48th Annual 1995 Kalamazoo Festival

April 22–May 13
Kalamazoo College

Peter Hopkins
Artistic Director and Conductor
Welcome to the forty-eighth annual Kalamazoo Bach Festival! This has been a thrilling time for the Bach Festival, with three opening concerts filled to overflowing, a major new corporate underwriter, and a dedicated chorus, orchestra, board of directors, and volunteers all excited about the great programs being presented April 22 through May 13. We hope that you’ll examine this program thoroughly and take note of the many events planned for you by Michigan’s oldest and largest early music festival.

In this, my sixth season as Artistic Director and Conductor, I have been more appreciative than ever of the role volunteers have in the success of this festival. Our Board of Directors, led by the incredibly energetic Gordon Eriksen, have sold advertisements, written to current and prospective donors, applied for grants, and made preparations for an endowment campaign. We have a growing corps of volunteers who staff information booths, prepare mailings, run box offices and usher at concerts. The biggest volunteers of all are the members of the Festival Chorus, who work from September through May to bring you great choral music. My most heartfelt thanks to all our “BWVs” (Bach’s Wonderful Volunteers).

Peter Hopkins

Since his appointment to the Kalamazoo College faculty as Artistic Director and Conductor in 1990, Peter Hopkins has continued to lead the Kalamazoo Bach Festival to ever-greater levels of musical achievement. He has overseen the transformation of the festival from a mostly local event to a series of programs recognized throughout the Midwest for their excellence. Audience members for this season’s concerts come from as far away as Traverse City, Chicago, Windsor, and Cincinnati.

A conducting student of Charles K. Smith and Helmuth Rilling, Hopkins is Director of Music and Arts at the First Congregational Church of Kalamazoo. Among his many upcoming engagements include his eleventh year of performances at the Oregon Bach Festival, and a solo recital in Altenburg, Germany.
SOLO ARTISTS

Paula Pugh Romanaux has established an international career as an organist since engaging in doctoral studies at the music conservatory in Vienna. In the summer of 1993, she toured Austria, Poland, Finland, and Estonia, and was the first American Organist to concertize in Estonia since the Baltic States regained their independence. In October, she was a concerto soloist with the Kalamazoo Symphony Orchestra, and January of 1994 found her in Germany and the Netherlands concertizing and lecturing. Most recently in Kalamazoo, she gave three performances in one evening as part of the annual New Years Fest. In September, she will represent the United States at the Gottfried Silbermann International Organ Festival, taking place throughout Germany.

During the past seven years, she has supervised the installation of four new mechanical action organs in Kalamazoo, two of which are at Kalamazoo College, where she is Adjunct Assistant Professor of Music and College Organist. As the Organist-Choirmaster at St. Luke's Episcopal Church, she has established one of the largest children's church choir programs in Michigan. Her St. Luke's Choristers performed at the Washington National Cathedral in 1992 and traveled to England and Scotland in the summer of 1994. She completed her first compact disk recording on the new Dobson organ at St. Luke's church in 1993, and several more recordings are in the planning stage. A gifted pianist and harpsichordist as well as organist and conductor, she performs regularly with the Bach Festival and other midwestern music festivals.

The Western Brass Quintet was founded in 1966 in Kalamazoo, Michigan. Its current members are Stephen Jones and Scott Thornburg (trumpets), Steve Worfinger (trombone), Johnny Phergo (horn), and Robert Whaley (tuba). All are professors of music at Western Michigan University.

The Western Brass Quintet has established a reputation for excellence over the past 27 years. Notable achievements include performances at the Kennedy Center, Carnegie Recital Hall, two International Trumpet Guild Conferences, the International Trombone Workshop, the TUBA Convention, a tour of The People's Republic of China, three recordings on the CRI and CRS labels and concerts at more than 100 American colleges and universities.

Committed to promoting the composition of significant works for brass quintet, the ensemble has premiered numerous works including Masques by Raman Zupko, Nodding Music by Elgar Howarth, Playes and Rimes by Curtis Curtis-Smith, and Landscapes by Pulitzer Prize-winning composer Karel Husa. Both Masques and Landscapes have been recorded by the Western Brass Quintet on the CRI recording label.

Celebrated both at home and in Europe, mezzo-soprano Jayne Sleder has established herself as a commanding presence on the orchestral stage and is recognized for the diversity of her oratorio and symphonic repertoire. Her current season's highlights include a concert of French repertoire with the London Chamber Symphony. Recent performances include the Mahler Second Symphony and Beethoven Symphony No. 9 with the Grand Rapids Symphony, the Verdi Requiem with Mannheim Academische Orchester, and the Mozart Requiem conducted by Ransom Wilson with the Tuscaloosa Symphony.

