ORCHESTRATING SERVICES TO MEET YOUR FINANCIAL NEEDS.

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Organist John Balka was formerly Director of Music and Liturgy at the Cathedral Church of St. Augustine in Kalamazoo. Since 1984 he has been Director of Music and Organist at St. Mary’s Cathedral, San Francisco. He has given recitals throughout the United States, and has been a featured performer at conventions of the American Guild of Organists, the Organ Historical Society, and as soloist with the San Francisco Symphony. In 1987, Mr. Balka served as Director of Music for the visit of Pope John Paul II to San Francisco.

Opening Concert

John Balka, organ

Friday, March 9, 8:00 p.m.       Stetson Chapel

All-Bach program

Prelude and Fugue in E-flat Major ("St. Anne"),
BWV 552

Nun Komm der Heiden Heiland, BWV 659
Trio on "Herr Jesus Christ, dich zu uns werd,"
BWV 655

Fantasia on “Komm, Heiliger Geist,” BWV 651

Toccata, Adagio, and Fugue in C Major, BWV 564

Prelude and Fugue in E Minor ("The Wedge"),
BWV 548

Passacaglia in C Minor, BWV 582

This evening’s concert will be broadcast on WMUK on
Wednesday, April 4 at 8:00 p.m.
The concert will also be televised on Community Access TV,
Channel 30, on: March 30, 9:00 p.m.; April 13, 9:00 p.m.
Baroque Ensemble Concert

Saturday, March 10, 8:00 p.m.
Stetson Chapel

Motet, "Lobet den Herrn," J. S. Bach
BWV 230
Festival Chorus

Et Exultavit (from Magnificat) J. S. Bach
Gott der Herr ist Son und Schild
(from Cantata 76)

Erbarme dich (from St. Matthew Passion)
Mary Alice Stollak, mezzo-soprano

INTERMISSION

Fourth Brandenburg Concerto in G Major J. S. Bach
Allegro - Andante - Presto

Barry Ross, violin
Judith Whaley, recorder
Janet Solberg, recorder

Organ Concerto No. 13 G. F. Handel
("The Cuckoo and the Nightingale") (1685-1759)
Larghetto - Allegro - Adagio
(Organ Improvisation)
Larghetto - Allegro
Paula Pugh Romanaux, organ

Violin I
Barry Ross
Audrey Lipsey
Georgiana Smith
Andrea Campos

Violin II
Satoko Handa
Charlene Boehm
Gaston Jacqmart
Viola
Tomio Anderson
Diane Taylor

Cello
Mary Butler

Bass
Leo Hazen

Oboe
Joanne Pherigo
Wendy Griffin

Harpischord
Mary Beth Birch

Organ
Paula Pugh Romanaux

Peter J. Hopkins, Conducting

Cordially Classic

Spring Concert featuring the KSO
and clarinetist
JANET HILTON

Saturday, April 7
Stetson Chapel
$5.00
General Admission

Music of Boccherini,
Finzi & Vivaldi

KALAMAZOO SYMPHONY ORCHESTRA

Paula Pugh Romanaux, College Organist, Director of Chapel Music, and Adjunct Lecturer of Music at Kalamazoo College, also performs as an organ and harpsichord recitalist in North America and Europe. She is a Michigan Affiliate Artist, organist/choirmaster at St. Luke's Episcopal Church, and co-founder of Fiori Musicali chamber ensemble. Ms. Romanaux performs regularly with the Bach Festival. She will be a soloist at the International Medieval Congress in May 1990.

Barry Ross is Professor of Music and Chair of the Music Department at Kalamazoo College. He is well known in Michigan as the Concertmaster and Assistant Conductor of the Kalamazoo Symphony Orchestra, and as Concertmaster and frequent soloist with the Kalamazoo Bach Festival. In 1985, Ross was honored by the Arts Council and City of Kalamazoo as one of the first recipients of its Community Medal of Arts Award.

