BACH FESTIVAL

1991 Kalamazoo
Subtract the arts from this planet and you have stumps, not trees... water, not oceans... and a great dark void, not the endless heavens.
Peter Hopkins brings a rich variety of musical experiences to his position as Bach Festival Artistic Director and Conductor. The recipient of bachelor's and master's degrees from Michigan State University, Maestro 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 has studied at the International Bach Academy in Stuttgart, Germany. In addition to his work with the Bach Festival, Hopkins is Director of Choirs at Kalamazoo College and Battle Creek Central High School. He made his European conducting debut in June, 1990, at the Sommerakademie J.S. Bach in Stuttgart. An accomplished lyric tenor, he is active in solo and choral singing in Europe and the United States. Proof of his musical versatility can be found during this Bach Festival season, during which he performs as conductor, soloist, and continuo player.

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YOSHIMI TAKEDA, MUSIC DIRECTOR

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Paula Pugh Romanaux, organist and harpsichordist, has enjoyed a close association with the Bach Festival since her first appearance at the Young Artist's Concert. After undertaking doctoral studies in organ and church music in Vienna, Ms. Romanaux has performed in recital throughout the United States and Europe, specializing in the French Baroque and Romantic repertoire as well as the works of J.S. Bach. She is currently Organist/Choirmaster at St. Luke's Episcopal Church in Kalamazoo, is Bach Festival organist and chorus accompanist, and works as College Organist, Instructor of Organ, and Director of Chapel Music at Kalamazoo College. She has appeared as an organ or harpsichord soloist in the 1988, 1989, and 1990 Bach Festivals, and is performing during this festival as organ recitalist as well as on the harpsichord in chamber music and positive organ with the Festival Orchestra.

The Western Brass Quintet was founded in 1966 in Kalamazoo. Its members are Stephen Jones and Scott Thomburg (trumpets), Johnny Pherigo (horn), Steve Wolfinbarger (trombone), and Robert Whaley (tuba). All members are professors of music at Western Michigan University. Since its founding the Western Brass Quintet has performed extensively throughout the country, including performances in Carnegie Hall and the Kennedy Center and on National Public Radio. The ensemble is committed to promoting the composition of significant works for brass quintet. The ensemble has premiered numerous works, including compositions by Karl Huse, Elgar Howarth, C. Curtis-Smith, and Ramon Zupko.
Yoshimi Takeda began his music career with studies at the Tokyo University of the Arts. He received special training in choral and orchestral conducting from Klaus Pringsheim, Kazuo Yamada, Robert Shaw, and George Szell. He is currently conducting his sixteenth season with the Kalamazoo Symphony Orchestra, and was recently appointed Music Director of Opera Southwest in Albuquerque. His most recent guest conducting engagements include appearances with the Pittsburgh Symphony, the Tulsa Philharmonic, and the Cleveland Orchestra.

Maria Jette's interest in early and contemporary repertoires has led to many oratorio, operatic, and chamber performances with such organizations as the St. Paul Chamber Orchestra, Oregon Bach Festival, Ex Machina Baroque Opera, Minnesota Opera's New Music Theater Ensemble, and the Aldeburgh Festival; working with conductors David Willcocks, Helmuth Rilling, Luciano Berio, and Anthony Newman. She has made several recordings on the Virgin Classics label of works by Copland, Britten, and Argento. 1990 marks her first appearance with the Kalamazoo Bach Festival.

Gary and Jennifer Woodward are returning to Kalamazoo after their critically acclaimed chamber music performance last season. They are both members of the Oregon Bach Festival orchestra and are frequent soloists in concerti and chamber music throughout the United States. Jennifer is a member of the Los Angeles Chamber Orchestra, and Gary is on the faculty of the University of Southern California, and both can be heard on numerous television and film soundtracks.

Photo by Jim Broening

Photo by Jim Broening

Photo by Jim Broening

Photo by Jim Broening
Solo Artists

Violoncellist Grace Field is Director of Kalamazoo College's Music Center, an organization that provides private instruction in numerous instruments and voice for area young people. She received her bachelor's degree in 'cello performance from Michigan State University, studying with Louis Potter. In addition to her performances as a member of the Arion Trio and Arion String Quartet, Ms. Field teaches Suzuki cello, and is a frequent clinician at Suzuki workshops.

