, national, and international competitions, and has toured throughout the Midwest, appearing with the Philadelphia Orchestra, at Interlochen and for community concert associations. The Boychoir will be joined by tenors and basses from the Bach Festival Chorus for the Te Deum. The organist is Brooks Grantier.

Program Notes

In an age whose musical taste favored opera and dance, Marc-Antoine Charpentier’s sacred works stood apart. In our time, with the gallantries of the grand siècle long swept away, Charpentier’s work survives. His long association with the church owes more to accident than to conscious design. For the court of Marie de Lorraine, Duchess of Guise, he wrote secular dramatic works, and for the pious duchess herself, a number of liturgical pieces. At the same time, Charpentier was engaged as musician with Moliere’s Theatre. The versatile composer moved with apparent ease from court to chapel to theatre.

Brief service for the grand dauphin in the 1680’s proved to be Charpentier’s closest approach to the court of Versailles and by mid-decade we find him attached to the Jesuit church of St. Louis in Paris. In 1698, Charpentier was named maître de musique of the Sainte-Chapelle, and for this prestigious institution he wrote many of his largest, most enduring works.

The present Te Deum and the Christmas cantata In Nativitatem Domini date from the composer’s St. Louis years. In both works is revealed Charpentier’s relish for the concertato style—the Italian study. In an age of dance music, Charpentier’s heavenly host are a joyously buoyant company.
The two hundred years separating Charpentier from Fauré were a fallow time for French church music. Political and social upheavals left the churches bereft of their former prestige. By mid-nineteenth century through the dedicated efforts of such as Franck and Niedermeyer, the church began once again to take its place in French musical life. The grand siècle was long dead. The new sacred music appealed not to the dancing monarch of Versailles but to the soaring of the angels, not to the fete but to the heart.

It was a musical style well suited to the fastidious and elegantly refined Fauré. The Messe Basse dates from 1881, but with numerous revisions in later years. For Fauré, organist of the Madeleine in Paris, such pieces were almost as laboratory experiments, with melodic and harmonic elements in constant evolution. In the Messe Basse we hear elements that reach fruition in the Requiem of 1887, from which is drawn the brief solo Pie Jesu. (The Battle Creek Boychoir will perform the Requiem on March 18 with its original 1887 chamber orchestration.)

In tonight's performance, those orchestral lines originally assigned to strings and flutes (in the Charpentier works, and in Fauré's Pie Jesu) will be taken by the new, Stetson Chapel French-voiced Helmuth Wolff organ. The plainsong Veni Creator Spiritus will be performed in the traditional French manner, alternating sung verses with extempore organ versets.

Brooks Grantier
The goodly fellowship of the Prophets praise Thee;
The noble army of Martyrs praise Thee;
The holy Church throughout all the world doth acknowledge Thee:
The Father, of an infinite majesty;
Thine honorable, true, and only Son.

Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man, Thou didst not abhor the womb of a Virgin.
When Thou hadst overcome the sharpness of death, Thou didst open the kingdom of Heaven to all believers.
Thou sittest at the right hand of God, in the glory of the Father.
We believe that Thou shalt come to be our Judge.
We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy precious blood.
Make them to be numbered with Thy Saints in glory everlasting.
O Lord, save Thy people, and bless Thine heritage.
Govern them, and lift them up forever.
Day by day, we magnify Thee.
And we worship Thy name ever, world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
Let Thy mercy be upon us, as our trust is in Thee.
In Thee, O Lord, have I trusted; let me never be confounded.

St. John Passion

J. S. Bach (1685-1750)

Saturday, March 11, 1989 7:30 p.m.

The Bach Festival Chorus, Orchestra, and Guest Artists
Paul Elliott, tenor (Evangelist)
Ben Holt, baritone (Jesus)
Judith Nelson, soprano
Cynthia Anderson, mezzo soprano
Glenn Siebert, tenor
Mark Doss, bass

Assisted by: Maid - Nancy Bonnema
First Servant - Larry ten Harmsel
Second Servant - David Scarrow
Peter - Douglas Jeltema
Pilate - Michael Northrop

JUDITH BRENEMAN, Music Director and Conductor

Music for this performance was provided by a generous gift from Olive Jackson.

There will be a brief pause between Part One and Part Two.