Judith Whaley is a faculty member at Kalamazoo College and a certified teacher of the American Recorder Society. She is musical director of the Kalamazoo Recorder Players and performs with Fiori Musicali chamber ensemble. She previously soloed with the Bach Festival in 1979 and 1982.

Janet Solberg is Assistant Professor of French at Kalamazoo College. Although she has given several recorder recitals, her main instrument is the French Horn. She has played in the Saint Paul Civic Orchestra and the Harmonia Mundi Woodwind Ensemble.

Mary Alice Stollak, mezzo-soprano, has appeared throughout the midwest as a recital, oratorio, and opera performer. She has sung commissioned works for PBS and appeared as soloist in the Mahler Second and Third Symphonies with the Lansing Symphony Orchestra. An accomplished conductor as well as vocalist, she is currently Director of Choirs at Lansing Community College and Haslett High School.

This evening's concert will be broadcast on WMUK on Tuesday, April 10, at 8:00 p.m. The concert will also be televised on Community Access TV, Channel 30, on the following dates: March 31, 8:00 p.m.; April 14, 8:00 p.m.
Motet, “Lobet den Herrn,” BWV 230

J. S. Bach (1685-1750) 

All eight of Bach’s surviving motets date from his first years in Leipzig (1723-1731). He wrote so few because Leipzig’s had limited interest in new motets. Their general practice when they heard motets, which were used most often as Intros to Lutheran services, was to recycle those published in an early seventeenth-century motet book. Bach most likely wrote his motets for special occasions (usually funerals); some of them can be traced to specific events. The motet heard tonight, however, is not in that group. Its date of composition and the purpose for which it was written have not been discovered.

“Lobet den Herrn” exemplifies the German Protestant motet style. Its text (taken from Psalm 117) is in the vernacular rather than in Latin. It features intricate interweaving of voices (note the imitative opening). Instead of an elaborate instrumental accompaniment, it has a simple organ part. The bass line could be doubled by a violone or a double bass. The work concludes with a lengthy triple-meter section of Alleluias, a time-honored device dating back to the late Renaissance motets of Gabrieli, which could have been among those in the Leipzig’s motet book.

Three Arias

J. S. Bach

*Et Exultavit:* And my spirit rejoices in God my savior

*Gott der Herr ist Son und Schild:* God is our true sun and shield! We thus tell abroad his goodness With our spirits ever thankful, For he loves us as his own. And he shall still further guard us Though our foes their arrows sharpen, And the hound of hell should howl.

*Erbarme dich:* Have mercy upon me, my God; let my tears persuade Thee. Look upon me, for my heart and eyes weep bitterly.

It was common practice in eighteenth-century concerts to string together arias or movements from instrumental pieces that really had nothing to do with each other, but made an interesting (or expedient) group. In this respect, this year’s Festival is being entirely authentic. The arias heard tonight are from three different works, all composed in the late 1720s or early 1730s in Leipzig, where Bach was Director of Music at the five most important Lutheran churches. *Et exultavit* is taken from Magnificat, composed between 1728 and 1731. *Gott der Herr ist Son und Schild* (from Cantata 76) was written in 1725 for the Festival of the Reformation, celebrated in later October. *Erbarme dich* is part of the St. Matthew Passion, which was first performed during Lent in either 1727 or 1729. In all three arias, the singer shares the solo role with one or more instruments (tonight, violins or oboes). As was his practice, Bach requires the same kind of melodies from the singer and the instrumentalists, and asks for frequent interaction between them.

Fourth Brandenburg Concerto, BWV 1049

The Brandenburg Concertos took their name from their dedicatee, the Margrave (Duke) of Brandenburg, Christian Ludwig. Bach had played for the Duke in Berlin in 1718, on a trip to collect a harpsichord he had ordered for his employer, Prince Leopold of Anhalt-Cöthen. Three years later Bach sent the Margrave six beautifully copied concertos, accompanied by a very polite note from the composer: “As I had a couple of years ago the pleasure of appearing before Your Royal Highness... and as I noticed then that Your Highness took some pleasure in the small talent which Heaven has given me for Music, and... as Your Highness deigned to honor me with the command to send Your Highness some pieces of my Composition: I have then taken the liberty of rendering my most humble duty... with the present Concertos, which I have adapted to several instruments.” The concertos were six Bach had already written for the orchestra of his patron, Prince Leopold. It is not known whether any of the Brandenburg concertos were ever heard in the Margrave’s chambers; only the fifth and sixth could have been played by his own modest musical establishment of six performers. Perhaps that is why he never thanked Bach or sent him any gratuity for the works.