No stranger to the Baroque Oratorio, Ms. Sleder has frequently performed Messiah, most recently with the Symphonies of Austin, Corpus Christi, Lansing, and Santa Barbara. Ms. Sleder has returned to the States after spending several seasons in Germany specializing in the Wagnerian roles.

Ms. Sleder's musical studies began at Michigan State University and continued at the University of Texas and the Cincinnati Conservatory of Music. She has also studied in Europe, including Italy, where she was a student of the renowned baritone Tito Gobbi.

Paul Vondiziano was born in Larnaca, Cyprus, where he began his study of the guitar. He continued his education in the United States and holds a Master of Music degree in Music and Philosophy at Calvin College in Grand Rapids. Mr. Vondiziano has taught and concertized in Cyprus and the United States and has given recitals in the Netherlands, Germany, and Scotland.

Mr. Vondiziano is a performing artist with the Michigan Touring Arts Agency. In 1989, he was selected for the North Carolina Arts Council's Visiting Artists Program. This is Mr. Vondiziano's second appearance at the Kalamazoo Bach Festival. Last year he performed the Four Suites for Lute by Johann Sebastian Bach to a sold-out house. He has recorded "Two Rooms and a Guitar" on the "Glass Circle" label. In addition to his performing engagements, Mr. Vondiziano is Adjunct Professor of Guitar at Calvin College.
Robert Siemers enjoys a growing international reputation as a leading interpreter of Bach at the piano. A student of both Rudolph Serkin and Andras Schiff, Siemers has recently performed Bach at London's Wigmore Hall and Moscow's Tchaikovsky Conservatory as well as several appearances with the New England Bach Festival and the Louisville Symphony. Reviewers have described his playing as "a thoroughly engrossing performance" and the work of "a truly great artist." Presently completing his doctoral work at Indiana University, Siemers makes his Kalamazoo Bach Festival debut on May 6.

Maria Jette, a versatile and energetic soprano, is known for her stylistic performances of Baroque as well as contemporary opera, oratorio, and chamber works. Her opera roles include many of the great Baroque soprano roles by Handel, Monteverdi, Purcell, Blow, and others, but she also regularly sings the Mozartian roles and has premiered several new operas, such as the parts of Eve and "the Bimbo" in Randall Davidson/Garrison Keillor's A History of Evil. Besides her 1991, 1993, and 1994 Kalamazoo performances, she has been a soloist at the Oregon and Iowa City Bach Festivals. Ms. Jette is a founding member of Concerto delle Donne (five female instrumentalists and four sopranos), which focuses on early seventeenth century Italian repertoire and new commissions.

Tenor Robert Bracey has performed as a soloist with numerous groups throughout the Midwest. Recent appearances include lead roles in Rossini's Il Barbiere di Siviglia, Mozart's Don Giovanni, Strauss' Die Fledermaus and Puccini's La Bohème. Mr. Bracey was soloist in the 1994 Kalamazoo Bach Festival performance of Bach's St. Matthew Passion. Mr. Bracey is Assistant Professor of Voice at Bowling Green State University. He has a Bachelor's Degree in music education from Michigan State University, a Master of Music Degree in vocal performance from the University of Michigan, and a Doctor of Musical Arts Degree in vocal performance from the University of Michigan. He is also a member of the voice faculty at Interlochen's All-State program each summer.

Baritone Richard Zeller makes his third Kalamazoo Bach Festival this year, after being hailed in local performances of Handel's Saul and Bach's St. John Passion. An enormously popular baritone for operatic as well as oratorio and recital performance, Zeller has recently sung with the Chicago Lyric Opera, the Cleveland Orchestra, and the Cincinnati, San Francisco, and New World Symphonies. Recent international performances include a Messiah tour with Helmuth Rilling, and oratorio performance in Vienna in December, 1994.
Kalamazoo Bach Festival
Sixth Program
Forty-eighth Season
The First of America Midwest Young Artists Competition Senior Division Finals
Saturday, April 22, 1995 8:00 p.m.
Stetson Chapel, Kalamazoo College

Sonata in D Minor
Domenico Scarlatti
Prelude and Fugue in C-sharp Major
Johann Sebastian Bach

Preludium in E Minor
Nicolaus Bruhns

Chromatic Fantasy and Fugue
J.S. Bach

Cantata, "Ich bin getraut in Christi Tode"
Georg Philipp Telemann
Aria
Recitative
Aria

Pianist Jeanne-Minette Cilliers is from South Africa. She holds degrees from the University of the Orange Free State and from the University of South Africa, and makes regular appearances in concert, broadcast, and competition. For the past two years she has been a student at the University of Michigan, studying with Anton Nyl. Previous teachers include Claude Frank and Manahem Pressler.