Karen Holvik, a Kalamazoo College alumna, pursued further studies at the Eastman School of Music and the Aspen Music Festival, studying with renowned sopranos Jan DeGaetani and Arleen Auger. A finalist in the prestigious Carnegie Voice Competition, she has also been a prize-winner in the Joy of Singing and Oratorio Society of New York competitions. Ms. Holvik enjoys continued contact with her alma mater, Kalamazoo College, where in 1982 she was an artist-in-residence. She has performed on campus in 1987, 1989, and sang the soprano solos in the 1990 Bach Festival performance of Bach's B Minor Mass.

Charsie Sawyer is currently a doctoral student at the University of Michigan. She has been a Chicago Lyric American Artist finalist and has also received the Leontyne Price Vocal Arts Award, the Christine Witter Award from the San Francisco Opera, and the Lena Home Performing Arts Scholarship. She appeared with the Bach Festival in October 1990, singing Bach's Cantata 140, and has performed with numerous orchestras and oratorio societies throughout the midwest. Other performance credits include opera, numerous television commercials, and a PBS documentary titled The Spirituals of Eva Jesse.

Mark Puchala, has performed as a tenor soloist throughout Michigan while maintaining an active schedule as a choral conductor and clinician. He is currently Director of Choral Ensembles and Music Department Chairman at Northwestern Michigan College in Traverse City. He earned the master's degree in vocal performance from the University of Michigan, studying with Rosemary Russell. Recent solo appearances include oratorio and opera performances with the Traverse Symphony Orchestra, Crooked Tree Arts Council, Germania Symphony of Saginaw, National Music Camp, Traverse City Handel Festival, and the Lyric Opera of Northern Michigan. Upon numerous audience requests, he is making his third appearance with the Bach Festival.
Organ and Brass Concert

Kalamazoo Bach Festival
Fourth Program
Forty-fourth Season

The Prince of Denmark's March
Jeremiah Clarke
1673-1707

Adagio, Allegro (and Adagio) in F Minor, KV 584
(a piece for mechanical organ-clock)
Wolfgang Amadeus Mozart
1756-1791

Fancies, Toyes, and Dreames
Giles Farnaby
1565-1640

The Old Spagnoletta
Tell mee Daphne
A Toyse
His Dreams
The New Sa-wood

Music for Bass:Instruments
Ingo Dahlin
1912-1987

Choice Fantasy on "Christ Lay in the Bonds of Death"
Intermezzo
Fugue

INTERMISSION

Concerto in D Minor, BWV 996
Johann Sebastian Bach
1685-1750

(after the Concerto in D Minor, Op 3, Nr. 17, by Antonio Vivaldi)

Canzon duodecimi toni
Giovanni Gabrieli
1557-1612

Grand Choeur Dialogue
Paula Pugh Romanus, Organ
Western Brass Quintet
Scott W. Thornsburg, Trumpet
Johnny L. Pheazo, Horn
Steve Wolfinbarger, Trombone
Robert Whaley, Tuba

Grand Choeur Dialogue
Eugene Gigout
1844-1925

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"Cordially Classic" Concert

Kalamazoo Bach Festival
Fifth Program
Forty-fourth Season

Cantata,
"Nun ist das Heil und die Kraft," BWV 50
Johann Sebastian Bach
1685-1750

Festival Chorus

Ouverture (Orchestra Suite)
in D Major, BWV 1068
Johann Sebastian Bach

Ouverture
Air
Gavotte I
Gavotte II
Bourree
Gigue
Kalamazoo Symphony Chamber Orchestra
Yoshimi Takeda, conducting

INTERMISSION

Cantata,
"Welchet nur, betrübte Schatten."
BWV 202
Johann Sebastian Bach

Maria Jette, Soprano
Kalamazoo Symphony Chamber Orchestra
Peter J. Hopkins, conducting
Cantata, BWV 50

This "cantata" is actually a fragment (probably a final chorus) from a cantata composed for the Festival of Michaelmas (September 20), in which the light between the angel Michael and the "great dragon, that old serpent" is portrayed. The short text from the book of Revelation is interpreted by Bach as a song of triumph in which the following ideas are expressed: the awareness of victory, joy at the destruction of the Serpent (depicted musically in a "snake-like" coloratura passage), and the joy of battle, indicated by the martial trumpet and oboe fanfares. The text is sung by an eight-voice double chorus in the tradition of the Venetian composer Giovanni Gabrieli.

Now is the health and the strength and the kingdom and might of our God and of his Christ come to us, for he is cast down now who was accusing them day and night.