The concertos of Vivaldi, which Bach had transcribed and arranged, served as his model for the Brandenburgs. Vivaldi’s influence is heard in the fast-slow-fast arrangement of the movements, the memorable head-motifs that so often start off individual movements, the rhythmic exuberance, and the ritornello format. Bach goes beyond the Italian concerto style in his use of more complex counterpoint and in his wide-ranging choice of solo instruments. His ingenuity in combining various instruments in solo roles is unprecedented in the concerto grosso literature: each of the Brandenburg concertos has a different grouping, from homogenous strings to unusual mixtures of brass, winds, strings, and keyboard. The fourth Brandenburg is written for a *concertino* (solo group) of two recorders and violin; the *ripieno* (accompanying instruments) consists of strings in four parts and basso continuo.

Concerto for Organ, No. 13

In 1750 a French visitor to London 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 eighteenth-century English music historian Dr. Charles Burney pointed out that Handel, a virtuoso performer, had “invented” the organ concerto. These concertos were written to be performed at the oratorios Handel produced during the London Lenten season, when opera was not considered appropriate entertainment. In order to attract a large paying audience, the composer offered himself as featured soloist, playing the concertos in the interval between the acts of his oratorios, when, as one contemporary noted, “the eyes and the thoughts of the spectators begin to wander much about,” and they “begin to yawn and forget the play.”

The concerto heard on tonight’s program was first performed in the King’s Theatre in London on 4 April 1739, the night Israel in Egypt was premiered. Handel’s publisher John Walsh brought it out about 1761 (two years after Handel’s death) as the first of “Two Organ Concertos.” Walsh included some revisions the composer had made in his own copy. Its numbering as No. 13 is somewhat confusing, but refers to the fact that Walsh had also published two other sets of six concertos each, Op. 4 and Op. 7.

Tonight’s concerto is scored for organ, two oboes, strings, and basso continuo; in Handel’s day, bassoons were usually added on the cello line, in order to balance the sound of the oboes. Sometimes a harpsichordist played the continuo part; Handel delegated this job to his assistant, John Christopher Smith, while he himself took the role of virtuoso soloist. He was a fearless and brilliant improviser, a practice his concertos reflect in their plentiful marking of “ad libitum.” In these sections, Handel, who never played a work the same way twice, simply let his imagination play; the modern performer may do the same, after absorbing the Handelian style. The concerto’s nickname (“The Cuckoo and the Nightingale”) refers to the many birdsong-like passages and frequent “cuckoo” figures scattered throughout the work.

Unlike Bach, Handel did not follow the three movement Vivaldian format. Instead he modeled his concertos on those of the “chaste and faultless Corelli” (so described by Dr. Burney). Corelli’s concertos were usually in a slow-fast-slow-fast pattern, as is “The Cuckoo and the Nightingale.” Handel has inserted an opportunity for improvisation for the soloist as the “ad libitum” middle movement, making it the centerpiece of the work.

-Zaide Pixley
The Lucille Mehaffie Young Artists Auditions

In 1965 the Bach Festival introduced its Young Artists Auditions, which gives talented young performers in our region of the country the opportunity to have their work assessed by a panel of well-known judges. It also gives the winners a chance to be highlighted in their own concert. Throughout the years, our Young Artists Auditions have 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 Auditions for Lucille Mehaffie, who has played a leadership role in all 24 years of the auditions.