Organist Thomas Fielding is a Sophomore Church Music Major at Valparaiso University, studying with Martin Jean. The winner of several organ and composition competitions, he is Organist at Our Lady of Sorrows Parish in South Haven, Indiana.

Pianist Kimie Ogawa is from Yokohama, Japan, and studies at Miami University (Oxford, Ohio), studying with Victor Polonsky. She majors in accounting and minors in piano performance.

Mezzo-Soprano Deborah Rentz is completing the requirements for the Master of Music degree in vocal performance at the University of Michigan, having earned the B.A. in Music as well as Environmental Science from Skidmore College. She is from Pittsfield, Massachusetts. Flutist Frances Tate is from Alexandria, Virginia, and is completing her B.M. degree at the University of Michigan. Bassist Alec Mariani is a graduate student at Michigan, having earned an undergraduate degree at the State University of New York College at Potsdam, Crane School of Music.

Violinist Rachael Ariella Mellado attended high school at the Interlochen Arts Academy and currently studies with Martin Chalifour at the Cleveland Institute of Music. From Carbondale, Illinois, she is an active chamber musician as well as soloist and orchestral player.

Chaconne from Partita No. 2 in D Minor for Unaccompanied Violin
J.S. Bach

Suite for Lute in E Major
J.S. Bach
Prelude
Loure
Gigue

Sonata in G Minor for Unaccompanied Violin
J.S. Bach
Adagio
Fugue

Suite No. 5 in C Minor
Antoine Forqueray
La Rameau
La Sylva
Jupiter

Intermission (fifteen minutes)

Awarding of the Prizes by Representatives of First of America Bank, Kalamazoo College, and the Kalamazoo Bach Festival.

Classical Guitarist Paul Moeller studies with Fareed Hague at the Northern Illinois University School of Music, and will begin graduate school at the Eastman School of Music this fall. In the summer of 1993 he spent a month studying and concertizing in Rome with Nicholas Goluses.

Harpischordist Michael Sponseller is a sophomore historical performance major at the Oberlin Conservatory of Music, where he studies harpsichord with Lisa Goode Crawford. He is active as a soloist and has performed with various Baroque ensembles in Oberlin and Washington, D.C.

During the intermission, the judges will meet to determine the prize winners. Distinguished judges for the competition are David Hook, Executive Director of the Irving S. Gilmore International Keyboard Festival; Phyllis Rappoport, Professor of Piano at Western Michigan University; and Scott Thornburg, Professor of Trumpet at Western Michigan University.
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Kalamazoo Bach Festival
Seventh Program
Forty-eighth Season
Paule Pugh Romanaux, organ
The Western Brass Quintet
Stephen Jones, trumpet
Scott Thormburg, trumpet
Johnny Pherigo, horn
Steve Woflinbarger, trombone
Robert Whaley, tuba
Friday, May 5, 1995 · 8:00 p.m.
St. Luke's Episcopal Church
Kalamazoo

Festival Entrada (Feierlicher Einzug)
Richard Strauss (1864-1949)
Sonata No. 1 for Organ in F Minor, Op. 65
Felix Mendelssohn (1809-1847)
Allegro moderato e serioso
Adagio
Andante, Recitative
Allegro assai vivace

Pasce Tuos (1973)
Elgar Howarth (born 1935)

Colchester Fantasy (1991)
Eric Ewazen
I. The Rose and the Crown
II. The Marquis of Granby
III. The Dragoon
IV. The Red Lion

Three Works of Johann Sebastian Bach
My Spirit be Joyful
Contrapunctus IV
arr. Herforth
Contrapunctus IX
arr. Glasel

Intermission

Toccata and Fugue in D Minor, BWV 565
J.S. Bach (1685-1750)

Prayer of St. Gregory
Alan Hovhaness (born 1911)

Suite of Dances
André Campra (transcribed Sorenson)
(1660-1744)
I. Marche
II. Premier Passepied
III. Air des Musettes
IV. Air des Espagnolles
V. Air pour les Arlequins
VI. Marche

The Western Brass Quintet is presented through the courtesy of Midwest Artist Management.