Cantata, BWV 202 "Wedding"

The cantata, "Weichet nur, betrübte Schatten," also known as "The Wedding," is believed to have been composed between 1717 and 1723, when Bach was serving Prince Leopold of Anhalt-Cöthen. During this time Bach composed much of his instrumental works, and this secular cantata has much in common with the suite that is also to be performed this evening. In these works, Bach faces and solves the problem of giving variety and cumulative interest to a series of movements not too different in tempo and timbre. This joyous work parallels the suite in that the first aria, with its slow-fast-slow pattern, resembles the ouverture, and that the final movements of both works are gavottes. Scored for solo soprano, solo oboe, and strings with continuo, the cantata's first aria features slow upward moving arpeggios that Schweitzer said depict the morning mist rising from the fields. The solo oboe and voice then enter with descending phrases that can best be described as rapturous. Subsequent arias continue the interweaving of voice, oboe, and (in the third aria) violin. Written as "table music" for the wedding of a young couple, the text is an ode to spring and love, and uses conventional romantic imagery of the time. This cantata is an excellent example of Bach's ability to depict the joys of nature and human love as well as the joys of heaven.

Aria Depart now, gloomy shadows. Frost and wind, be pacified. The heart will not lie open to Spring's pleasures until you come bringing flowers.

Recitative The world is made over new, a two-fold charm binds together mountains and meadows, the day has shaken off the cold.

Aria Phoebus spoils with swift horses through the world, newly born again. Truly it would please him to be himself a young wooer.

Recitative And so Love seeks also his own delight, when purple laughs in the fields, and when in his domain, like the lovely flowers, the fiery hearts make their conquest.

Aria When the spring breezes wander through the many-colored meadows, Love also gets ready to come out of hiding, seeking to add to his laurels, asking where are these people whose hearts embrace each other.

Recitative And this is the happiness, that a favor sent from on high brings to two souls a gift, an adornment of health and many blessings.

Aria This promise of the heart in love and laughter is better than Spring's quick-dying joys. Here run the waves, here laughing and watching, the palm-leaves of victory, from lips and breast.

Recitative So let the bond of chaste love, O betrothed pair, be free from all change and inconstancy, and let it guard your love from all sudden chance and frightening thunderclaps.

Gavotte See how in happiness this day of joy is lit by a thousand lights, and may your love bring blessings to your posterity.

Ouverture (Orchestra Suite) No. 3 in D Major, BWV 1068

The suite evolved from the old popular custom of following a slow dance with a quicker one or pairing a dance with two or four beats to the measure with one in triple time. This custom was practiced on the village green, in modest inns, and in the salons of the aristocracy and the ballrooms of royal castles. These dances proved adaptable to instrumental music on a higher plane, and such composers as Couperin and Purcell, as well as Bach, composed suites for various instruments. The suite to be played tonight dates from Bach's Leipzig period, when, in addition to church duties as Thomascantor, he directed the Collegium Musicum, an orchestra founded by Teleman in 1704. The third suite is scored for two oboes, three trumpets, tympani, strings, and harpsichord, and it includes an ouverture, an aria and three dance pieces. This music, like the Wedding Cantata, was written for the atmosphere of the salon or coffee-house, and a mood of light-hearted pleasure is certainly appropriate.
Cynthia Kortman is a sophomore at Hope College, where she was a winner in the 1990 Hope College Concerto Competition. A music major, Cynthia is a piano student of Joan Conway.

Daniel Grieve began classical guitar studies in 1987. A junior at Olivet College, he currently studies with Roger Humphrey and performs at many church services and other occasions.

Leonard Langrick is from Manistique, Michigan, and is pursuing a double major in organ performance and choral music education at Western Michigan University. A sophomore, he presently studies organ with Betty Pursley.

Kathleen McClellan and Sharon Cantrell both studied at Western Michigan University with Renata Artman Knific. Paul Turel studies with Silvia Ruferer and was a 1988 winner of the Young Artists Auditions as well as the WMU Concerto Competition. All three musicians are graduates of Western.

Raymond Chi, a junior at Okemos High School, began his 'cello studies at the age of seven. He currently studies with Louis Potter.

Erica Godshall is a 1990 graduate from Lancaster Mennonite High School and currently studies piano at Goshen College in Indiana.