Part One

NO. 1 CHORUS
Lord, Thou our Master
Thou whose name is ever honored ev’rywhere; in ev’ry land is honored.
Show us in this, Thy Passion’s hour, how Thou, the very Son of God, for endless time, art now become, tho’ brought so low, forever glorified.

NO. 2 a RECITATIVO
Evangelist
St. John 18, 1, Jesus went forth with his disciples over the brook Cedron, where was a garden, to which came Jesus and His disciples.
2. And Judas also, which betrayed him, knew the place; for Jesus oftentimes resorted thither with His disciples.
3. Judas, therefore, who had gathered a body of men, whom the Chief Priests and the Pharisees had sent him, now cometh thither with lanterns and torches and weapons.
4. Jesus therefore, knowing all things that were to come upon Him, went forth, and said unto them:

Jesus
Whom seek ye here?
Evangelist
5. They answered Him:

NO. 2 b CHORUS
Jesus of Nazareth!

NO. 2 c RECITATIVO
Evangelist
Jesus saith unto them: Jesus
I am He.
Evangelist
Judas also, which betrayed Him, stood with them.
6. As soon then as He had said unto them, I am He, they went backward, and fell to the ground.
7. Then asked He of them a second time:

Jesus
Whom seek ye here?
Evangelist
Again they answered:

NO. 2 d CHORUS
Jesus of Nazareth!
NO. 2 a RECITATIVO
Evangelist
8. Jesus answered and said:
Jesus
To you I have said, I am He; if ye seek for me, let these go their way!

NO. 3 CHORUS
O wondrous love, O love all love excelling,
wherefore Thou made this vale of tears Thy dwelling!
The joys and pleasures of the world we cherish, yet Thou must perish.

NO. 4 RECITATIVO
Evangelist
9. So that the prophesy might be fulfilled, which He spake: Of them which thou gavest to me, not one have I lost, not one.
10. Then Simon Peter, having a sword, he drew it forth and struck the high priest's servant, and cut off his right ear. The man's name was Malchus.
11. Then said Jesus unto Peter, 
Jesus
Put up thy sword in its scabbard! Shall I not drink the cup, the cup my Father hath given me, to drink, the cup my Father hath given me?

NO. 5 CHORUS
Thy will must all creation do,
on earth and high in heaven too;
Thy patience, Lord, on us bestow,
that we obey in weal and woe.
Stay Thou the hand and spoil the skill
of them who seek to thwart Thy will.

NO. 6 RECITATIVO
Evangelist
12. The body of soldiers with their captain, who were sent by the Priests, laid hold of Jesus and bound Him fast.
13. And led Him away to Annas first; for he was father-in-law to Caiphas, which was the high priest that same year.
14. Now it had been Caiaphas, who had told the servants of the high priest, being one of them which held the money bag, that it was expedient that one man should die, should die for all.

NO. 7 ARIA (ALTO)
From the shackles of my vices to liberate me, they have bound my Saviour.

From my aching wounds and bruises, fully to heal me,
He was bruised and wounded.

NO. 8 RECITATIVO
Evangelist
15. Simon Peter also followed with Jesus forth, and another disciple.

NO. 9 ARIA (SOPRANO)
I follow Thee also with joy to be near Thee
in trouble and strife,
Thou light of my life.
Ah speed Thou my way; and say me not "nay",
but let me be near Thee, to solace and cheer Thee.

NO. 10 RECITATIVO
Evangelist
That disciple was known unto the high priest,
and went in with Jesus into the palace of the high priest.
16. But Peter stood at the door without. Then went out that other disciple, which was known unto the high priest; and spake unto her that kept the door, and brought in Peter.
17. Then saith the Maid that tended the door to Peter:
Maid
Art not thou also one of His disciples?
Evangelist
He saith:
Peter
I am not.

NO. 11 CHORALE
Who was it, Lord, did smite Thee,
For Thou wert no offender, nor didst to sin surrender;
from evil Thou wert ever free.
My sins and evil deeds abhorred
Thee?

NO. 12 a RECITATIVO
Evangelist
24. Now Annas had Him bound and had sent Him unto Caiphas.
25. Simon Peter stood and warmed himself.
They said therefore unto Him:

NO. 12 b CHORUS
Art thou not one of His disciples?

NO. 12 c RECITATIVO
Evangelist
But Peter denied it, and said:
Peter
I am not.