Michele Waits is an Economics/Japanese major at the University of Michigan, a finalist at the Seventeen/General Motors National Concerto Competition, and winner of the 1985 Michigan Youth Arts Festival Auditions. Lisa Waits, a graduate of the University of Michigan, was formerly concertmaster of the Interlochen World Youth Symphony and concertmaster of the Michigan Youth Symphony.

Christina Slenk, a senior at Grand Rapids Christian High School, is a member of the St. Cecilia Junior Society and a recipient for the past six years of summer scholarships to Blue Lake Fine Arts Camp and the Interlochen All-State program.

Karen Kassover, flute; David Peshlakai, cello

Michele Waits is an Economics/Japanese major at the University of Michigan, a finalist at the Seventeen/General Motors National Concerto Competition, and winner of the 1985 Michigan Youth Arts Festival Auditions. Lisa Waits, a graduate of the University of Michigan, was formerly concertmaster of the Interlochen World Youth Symphony and concertmaster of the Michigan Youth Symphony.

Melissa Peterson is a senior at the University of Michigan who will graduate in 1990 with a BMA degree. Kevin Bylsma is an organist and pianist currently working on a Master’s degree in piano performance at the University of Michigan.

Larissa Gleason is a senior at Western Michigan University and a student of Joyce Zastrow. Susan Black, Keiko Saito, Cathlin Reese, Tania Campos, and Anne Thompson are also students at Western Michigan University.

Carol Bullock received a Bachelor of Music degree from the University of Michigan in 1989. She is currently on the faculty of the Kalamazoo Young Strings Academy and soloist in the Kalamazoo area. She is a cellist in the Kalamazoo Symphony.

Karen Kassover is a recipient of the Halyburton Woodwind Quintet Fellowship at MSU, where she is studying with Israel Borouchoff and finishing a Masters degree. Betsy Klose studies with Ralph Votapek at Michigan State University, where she is finishing a Bachelor’s degree in piano performance. David Peshlakai, a 1989 Young Artists winner, is a student of Owen Carman at Michigan State University.

The Russell Brown Honors Brass Quintet is a student ensemble from Western Michigan University. David Merlein, trumpet, is a junior, is pursuing a career in Music Education. Alex Jokipii, trumpet, is majoring in Music Performance and Education. Stephen Foster, horn, is a sophomore majoring in Music Education and horn performance. Christopher Nigrelli, trombone, is a junior studying Music Performance and Education. Tracey Male, tuba, is a freshman majoring in Music Education.

The judges for the 1990 Lucille Mehaffie Young Artists Auditions were:

Walter Ginter, voice, Notre Dame University
William Cerny, keyboard, Notre Dame University
Karen Buranskas, strings, Notre Dame University

This afternoon's concert will be broadcast on WMLK on Wednesday, April 11, at 8:00 p.m. It also will be televised on Community Access TV, Channel 30, on: April 6, 8:00 p.m.; and April 21, 8:00 p.m.
### Bach Week Events

#### BACH AROUND THE BLOCK
Monday, March 12, 7:30 p.m.
First Presbyterian and First Congregational Churches
Sponsored by the American Guild of Organists

#### BROWN BAG LUNCH AND LECTURE
Thursday, March 15, noon
Light Fine Arts Building, Room 100
"Bach to the Future"
Jennifer and Gary Woodward

#### PREVIEW LUNCH
Friday, March 16, 11:45 a.m., Round Room, Hicks Center
Musicologist Zaide Pixley on the “Mass in B Minor” by J. S. Bach
Lunch reservation and payment by noon Wednesday, March 14; 349-2948