Heather Griffin and Kerrie Darnton are both senior applied music majors at Michigan State University, where they study with Daniel Stolper. Junior Elizabeth Aronson plays the harpsichord today, but is also an oboe student at Michigan State. Hannah Holman is a previous Young Artists winner and studies 'cello at MSU with Owen Carman.

The Kalamazoo Bach Festival appreciates the volunteer work of the Young Artists Committee, who coordinate the auditions and concerts, and judge the first round of the auditions. The second round of the auditions was held on Saturday, February 2. Judges for this round were Douglas Amman, Michelle LaCourse, and Robert Palmer, members of the music faculty at Ball State University.
Bach-Around-the-Block

Kalamazoo Bach Festival
Seventh Program
Forty-fourth Season
Monday, April 8
7:30 p.m.
First United Methodist Church
First Church of Christ, Scientist
First Presbyterian Church

Sinfonia in F, BWV 1071
Transcribed and adapted by Marie-Claire Alain
Adagio
Menuet
James H. Gladstone, Organ
Gary A. Cooper, Trombone

Three Bach Pieces for Handbells
If Thou Be Near
Minuet
Break forth, O Beauteous Heavenly Light
Jubilation Ringers, First Congregational Church
Helene Stuurnwald, Director

Prelude and Fugue in E-Flat Major
("St. Anne"), BWV 652
arr. Douglas E. Wagner

Selections from the Well-Tempered Clavier
Carol T. Clausen, AAGO

Teccata and Fugue in F Major, BWV 534
John W. Orensesa

Concerto in A Minor (after Vivaldi), BWV 593
Rhinda Paige

Trio Sonata in D Minor, BWV 597
Andante
Adagio e dolce
Vivace
Cynthia J. Van de Riet

Fantasia and Fugue in C Minor, BWV 557
Isabel Jackson

This annual "organ-crawl" begins at First United Methodist Church, 218 S. Park Street, Kalamazoo, and then moves "en masse" to the other churches. This event is sponsored by the Bach Festival and the Southwestern Michigan Chapter of the American Guild of Organists. After the concert, please join the performers for refreshments in the First Presbyterian Church parlor.

Richard Leppert Lecture

Kalamazoo Bach Festival
Eighth Program
Forty-fourth Season
Tuesday, April 9
8:00 p.m.
Olmsted Room
Mandelle Administration Building


Richard Leppert is Professor of Humanities at the University of Minnesota. His work is concentrated on the intersections among music, culture, and society, especially in the areas of seventeenth and eighteenth-century European art music. Trained in both musicology and art history, he is particularly interested in the representation of music in Western European art. His two most recent books, Music and Society (1987) and Music and Image (1989), are both published by Cambridge University Press.

Dr. Leppert's residency in Kalamazoo is jointly sponsored by the Kalamazoo Bach Institute of Arts, the Kalamazoo College Forum, and the Kalamazoo Bach Festival. In addition to this lecture, Dr. Leppert will also offer the slide presentation Music Visualized: Sound, Sight, and Identity in the Seventeenth Century on Wednesday, April 10, at 9:30 a.m. at the Kalamazoo Institute of Arts.

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"Today we have much more historical knowledge of the original and authentic style of performance of Bach's works... But still, consistent performances in "pure style" are extremely rare. It is questionable whether they will ever be possible—or desirable. The true rebirth of Bach's art does not depend upon stylistic purity alone... To know Bach's music as he intended it to be heard means to know what shaped his intellectual life, what theology formed the basis for his deep faith, in short, to truly know Bach's music we must try to comprehend the spiritual forces that inspired it. Whether our world is moving toward such renewed awareness of the metaphysical essence of Bach's religion is an unanswered question. May Bach's music help us to find the way if this is our destiny."

-- Jan Chiapusso, "Bach's World"
Kalamazoo Bach Festival
Tenth Program
Forty-fourth Season

Thursday, April 11
5:30 p.m
Lobby, Light Fine Arts Building

Bach’s Supper
A Program of Music and Conversation

Bach’s Supper is an opportunity for interaction with two of our guest artists. Jennifer and Gary Woodward will be joined by Grace Field, Peter Hopkins, and Paula Pugh Romanaux, who will repeat portions of Wednesday evenings’ Chamber Music Concert and will discuss with the audience aspects of their music-making. Bring a box supper, beverages will be provided. This informal event always proves to be an enjoyable and stimulating time for all!
Concert Preview

Kalamazoo Bach Festival
Eleventh Program
Forty-fourth Season
Friday, April 12
7:30 p.m.
Olmsted Room
Mandella Administration Building