26. One of the servants of the high priest, being his kinsman, whose ear Peter cut off, saith:
Servant
Did not I see thee in the garden with Him?

27. Peter denied a third time, and straightway then the cock crow.

NO. 13 ARIA (TENOR)
Ah, my soul,
how futile is thy goal,
where may contentment find thee? ah!
Jesus, let me not forget,
here, on this earth, no peace doth me afford,

NO. 14 CHORALE
Peter, while his conscience slept,
thrice denied his Saviour,
when it woke he bitter wept
and another disciple.
Weep, Peter, weep,
so was he made, a wretch, such was the Word

Part Two

NO. 15 CHORALE
Christ, who knew no sin or wrong, like a thief was taken,
led before a godless throng, by His friends forsaken.
He who our salvation won, falsely was convicted,
scoffed at, scorned and spat upon, as the Word predicted.

NO. 16 a RECITATIVO
Evangelist
St. John 18. 28. Then led they Jesus, away to the hall of judgment: and it was early; and they themselves went not into the judgment hall, lest they should be corrupted; but that they might eat the passover.
29. Pilate then went out unto them, and said:
Pilate
What accusation bring ye against this man?

Evangelist
30. They answered and said unto him:
Imagine, that His bloodspattered body in ev’ry member is part of Heav’n above. And see, the waves of sin subsiding, sunbeams again dark clouds dividing, the rainbow fair the sky bestriding, God’s token bright of grace and love.

NO. 21 a RECITATIVO
Evangelist
2. The soldiers plaited then for Him a crown of thorns, and put it on His head, and put on Him a purple robe and said:

NO. 21 b CHORUS
Hail, King of the Jews!

NO. 21 c RECITATIVO
Evangelist
And they smote Him with their hands.

4. Pilate therefore went forth again, and saith unto them:

Pilate
See ye, I now will bring him forth to you, that you may know, that I find no fault in Him.

Evangelist
Evangelist
Evangelist
6. Therefore, when the priests and officers saw Him, they cried out, and said:

NO. 21 d CHORUS
Crucify Him, crucify Him!

NO. 21 e RECITATIVO
Evangelist
Pilate
Take ye now this man and crucify him; for I find no fault at all in Him!

Evangelist
7. The people then answered:

NO. 21 f CHORUS
We have with us a law, and by this law he should perish, for he made himself to be the Son of God.
and about the sixth hour: and he saith to the people:

Pilate

See ye your king yeas, behold Him!

Evangelist

15. But they cried out:

NO. 23 d CHORUS

Away with Him, away with Him, crucify Him!

NO. 23 e RECITATIVO

Evangelist

Pilate saith unto them:

Pilate

Would ye that your king be crucified?

Evangelist

The chief priests answered and said to him:

NO. 23 f CHORUS

We have no king but Caesar.

NO. 23 g RECITATIVO

Evangelist

16. And then he delivered Him to them that they might crucify Him. And they took Jesus, and led Him away.

17. And He bearing His cross went forth into a place called the place of a skull, which in the Hebrew is called Golgatha.

NO. 24 ARIA (BASS) WITH CHORUS

Soloist

Come ye souls whom care oppresses, leave ye troubles' dark recesses, come-

Chorus

Ah! where?

Soloist

to Golgatha!

Take the wings of faith to bear you, fly-

Chorus

Ah! where?

Soloist

-His Cross to carry, happiness awaits you there.

NO. 25 a RECITATIVO

Evangelist

19. And Pontius Pilate wrote them an epigraph, and put it upon the cross. On it was written:

"Jesus of Nazareth, the King of the Jews."

20. And this epigraph many of the Jews were reading for the place where Jesus was crucified was nigh to the city: and these words were written in Hebrew, Latin and likewise also in Greek.

21. Then said the chief priests of the Jews to Pilate:

NO. 25 b CHORUS

Write Him not as our king, rather that He Himself said this: I am their king and Master.

NO. 25 c RECITATIVO

Evangelist

22. And Pilate then answered:

Pilate

What I myself have written, that I, yea, have written.

NO. 26 CHORALE

Our freedom, Son of God, arose when Thou wast cast in prison; and from the durance that Thou chose our liberty is risen: didst Thou not choose a slave to be, we all were slaves eternally.

NO. 23 a RECITATIVO

Evangelist

But the people cried out and shouted to Pilate:

NO. 23 b CHORUS

If thou let this man go, thou art not Caesar's friend: for whosoever maketh himself a king is foe unto Caesar.