The Bach Festival expresses its gratitude to St. Luke's Episcopal Church for the use of the Church and Dobson organ for this program.
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Kalamazoo Bach Festival
Eighth Program
Forty-eighth Season

Robert Siemers, piano
Saturday, May 6, 1995 8:00 p.m.
Recital Hall, Kalamazoo College

Prelude and Fugue in E Major, BWV 878
Johann Sebastian Bach (1685-1750)
(from the Second Book of The Well Tempered Clavier)

Prelude and Fugue in G Minor, BWV 861
(from the First Book of The Well Tempered Clavier)

Partita Number Four in D Major, BWV 828

Intermission

Sonata for Piano in A Major, D. 959
Franz Peter Schubert (1797-1828)
Allegro
Andantino
Scherzo and Trio
Rondo: Allegretto

This Bach Festival program is made possible by the generous sponsorship of Oliver and Tobias Printing.
The musicians performing today have been adjudicated two times. After successfully completing a taped round, they performed live in Stetson Chapel on Saturday, March 18, before judges Judith Whaley and Paula Pugh Romaneau, and were selected to perform today. First of America Bank Corporation and the Bach Festival salute these young artists.

Elizabeth Parker is from Spring Lake, Michigan, and studies with Joan Conway at Hope College. She has participated in the Suzuki program at Blue Lake Fine Arts Camp for seven years, and has won several awards from the Michigan Music Teachers Association.

Katie Calvert lives in Kalamazoo and studies violin with Satoshi Robert. A member of the Prep String Orchestra, she also plays the piano and oboe as well as studying jazz dance. Jason Roselander, also of Kalamazoo, studies violin with Mary Beth Harrison and plays in the Prep String Orchestra. He has participated in the Children’s Opera Workshop and plays the clarinet. Clara Scholla lives in Kalamazoo and studies cello with Grace Field. She also plays in the Prep String Orchestra and has studied at the Blue Lake Fine Arts Camp. All three performers are members of the Kalamazoo Talent Education/Suzuki violin or cello program. The trio is coached by Tomio Anderson.

Holly S. Huang is in the seventh grade at Hillside Middle School in Kalamazoo, where she plays the violin in the school orchestra and is a member of the National Junior Honor Society. She studies the piano with Annie Leong and has been active in Michigan Music Teachers Association activities. She is also a member of the Kalamazoo College Ballet Theatre company.

Kelly Whelan is from Kalamazoo and studies piano with Julie Whelan. She also studies the oboe and participates in choral music. She has attended the Blue Lake Fine Arts Camp, where she won the Collage Competition, and has performed as soloist with the Suzuki Bluegrass Festival.

Michelle Augustine lives in Portage, and studies piano with Jill Christian at Kalamazoo College. She has participated in Michigan Music Teachers Association activities, and was also featured in the Western Michigan University Spotlight on Youth recital. She plays the French horn as well as piano.

Edith E. Hines is in the sixth grade at Kalamazoo’s Gage School. She studies the violin with Karley Weirich and Philip Mason, and is a member of the Kalamazoo College/Community Orchestra. She has performed as soloist with the Kalamazoo Symphony Orchestra at their Youth Concerts, and has given several solo recitals.

Kristina Foley lives in Portage and studies piano with Songmi C. Peng.

Katie Hall is in the eighth grade at South Middle School in Kalamazoo. She studies the piano with Jill Christian at Kalamazoo College, and has attended the Goshen and Blue Lake Fine Arts Camps. She sings with as well as accompanies the St. Luke’s Choristers and the Ley Norrix Advanced Choir.

Menest and Trio from French Suite Number Three
J.S. Bach

Praeludium from Partita Number One
J.S. Bach

Fuga from Sonata in G Minor for Unaccompanied Violin
J.S. Bach

Invention Number Six
J.S. Bach

French Suite Number Five
J.S. Bach Allemande, Courante

The audience is cordially invited to a reception honoring today’s young artists following the program, to be held in the Omlsted Room of Mandelle Hall.

This Bach Festival program is made possible by the generous sponsorship of
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INTIMATE EVENINGS GUITAR

Kalamazoo Bach Festival
Tenth Program
Forty-eighth Season
Paul Vondiziano, Classical Guitar
Sunday, May 7, 1995 8:00 p.m.
Recital Hall, Kalamazoo College

Suite Espanola
Gaspar Sanz (died 1710)

Suite for Lute in A Minor, BWV 995
Johann Sebastian Bach (1685-1750)
Prelude
Allemande
Courante
Sarabande
Gavotte en Rondeau
Gigue

Intermission

Memories of Inner Time
Paul Vondiziano (born 1952)
Lento
In memory of the saint-child... long deceased.
Vivo
The soul spins like the earth... not realizing its own giddiness.
Adagio
A grave in the womb of shifting sands.