Concert Preview and Rehearsal Visitation

Want to know more about our music? Want to enjoy the music more? The Festival Finale Preview is designed to enrich your musical experience by giving you background information on the music to be performed Saturday night and by letting you see the music put together at the dress rehearsal. Festival musicologist Dr. Zaide Pixley of the Kalamazoo College music faculty will present an informational talk on the Bach Violin Concerto in E Major and the Mozart C Minor Mass, offering insights into the music's history, the lives of the composers, and answering your questions. She will then take you to Stetson Chapel, where you will be able to watch the dress rehearsal for Saturday evening's concert. You may sit anywhere in the chapel, including on stage, and witness the final molding of the music into concert standards. You may stay for as much of the rehearsal as you desire. This is a rare opportunity for music lovers to gain a "behind-the-scenes" glimpse as great music is prepared.

IN MEMORIAM

RUSSELL A. HAMMAR
1920-1990

Russell A. Hammar, second Artistic Director and Conductor of the Kalamazoo Bach Festival, died on June 7, 1990, after a brief illness. A memorial service was held in Stetson Chapel on August 10. Among those present were the Bach Festival Chorus and Orchestra, who performed some of Dr. Hammar's favorite Bach pieces. Dr. Lester J. Start, Professor of Philosophy (Emeritus) at Kalamazoo College and cellist in the Bach Festival Orchestra, offered remembrances of Russell Hammar, along with Dr. Harry B. Ray, Professor of Music (Emeritus). Here are some of Dr. Start's reflections:

"The youthful style and enthusiasm which Harry Ray mentioned, which never flagged, coupled with academic credentials and solid performance experience gave the music department renewed energy and focus."

"But I remember particularly the contributions of Russ Hammar to Bach. As one who has been called a pretty good cellist for a philosopher, I had been involved with Bach before Russ came. During his years as director I saw a steady growth both in the quality and the quantity of the Bach program."

"...you all remember—on the night of the performance, Russ would lift his baton, smile that encouraging smile, and some kind of magic would take place. This space would be filled with living sound and profound beauty, more than we had any right to expect."

"I have heard more than one say, "It is hard to think of Russ as gone." And it is. Perhaps partly, it is because his music in memory has a timeless quality. Perhaps, partly, it is because, as Harry has told us, he left Kalamazoo for Phoenix to continue to make music in retirement and to train a whole new chorus. And, perhaps, there is the thought, that if there is a heaven, and if there are angelic choruses, Russ has even now found another group to teach to sing a new song."

The Festival Finale Concert on Saturday, April 13, is offered in loving memory of Russell A. Hammar.

The Russell A. Hammar Memorial fund has been established for the benefit of the Kalamazoo Bach Festival. Gifts to this fund will be used for the acquisition of music for future festival performances. Memorials may be sent to the Kalamazoo Bach Festival, Kalamazoo College, 1200 Academy Street, Kalamazoo, MI 49007.
situations. The final movement, an Allegro assai in triple time, is one of those dance-like endings so popular with Baroque composers. It employs contrasting solo and tutti sections over an active bass, with a cadenza preceding the final tutti.

Wolfgang Amadeus Mozart - Mass in C Minor, KV 427

Why are we listening to Mozart at a Bach Festival concert? Besides the obvious reasons that Mozart can challenge Bach for the title of "Western Art Music's Greatest Composer," and that 1991 is the bicentenary of his death, there is a definite link between Mozart's Mass in C Minor and the music of J. S. Bach. That link came through the person of Baron Gottfried van Swieten, Austrian ambassador to Berlin from 1770 to 1777.

In Berlin, van Swieten was very friendly with Princess Anna Amalia, sister of Frederick the Great and former student of one of the gifted Bach sons, Carl Philipp Emanuel. Although C.P.E. had left Berlin several years before van Swieten's arrival, his influence lingered on, especially his promotion of his father's music. The Princess Amalia was the center of a devoted group of Bach disciples, musicians who performed and studied the works of Sebastian Bach and his famous contemporary, G. F. Handel. Van Swieten fell in with the Princess' enthusiasms and, back in Vienna, instituted Sunday concerts at his home. It was at these informal concerts and study sessions in 1782 and 1783 that Mozart excitedly discovered Bach's music.