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### Chamber Music Concert

**Wednesday, March 14, 7:30 p.m.**
Stetson Chapel

**Trio Sonata in A minor**
J. S. Bach
Largo
Allegro

**Cantabile, Grazioso**
Allegro

**Sonata in G Major, K. 301**
W. A. Mozart
Allegro con Spirito
Allegro

**Sonata in G Major**
(“Hamburger”)
C.P.E. Bach
Allegretto
Rondo: Presto

**INTERMISSION**

**Sonata in A Minor**
J. S. Bach
for Unaccompanied Flute

**Trio Sonata**
J. S. Bach
from *The Musical Offering*
Largo
Allegro
Andante
Allegro

Gary Woodward, Flute
Jennifer Woodward, Violin
Leslie Tung, Fortepiano
Grace Field, Violoncello
Peter Hopkins, Harpsichord
Paula Pugh Romanaux, Harpsichord
Flutist Gary Woodward enjoys an active and diverse musical career. His many credits include work with the Los Angeles Philharmonic and Chamber Orchestras, Music Center Opera, and the American, Bolshoi, and Kirov Ballet Companies. He performs annually at the Los Angeles and Oregon Bach Festivals, is a founding member of the chamber music ensemble Xtet, and can also be heard on the soundtracks of many Hollywood movies. Currently he is on the faculty of the University of Southern California.

Jennifer Woodward, violin, is known to audiences for her performances as concert soloist, recitalist and chamber musician. She has been featured as soloist with the Los Angeles Chamber Orchestra, of which she is a member. She has performed as soloist at the Pablo Casals Festival and the Oregon Bach Festival. She frequently travels to Europe to participate in concerts with the Bach Collegium of the Internationale Bachakademie in Stuttgart, West Germany.

Mass in B Minor
Saturday, March 17, 7:30 p.m.  Stetson Chapel
This performance is dedicated to the memory of our long-time colleague and friend, Barbara Niewoonder

Mass in B Minor, BWV 232
Johann Sebastian Bach (1685-1750)

INTERMISSION

This evening’s concert will be broadcast on WMUK on Monday, April 9, at 8:00 p.m. It will also be televised on Community Access TV, Channel 30, on: April 7, 8:00 p.m.; and April 20, 8:00 p.m.
Missa

1. Chorus
Kyrie eleison.
Lord, have mercy upon us.

2. Duet: Soprano and Contralto
Christe eleison.
Christ, have mercy upon us.

3. Chorus
Kyrie eleison.
Lord, have mercy on us.

Symbol of Nicenum

4. Chorus
Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.
Glory be to God on high, and on earth, peace, goodwill toward men.

5. Solo: Contralto
Laudamus te, benedicimus te, adoramus te, glorificamus te.
We praise thee, we bless thee, we worship thee, we glorify thee.

6. Chorus
Crucias agimus tibi propter magnam gloriam tuam.
We give thanks to thee for thy great glory.

7. Duet: Soprano and Tenor
Domine Deus, rex coelestis, Deus pater omnipotens.
Lord God, heavenly King, God the Father Almighty, Maker of heaven and earth, who was made God and eternally existing, Father of eternally existing Son and life-giving Spirit.

8. Chorus
Qui tollis peccata mundi miserere nobis.
Who took upon himself sins of the world, have mercy upon us.

9. Aria: Bass
Quoniam tu solus sanctus; tu solus dominus, tu solus altissimus, Jesu Christe.
For thou only art holy; thou only art the LORD; thou only art most high, O Christ.

10. Aria: Bass
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.
And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

11. Chorus
Cum Sancto Spiritu in gloria Dei Patris. Amen.
With the Holy Ghost, in the Glory of God the Father. Amen.

12. Chorus
Credo in unum Deum, et in unum Dominum Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum Deum.
I believe in one God, and in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all ages, God of God.

13. Chorus
Patrem omnipotentem, factorem coeli et terrae, vidui illius ejus, et in spiritum sanctum.
The Father Almighty, Maker of heaven and earth, who was made God and eternally existing, Father of eternally existing Son and life-giving Spirit.

14. Duet: Soprano and Contralto
Et in unum Dominum Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum Deum.
And in one Lord Jesus Christ, the only begotten Son of God, Begotten of his Father before all ages, God of God, the Word, Light of Light, Very God of very God, Begotten, not made, Being of one substance with the Father, by whom all things were made: Who for us men and for our salvation came down from heaven,

15. Chorus
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.
And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

16. Aria: Bass
Crucifixus et Dum ex红旗, miserare nobis.
Thou that sittest at the right hand of the Father, have mercy upon us.