NO. 23 c RECITATIVO

Evangelist

13. When Pilate therefore heard that saying, he brought Jesus forth, and sat in the seat of judgment in a place that is called the High Pavement, but in the Hebrew, Gabbatha.

14. And it was the preparation of the passover, among them, and for my vesture they cast lots."

These things therefore were done by the soldiers.

25. Now standing beside the cross of Jesus was his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene.

26. When Jesus therefore saw his mother near Him and His well beloved disciple standing by, he saith unto his mother.

Jesus

Look woman, behold thy son!

Evangelist

27. Then saith He to this disciple:

Jesus

See thou, here behold, thy mother!

NO. 28 CHORALE

In His final hour did He, think Him of His Mother, that when He was gone she be bared for by this other, make your peace with God and man, that upon the morrow, You may end this mortal span, free from care and sorrow.

NO. 29 RECITATIVO

Evangelist

That disciple took her to his own home.

28. And now since Jesus knew full well that all was accomplished, as was written in the scripture, He saith:

Jesus

I thirst!

Evangelist

29. Now stood there a vessel of vinegar: they filled from the vessel then a sponge with vinegar, and put it on a twig of hyssop, and put it to His mouth to drink it.

30. Then when Jesus had received the vinegar, He saith:

Jesus

It is fulfilled.

NO. 30 ARIA (ALTO)

The end has come, rest and peace for stricken spirits This dreary night is filled with gloom and sad forboding. Our Hero battles on with might and ends the fight.

The end has come.
NO. 31 RECITATIVO
Evangelist
Then bowed He His head, and was gone.

NO. 32 ARIA (BASS) AND CHORALE
Soloist
O Thou my Saviour, give me answer: tho Thou upon Thy Cross art crucified, and tho Thou hast said the end has come, am I from death forever free? Thru Thy despair and desolation am I assured salvation? Have all our sins been washed away? Thou must for grief indeed be silent, yet bowest Thou Thy head to say, in silence: Yeat! Chorus
Jesus, Thou who once wer'rt dead, livest now forever, when the path of death I tread Lord, forsake me never, God's wrath Thou from me hast turned, saved me from disaster; my redemption Thou hast earned, My beloved Master.

NO. 33 RECITATIVO
Evangelist
St. Matthew 27, 51. And then behold, the veil of the temple was rent in twain from top to bottom; and the firmament rocked and quaked, and the rocks burst asunder. And the graves were opened again and up arose many bodies of saints that slept.

NO. 34 ARIOSO (TENOR)
My heart! See all the World is plunged in woe because of Jesus' anguish. The sun itself by grief is shrouded; the veil is rent, the rocks are burst, creation quakes, the graves are opened, when their Redeemer see they lifeless: and as for Thee, what wilt Thou do?

NO. 35 ARIA (SOPRANO)
With tears overflowing, your homage bestowing, the Master exalt ye! Thru Heaven and earth let the tidings be spread, Thy Jesus, is dead!

NO. 36 RECITATIVO
Evangelist
St. John 19, 31. The Chief Priests therefore, since it was the preparation, that the bodies should not remain upon the cross on the sabbath day, (for that sabbath day was an high day) made a plea that Pilate allow their legs to be broken that they might be taken. Then came the soldiers, and brake the legs of the first, and of the other which was crucified with Him. But when they came to Jesus, and saw that He was dead already, they brake not His legs: But one of the soldiers with a spear pierced His side, and forthwith came there out blood and water. And he who has seen these things, of them has borne record, and his record is true: nor indeed can he fail to know whereof he speaketh that ye believe him. And again another scripture saith: "They shall look on him whom they have pierced." NO. 37 CHORALE
Help, O Christ, Thou Son of God, help me thru Thine anguish, evil ways to vanquish.
On Thy death and why Thou died we must ponder truly, we, tho' weak, have rightly tried, Lord, to thank Thee duly.