Mozart quickly became interested in Baroque style and asked his father in Salzburg to find copies of fugues by the Bach family—Wilhelm Friedemann and Emanuel. Although C.P.E. had left Berlin several years before van Swieten's arrival, his influence lingered on, especially his promotion of his father's music. The Princess Amalia was the center of a devoted group of Bach disciples, musicians who performed and studied the works of Sebastian Bach and his famous contemporary, G. F. Handel. Van Swieten fell in with the Princess' enthusiasms and, back in Vienna, instituted Sunday concerts at his home. It was at these informal concerts and study sessions in 1782 and 1783 that Mozart excitedly discovered Bach's music.

Mozart's motivation was his new wife's preference for the contrapuntal style. Constanze, who had married Mozart in August of 1782, had a strong liking for the learned style of "ancient" music. Mozart was already very familiar with the traditional Austrian church music practiced at the Archbishop's court at Salzburg, where his father

(Continued on next page)
was assistant Music Director. His new knowledge
of Bach and Handel helped to deepen his interest
in counterpoint and add what Sadie calls a
"certain archaic flavour" to his music.

Nowhere is this "archaic flavour" more evident
than in the Mass in C Minor, begun in January
1783, not as a commissioned work, but in
response to a personal vow of Mozart's: to write a
large-scale Mass in thanks for his marriage, a
Mass that would feature Constanze as soprano
solist. The Kyrie and Gloria were finished by fall
1783, and received their first hearing on October
26 at St. Peter's Abbey, Salzburg, where the
young couple were visiting a not-very-approving
Leopold Mozart. Constanze was probably one of
the soloists. Mozart went on to write part of the
lengthy Credo text, breaking off about halfway
toward the "Et incarnatus est." The fourth
sections, Sanctus and Benedictus, were left in
a stage where his final intentions can be hastily
deduced. The last part of the Mass, the Agnus
Dei, was never set. Only those portions that
Mozart completed (or left virtually complete) are
heard tonight: Kyrie, Gloria, half of the Credo,
Sanctus and Benedictus. In 1785 Mozart added
two new arias to the finished sections of the Mass
for a performance at the Vienna Tonkünstler-
Sozietät.

Mozart's homage to Bach and the Baroque style is
most apparent in the Mass's grave, impressive
choruses, which are often expanded beyond the
four-part texture preferred by contemporary
Viennese into a more Bachian five or eight.
Baroque style makes itself heard in the repetitive
descending bass line of the "Qui tollis" chorus
(Bach used the same device in the "Crucifixus" of
his B-Minor Mass). Coupled with the "ancient
style" of the bass line here are jagged long-short-
long-short dotted notes, well-known musical
references to the royalty of God and the serious-
ness of His purposes. In both the "Domine Deus"
duet and the "Quoniam" trio, active "walking
basses" and Baroque-style upper-string parts
recall the great arias of Bach and Handel. To this
older style, Mozart adds his own ineffable sweet-
ness and poignancy. Most notable are the "Et
incarnatus est" and "Laudamus te" sections, both
featuring woodwind accompagnments. The florid
and difficult vocal writing and the cadenza (in the
"Et incarnatus") point out the connection between
the solo aria and the concerto, another genre in
which Mozart excelled.

Mozart's remarkable music is a great legacy,
meant to be treasured and savored. Unlike any
other composer, he was able to incorporate the
music of his contemporaries and predecessors
into a distinctive and new kind of music, a music
that seems to touch each of us very personally
and directly. This "noble torso" of a Mass, as
Albert Einstein called it, can take its place next to
Bach's great works. If only another anonymous
messenger had come forward, this time to ask
Mozart to finish it.

-Zaide Pixley

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Texts and Translations

C Minor Mass

Kyrie
Chorus Kyrie eleison. Christe eleison. Kyrie
eleison. Lord, have mercy upon us. Christ, have mercy
upon us. Lord, have mercy upon us.

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

Solo: (Soprano I) Laudamus te, benedicimus te,
adoramus te, glorify us, we worship thee, we
worship thee.

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

Duet: (Soprano I, II) Domine Deus, rex
coelestis, Deus pater omnipotens, domine fili
unigenite Jesus Christe altissime: domine Deus
agnus Dei, filius patris, Lord, Heavenly King, God the Father,
Almighty, the only-begotten Son Jesus Christ
most high: Lord God, Lamb of God, Son of the Father.

Chorus Qui tollis peccata mundi miserere nobis. Qui
tollis peccata mundi, suscepe deprecationem
nostram. Qui sedes ad dexteram Patris, miserere
nobis. Thou that takes! away the sin of the
world, have mercy upon us. Thou that sittest at
the right hand of the Father, have mercy upon us.