17. Aria: Bass
Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis.
And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Lord God, and he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end.

18. Aria: Bass
Et in Spiritum Sanctum, dominum et vivificantem, qui ex patre filiisque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. And I believe in the Holy Ghost, the Lord, the Giver of Life, who proceeded from the Father and Son, who together with the Father and the Son is worshiped and glorified, who spake by the Prophets.

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

Sanctus

19. Chorus
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni gloriae coeli et terra agimus tibi propter magnam gloriam tuam, tu solus sanctus; tu solus altissimus, Jesu Christe.
Blessed is he that cometh in the name of the Lord. Amen.

20. Chorus
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni gloriae coeli et terra agimus tibi propter magnam gloriam tuam, tu solus sanctus; tu solus altissimus, Jesu Christe.
Blessed is he that cometh in the name of the Lord. Amen.

21. Chorus
Osanna et Benedictus

22. Aria: Tenor
Benedictus qui venit in nomine domini.
Blessed is he that calleth in the name of the Lord.

Agimus tibi propter magnam gloriam tuam, tu solus sanctus; tu solus altissimus, Jesu Christe.
We give thanks to thee for thy great glory, thou only art holy; thou only art the Lord; thou only art most high.

This evening's concert will be broadcast on WMUK on April 12 at 8:00 p.m. It will also be televised on Community Access TV, Channel 30, on: April 8, 8:30 p.m.; and April 15, 4:00 p.m.
Peter Hopkins brings a wide variety of musical experiences to his position as Music Director and Conductor. The recipient of bachelor's and master's degrees from Michigan State University, Mr. Hopkins was an active school and church musician in Traverse City and Battle Creek before coming to Kalamazoo. A student of renowned Bach conductor Helmuth Rilling, Peter studies and performs each summer at the International Bach Academy in Stuttgart, West Germany. He is also active as a choral singer and soloist, and is a member of two professional choirs, the Gächinger Kantorei of Stuttgart, and the Oregon Bach Festival Chorus. His European conducting debut was made in August, 1989, conducting portions of the Mass in B Minor in West Germany. Besides his duties as Bach Festival Director, Peter is Director of Choirs at Kalamazoo College and Battle Creek Central High School.

Soloists

Karen Holvik, soprano, 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 also been a prize-winner in the Oratorio Society of New York and the Joy of Singing competitions. She last performed with the Kalamazoo Bach Festival in 1988 in Judas Maccabeus.

Martha Hart, mezzo-soprano, is a native of Holland, Michigan, and received her vocal training at Olivet College and Michigan State University. A versatile and innovative performer, Ms. Hart's oratorio performance credits include Handel's Messiah, Howegger's King David, Bach's St. John Passion, and Mozart's Requiem. Her recital work includes thematic programs entitled "How Does Your Garden Grow" and "An Evening of Light Verse," which she has performed on tour in Missouri, Iowa, and Michigan. She currently serves as Instructor of Voice at Graceland College in Iowa.

Frederick Urrey, tenor, is making his second appearance at the Kalamazoo Bach Festival, having sung Judas in the 1988 production of Judas Maccabeus. An internationally recognized concert and operatic artist, he has made recent appearances in Brussels, Istanbul, London, and New York. He is highly regarded for his performances of Baroque music, and has performed with the Bethlehem and Carmel Bach Festivals, the Handel and Haydn Society, and Musica Sacra. Mr. Urrey has recorded on the Harmonia Mundi, Telefunken-Decca, Vox, and Dorian labels.

Jeffrey Norris, bass-baritone, is a three-time fellowship recipient to the Aspen Festival, where he has performed a variety of operatic roles. Other recent performances include Beethoven's Ninth Symphony with the International Symphony and Jackson Symphony; the role of Angelotti in Tosca, the oratorio role of Elijah, and various Messiah performances. Mr. Norris is coordinator of vocal activities at the Interlochen Arts Academy, where he teaches voice and directs the opera workshop program.
The Mass in B Minor was written at the end of Bach's long career, when he was preoccupied with putting his major works into their final form. Sometimes this involved revising pieces he had already written (St. Matthew and St. John Passions) or collecting his ideas into comprehensive volumes (The Art of Fugue and The Musical Offering). In creating the B minor Mass, Bach did both. He apparently had no performance situation in mind as he prepared the Mass and never heard the completed work performed. Perhaps, aware of changing currents in musical style, he compiled the Mass as part of his legacy, a model of High Baroque sacred style.