NO. 38 RECITATIVO
Evangelist
St. John 19, 31. The Chief Priests therefore, since it was the preparation, that the bodies should not remain upon the cross on the sabbath day, (for that sabbath day was an high day) made a plea that Pilate allow their legs to be broken that they might be taken. Then came the soldiers, and brake the legs of the first, and of the other which was crucified with Him. But when they came to Jesus, and saw that He was dead already, they brake not His legs: But one of the soldiers with a spear pierced His side, and forthwith came there out blood and water. And he who has seen these things, of them has borne record, and his record is true: nor indeed can he fail to know whereof he speaketh that ye believe him. And again another scripture saith: "They shall look on him whom they have pierced." NO. 39 CHORUS
Rest well, beloved, sweetly sleeping, that I may cease from further weeping; sleep well, and let me, too, sleep well. The grave, which is prepared for Thee, from pain and grief will set thee free, will open Heav'n for me and close the gates of Hell.

41. In Golgatha where His cross was, where He was crucified was a garden; and in the garden a grave, wherein as yet man had been laid.
42. Therein they laid Jesus therefore, because of the Jews' preparation day; for this new grave was nigh at hand.

NO. 40 CHORALE
Ah Lord, when comes that final day may Angels bear my soul away to Abram's bosom take it; let then my body's anguish cease, my soul to wait the day, in peace, When Thou again awake it. Ah, what a joy it then will be the very Son of God to see, let then my body's anguish cease, my soul to wait the day, in peace, When Thou again awake it. Ah, what a joy it then will be the very Son of God to see, to gaze upon His holy face, my Saviour on the Throne of Grace! Lord Jesus Christ, oh hear Thou me, Thy Name I praise eternally!

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Judith Breneman, music director and conductor, marks her fourth season with the Bach Festival. The first woman and the third conductor of the Festival since it began in 1946, she is with the music department of Kalamazoo College and serves as 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.

Participating Guest Artists

Paul Elliott, tenor, is well remembered as the Evangelist in the 1986 Bach Festival performance of the St. Matthew Passion. He is widely regarded as one of Britain's finest singers, having established an unrivalled reputation in the fields of early and baroque music. A founding member of the Hilliard Ensemble, he has also appeared as soloist and recorded with most of the major early music ensembles, including the Early Music Consort of London and the Academy of Ancient Music. Mr. Elliott has made more than forty solo recordings.

Ben Holt, baritone, is well known to Kalamazoo audiences from his appearances with the Kalamazoo Concert Band and the WMU Young Concert Artist Series. He made his Metropolitan Opera debut in 1985-86 and recently made his highly acclaimed New York City Opera debut in the title role of Anthony Davis' Malcolm X, a world premiere. He has performed at major music festivals and has toured the United States extensively. A recently released recording of Monteverdi's L'Incoronazione di Poppea was his recording debut.

Since her European debut, Judith Nelson, soprano, has been acknowledged as one of the world's leading singers of the baroque repertoire. She has performed throughout Europe and the United States in concerts, operas, and for radio and television. She has sung with most of the major baroque orchestras on both continents, as well as with major symphony orchestras. Judith Nelson has over sixty recordings to her credit.

Cynthia Anderson, mezzo soprano, is rapidly becoming familiar to opera as well as oratorio audiences. She made her Chicago Symphony debut in 1984 in Schoenberg's Moses und Aron under the direction of Sir Georg Solti. She has been heard with the Music of the Baroque ensemble and is a frequent guest with the Milwaukee Symphony. Ms. Anderson has been a recipient of numerous awards including the American Opera Society Award and the Emma Roe Scholarship.

American lyric tenor Glenn Siebert made highly successful debuts with the Hamburg State Opera and the Stavanger Symphony in Norway. He has performed with major symphony orchestras, opera companies, and festivals all over the U.S. He is the recipient of many awards including grants from the William Matheus Sullivan Musical Foundation and the National Institute for Music Theater.

Mark Doss, bass, is fast becoming one of the most sought-after young performers in opera, oratorio, and symphony repertoire. He has performed with major opera companies such as Lyric Opera of Chicago, Canadian Opera, and the New York City Opera. The recipient of many prestigious prizes, Mr. Doss was awarded the 1987 National Institute for Music Theatre's George London Opera Prize. In 1986, he was awarded First Prize in Italy's International Verdi Competition.
**PROGRAM NOTES by Zaide Pixley**