Trio: (Soprano I, II, Tenor) Quoniam tu solus
sanctus; tu solus dominus, tu solus altissimus,
For thou only art holy; thou only art the Lord; thou
only art most high.

Chorus Jesu Christe. Jesus Christ.

Chorus Cum Sancto Spiritu in gloria Dei Patris.
Amen. With the Holy Spirit, in the glory of God the
Father. Amen.

(PAUSE)

Credo

Chorus Credo in unum Deum, Patrem omni-
tem, factorem coeli et terrae, visibillum omnium et invisibillum. Et in unum Dominum
Iesum Christum, filium Dei unigenitum, et ex
patre natum ante omnia saecula, Deum de
Deum, lumen de lumine, Deum verum de Deo
vero, genitum non factum, consubstantialem
Patris; per quem omnia facta sunt, qui propitier nos
honimes et propitier nostram salvation descendit de
coele, I believe in one God, the Father almighty, maker
of heaven and earth, and of all things visible and
invisible. And in one Lord Jesus Christ, the only
begotten Son of God, begotten of the Father
before all worlds. God of God, Light of Light, Very
god of Very God, begotten, not made, of one
substance with the Father, by whom all things
were made: Who for us and for our salvation
came down from heaven.

Solo: (Soprano I) Et incarnatus est de Spiritu
sancto ex Maria Virgine, et homo factus est.
And was incarnate by the Holy Spirit of the Virgin
Mary, and was made man.

Sanctus et Benedictus

Chorus Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth, pleni sunt coeli et terra gloria tua,
Osalba in excelsis. Holy, holy, holy, Lord God of Hosts, heaven and
glory are full of your glory, Hosanna in the
highest.

Quartet: (Soprano I, II, Tenor, Bass) Benedictus
qui venit in nomine Domini. Blessed is he who comes in the
name of the Lord.

Chorus Osanna in excelsis. Hosanna in the
highest.
Soprano
Barbara Baker
Nancy Bonnema
Betsy Craig
Barbara Egge
Patricia Ehlers
Janet Ferguson
Erin Jennings
Paulette Kogge
Amy Mast
Christina McGrinson
Diane Morrison
Sylvia Muehling
Edna Ortega
Kay Preston
Gayleen Rollins
Lorrie Syverson
Nancy Van de Riet
Karen Woltkuis

Alto
Mary All
Gloria Brady
Margot Coleman
Janie English
Joan Ettewin
Helen Fierke
Gayle Finder
Marianne Fuerst
Naomi Gorrell
Theresa Lemmer
Joyce Leppard
Kimberley Tanner
Danielle Vachow

Tenor
Greg Fitzgerald
Bob Heinrikson
Edwin Nelson
Mark Niewoorder
Verlan Van Rheenen
David Scarrow
M. D. Squires
H. Ward Verseutl
Larry Williams

Bass
John A. Bonnema
Bill Carter
Carlton Kasdorf
Lee Kirk
Jonathan Levi
Lorne MacHatte
Jim McDonald
George Misslias
Larry Montel
Mike Northrop
Andrew Van Bergen

Violin
Jennifer Woodward
(Concertmaster)
Audrey Lipsey
Georgia Smith
Mary Beth Harrison
Sheila Work
Gaston Jacqmart
Marjorie Stevenson
Norma Jean Forshey

Viola
Joseph Work
Tomio Anderson
Karey Weirich

Trombone
Jeffrey Wardlaw
Rick Uren
Robert Whaley

Viola Cello
Mary Butler
Grace Field

Tympani
Mark Guthrie

Bassoon
Debora Kozal
Sue Collins

Organ
Paula Romanaux

Cembalo
Mary Beth Birch

Flute
Suzanne Rucker

Trombone
Joyce Overley (In Memoriam)

Violin
Scott Thornburg
Daniel Farmer

Soprano
Barbara Baker
Nancy Bonnema
Betsy Craig
Barbara Egge
Patricia Ehlers
Janet Ferguson
Erin Jennings
Paulette Kogge
Amy Mast
Christina McGrinson
Diane Morrison
Sylvia Muehling
Edna Ortega
Kay Preston
Gayleen Rollins
Lorrie Syverson
Nancy Van de Riet
Karen Woltkuis

Alto
Mary All
Gloria Brady
Margot Coleman
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