Bach's Mass is a setting of the Ordinary sections of the Mass text (the part of the Mass that is used during the entire church year). The text is in five large parts (Kyrie, Gloria, Credo, Sanctus, Agnus Dei), each subdivided into solo and choral movements, as was the practice in Baroque solemn masses. Bach composed the various movements over a period of time, and thus the work has a complicated history. The Sanctus, the oldest part of the score, dates from Christmas 1724, when it was performed in Leipzig. Nine years later, Bach composed the first two sections of the Mass (Kyrie and Gloria). These he presented to Friedrich August II, the new Elector at Dresden, in hopes of being awarded an honorary position in the Elector's musical establishment. He received that honor three years later. Because Bach intended the Kyrie and Gloria movements for the Dresden court, which had a tradition of elaborate and expensive church music, he was able to write on a scale grander than his own forces at Leipzig could handle. It was this grand scale that eventually came to dominate the entire Mass. The middle and most dramatic section, the Credo, was written during Bach's last years, perhaps as late as 1748, and is very likely his last major piece of church music. He set the remaining sections of Mass text to already composed works, mostly cantata movements.

The Mass demonstrates Bach's awareness of several different musical styles, all in use at the time. Sometimes he wrote in what he and his contemporaries called the stile antico, a deliberately archaic style modeled on Renaissance and early Baroque polyphony. In sections written in this older style (for example, No. 19, "Confiteor"), Bach sometimes quoted from Gregorian chant, placing the chant tune as a cantus firmus (fixed song) in the tenor voice, a centuries-old practice. To show the linkage of voices and words in this style, Bach wrote the words being sung into the instrumental parts themselves, so that the instrumentalists would be aware of the proper articulation of the phrases. In other portions of the mass, he showed himself to be a master of what is now called Baroque style, in which long melodic lines dominate a complex musical texture (for example, the elongated fugue subject in the opening "Kyrie"). Often these melodies seem more appropriate for instruments than for voices, but Bach assigns them to both. Occasionally, he demonstrates his awareness of the new Galant idiom, with its short phrases, well defined cadences, thinner texture, and major-mode harmonies (No. 18, "Et in spiritu sancto," is an example of this type).

Throughout the Mass, Bach reveals his remarkable musical insights in many ways. Even though as a Lutheran cantor he never composed operas, his Mass discloses his mastery of dramatic writing and vivid text setting. Bach takes every opportunity to make the text speak. Even his disposition of performance forces is done for dramatic effect. For him, Christ's crucifixion and triumphant resurrection was the centerpiece of the drama. In the "Crucifixus" section of the Credo, Bach chooses to omit the first sopranos, in order to create a darker, more somber sound. The following "Et Resurrexit" section is jubilant, featuring trumpets, drums, and rejoicing choir. Later in the Mass, the "Hosanna" section, a heavenly hymn of praise, echoes the grand style of Bach's resurrection music. It features twenty separate parts: eight-part chorus and all of the instruments, an impressive array of forces.
The Bach Festival Chorus and Orchestra

Soprano I
Barbara Baker
Betsy Craig
Christina McGrinson
Stephanie Milton
Edna Ortega
LaVonne Stavig
Nancy Van de Riet

Soprano II
Charlene Austin
Carolyn R. Barney
Nancy Bonnema
Janet Ferguson
Erin Jennings
Judith Kolb Morris
Diane Morrison
Sylvia Muehling
Lorrie Syverson

Alto I
Martha Austin
Gloria Brady
Janis English
Joan Ettwein
Naomi Gorrell
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