**THE PASSION ACCORDING TO ST. JOHN, BWV 245**

When Bach wrote his “Johannes-Passion” in Leipzig in the first three months of 1724, he was entering into a long established tradition. Almost 1300 years before, in the mid fifth century, Pope Leo the Great had declared that the four Gospel accounts of the Crucifixion and the events surrounding it, the “Passion” story, should be sung as a regular part of Holy Week. St. Matthew’s version (Chapters 26 and 27) would be performed on Palm Sunday, St. Luke’s (Chapters 22 and 23) on Wednesday of Holy Week, St. Mark’s (Chapters 14 and 15) on Thursday, and St. John’s (Chapters 18 and 19) on Good Friday. These performances would re-enact in music the events of the Passion drama and instruct the faithful in their meaning. Until around the thirteenth century, the Passion texts were sung to monophonic plainsong, often by a single singer. In the 13th and 14th centuries, the individual characters in the story were often portrayed by different soloists. By the 15th century, settings of the Passion text in parts (for three or four voices, or a three- or four-part choir) had become common.

With the Reformation came regional preferences for the style in which the Passions would be set. Around 1650 North German Protestant musicians began to write what is now called “oratorio Passions,” in which the Biblical text (St. Matthew and St. John were the most popular) were broken up by the addition of contemplative arias, instrumental interludes, related excerpts from other sections of the Bible, and chorales. Composers who had access to well trained musicians (generally at court churches) often added sections of recitatives, a newly-invented style featuring rapid-fire declamation of text over a minimal musical accompaniment. Although to some of Bach’s contemporaries, this kind of passion was “ear-tickling” rather than edifying, more in “the spirit of opera than God’s words,” it was precisely this operatic, “oratorio-Passion” type that Bach favored.

In Bach’s Passions the Biblical text is retained as a whole for the soloists (the Evangelist, Jesus, Pilate, Peter, and so on) and at times for the chorus, when it participates in the drama. The Biblical narrative is frequently interrupted by contemplative pieces, set to freely composed verse, and by chorales and choruses. The deeply religious Bach considered the Biblical account so important that, in the autograph score of the St. Matthew, he used red ink for all the Gospel passages. Bach’s faithfulness to Biblical sources in both Passions met the devotional requirements of orthodox Lutheranism; his musical settings and additions met the artistic needs of up-to-date musicians like himself.

In addition to the Gospel excerpts, Bach’s libretto for the St. John is taken from several sources: B. H. Brockes’s well-known 1712 Passion poem, “Der für die Sünden der Welgemeererte und sterbende Jesus” (Jesus, who was martyred and died for the sins of the world,” used earlier by Telemann and Handel); sections of another St. John libretto by Christian Heinrich Postel (from around 1700); and a religious poem by Salomon Franck. There are two interpolations from St. Matthew: Peter’s repentance (Matthew 26:75), and the tearing of the curtain and subsequent earthquake (Matthew 27:51, 62). Because of the vivid musical images they evoke, it would have been hard for Bach to resist adding these passages. The chorales are traditional ones from the sixteenth and seventeenth centuries.

Bach’s passions function on two distinct levels: the distant past and the immediate present. At the same time that the Biblical story is recalled, worshippers are continually being brought back to the present, through reflective arias and chorales (with texts more or less from Bach’s time) that interpret what happened many years ago and relate it to the worshippers’ experiences. Because of the dramatic nature of the work, it is most effective when performed at one sitting, as it was originally done on Good Friday.

In a Necrology drawn up 1754, four years after Bach’s death, “Fünf Passionen” were attributed to him. Of these five works, all found in his library, only three survive, and of these, only two are authentic. The only complete musical score of the first of the five passions, a setting of St. Mark’s account, was destroyed in the second world war; although the libretto is extant, almost none of the music has survived. Another of the Passions was set to St. Luke’s text, but, although Bach had copied out the score and added some music to it, he was not the composer. A third unidentified passion, now lost, was probably a work from Bach’s years in Weimar (1708-1717). The fourth Passion is the work heard tonight, and the last, to St. Matthew’s Gospel, also survives.

Bach had arrived in Leipzig in late May of 1723 and as Cantor had begun extensive work on church composition (his previous position had been as Kapellmeister at the musical court of Prince Leopold of Anhalt-Cöthen, where he wrote much of his instrumental music). The St. John was first performed in the St. Nicholas Church on Good Friday, 7 April 1724. It was repeated with revisions, on Good Friday of the next year, and was heard twice more during his tenure in Leipzig, around 1730 and in the late 1740s, each time with further revisions.

Bach had standardized the first performance of the work for the larger Thomas Church. It was the custom, however, to alternate between the two main Leipzig churches, and in 1724, it was to be the Nicholas Church’s turn. When the superintendent there complained to the town council about the change Bach had proposed, the composer explained that there was not enough room in the choir loft for the expanded forces he had in mind, and that the harpsichord would have to be repaired. Leipzig was not accustomed to hearing elaborate Passion music, for soloists, choruses, and instruments (Telemann had first introduced this style there in 1721). Nevertheless, the Council agreed to make these changes for their new Cantor, at their expense; not all Bach’s disputes with them would be settled so pleasantly.

The existence of several versions of the St. John has made assembling a definitive score very difficult. Bach had made many changes for its various airings: arias added, opening and closing choruses switched, sinfonias added and then deleted. In the fourth and final version of 1746-49 (essentially the one used tonight), the original sequence of movements was largely restored and the performing forces augmented.

The structure of the St. John as outlined by C. S. Terry in Bach, The Passions, can be considered as follows:

I. Prologue (opening chorus)
II. The Betrayal (Nos. 2-5), set in the garden of Gethsemane. St. John’s story starts at a later point in the drama than does St. Matthew’s, which opens with an account of the Passover supper. The narrative of John’s gospel, the last of the four to be written, is the most condensed; in it, English musicologist Malcolm Boyd notes, events succeed each other swiftly, making the impact of the drama immediate and painful.
III. Jesus Before Caiphas (Nos. 6-9)
IV. Peter’s Denial (Nos. 10-15, with interpolated text from St. Matthew)
the breathless pace at which events are unfolding.

The St. John contains nine settings of chorale tunes. Bach's expressive harmonizations of these familiar hymn tunes were much admired by his contemporaries. The St. Matthew and St. John have the same opening chorale (“Herzliebster Jesu”), although they use different verses. The two Passions have only one other chorale in common, Heinrich Isaac's famous “Welt ich muss dich lassen.” Bach's use of Melchior Vulpius's chorale “Jesu, Kreuz, Leiden und Pein” (Nos. 3 and 17) twice in the St. John (Nos. 3 and 17) is the closest he comes to the unifying presence of the “Passion” chorale (“O Sacred Head”) in the St. Matthew. In general, the chorales are used as what Breneman calls “breathers” to break the intensity and to provide the listener with an opportunity to mull over what has gone before. They generally follow moments of great drama, usually arias or elaborate choruses (the chorale following the teasing of Peter after the cock crows, for instance). The chorales can function both as a personal reflection on the events and as a communal, shared response of the congregation (although whether or not everyone joined in to sing the melodies has not been established).

The St. John is full of gorgeous arias. Notable among them is the tenor aria, “My Heart” (No. 34), which is followed by an equally beautiful soprano-flute duet, “With tears overflowing,” (No. 35). Like many Baroque arias, Bach’s often feature a solo instrument along with the solo voice. The combination of voice and instruments is changes from aria to aria, reflecting Bach’s love of changing instrumental color. One of the featured solo instruments, the gamba, would have had a recognizable emotive connotation for the Leipzig audience; it was associated with Lutheran views about the sweetness of death and was used by Bach in two later funeral cantatas. The choir makes its presence known in two arias, both for bass: in “Come, come, ye souls, with care oppressed” (No. 24), the chorus quietly questions the faithful; and in “O Thou my Saviour” (No. 32), it completes the thoughts of the soloist. Many of the arias and choruses are in da capo format, with a large opening section that returns. In tonight’s performance, these returns will be decorated with ornaments, as was the practice.

Recitative sections are often as dramatic and memorable as anything in the arias (note especially the account of Peter’s denial, No. 12c). Christ’s words are not surrounded with a “halo of music” in the St. John, as they are in the St. Matthew, although they are frequently accompanied by organ rather than harpsichord (at the conductor’s discretion). Both organ and harpsichord are used tonight as continuo instruments, as they were in Leipzig.

In his later years in Leipzig, Bach frequently chafed at the demands made of him and at his difficult working conditions. Perhaps he would have been happier working as Kapellmeister and opera composer at the Saxony court in Dresden. Whatever his feelings were about his situation, his original goal at Leipzig of achieving a “well-regulated church music” was fully realized. In his hands the genre of oratorio passion reached its pinnacle.
The Bach Festival Chorus and Orchestra

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