Passacaglia
Darkness descends on the deep waters.
Arpeggiando
Levels of ascension.

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Kalamazoo Bach Festival
Eleventh Program
Forty-eighth Season

This annual "organ crawl," sponsored with the Southwest Michigan Chapter of the American Guild of Organists, begins at the First Church of Christ, Scientist, in downtown Kalamazoo, later moving to First Presbyterian Church and St. Luke's Episcopal Church.

First Church of Christ, Scientist
414 W. South Street

Trio Sonata in C Major, BWV 529
J.S. Bach
Rene Beck, organ

Prelude and Fugue in B-flat Minor, BWV 866
J.S. Bach

Prelude and Fugue in B-flat Major, BWV 867
(both works from The Well Tempered Clavier)
Brooks Grantier, organ

First Presbyterian Church
321 W. South Street

Prelude and Fugue in C Minor, BWV 549
J.S. Bach
Marcia L. Tuinstra, organ

Cantata, "I Know that My Redeemer Lives"
G.F. Telemann
Aria
Recitative
Aria
William E. Musselman, tenor
Barbara J. Hassing, organ

St. Luke's Episcopal Church
247 W. Lovell Street

Prelude and Fugue in C Major, BWV 547
J.S. Bach
Benjamin Aldrich, organ

Three Settings of "Allein Gott in der Höh" (All Glory be to God on High)
J.S. Bach
Fughetta, BWV 677
Canto Fermo in Soprano, BWV 662
Trio, BWV 664
Leonard Langrick, organ

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BEHIND THE SCENES

A Special Opportunity for Children

Many young children are very interested in seeing music made, but are not ready to sit through a full-length concert. The Bach Festival invites parents to bring their children to the Messiah dress rehearsal on Friday, May 12, at 7:30 p.m. in Stetson Chapel. Artistic Director and Conductor Peter Hopkins will welcome the children and encourage them to come sit and stand "up close" to the musicians. The rehearsal takes place from 7:30 until 10:00, families can arrive and leave as they please. Whet your child's interest in live music making by going "behind the scenes" at the Bach Festival!

The Bach Boutique

Of the several hundred recordings listed in the Organ Historical Society catalogue, the largest selling compact disc worldwide is Piece d'Orgue, recorded by Paula Pugh Romananaux on the new Dobson organ at St. Luke's Episcopal Church! If you haven't yet purchased yours, you can get it at the Bach Boutique, located in the lobby at the May 6, 7, and 13 concerts. Also available are Kalamazoo Bach Festival T-shirts and other items of interest to Bach lovers.

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Messiah: The Mystery of Godliness
Peter Hopkins

Throughout the English-speaking world, no choral music is more easily recognized than Messiah. From its enthusiastic reception in Dublin in 1742, to its gradual growth in popularity in London over the next twenty years, to its world-wide acclaim since travelling to Europe, America, and beyond beginning in the 1760’s, this “grand musical entertainment” (as it was called by its librettist) has received more performances than any other choral work. There is probably no one in tonight’s audience who has not seen a performance of this magnificent oratorio at least once. But, it could be argued, there is perhaps no one in tonight’s audience who has actually to a performance of the work Handel wrote, for it is rarely performed without exciting large sections, altering its message and impact. Sometimes movements are performed in a different order than Handel intended, and his original, simple orchestration is “tailored up” in a Victorian fashion, making the texture muddy and obscuring the Baroque clarity and rhythmic intensity that Handel desired. No modern conductor would dream of cutting the hard parts out of Beethoven’s Ninth Symphony while reassigning the solo parts and changing the instrumentation, but this wholesale disfigurement is still the norm with Messiah. Tonight’s performance may well be the first complete work has been heard with the original orchestration in Southwest Michigan! The reasons for this tradition of Messiah arrangements do not concern us here, suffice it to say that we hope that our performance will do justice to Handel’s genius and will allow the listener to experience this masterpiece in a new light.

Instead of writing traditional program notes that dwell primarily on the history of the work’s conception and reception, we offer the following brief synopsis of our interpretation and a section-by-section guide to listening to Messiah.

Messiah is unique among Handel’s oratorios in that it was called “secret” by the composer. Though most of the other oratorios are based on Biblical subjects, the stories are primarily vehicles to explore human psychology, just as the operas of the time use the figures of mythology to explore the drama of human existence. The text of Messiah is totally drawn from scripture. It seeks to be almost entirely undramatic, in that the story of the life of Christ and the central events of Christianity are told largely through the use of the Hebrew scriptures. The avoidance of New Testament passages, especially the Gospel of John, is extreme in this oratorio. It portrays the need for repentance in the much darker and more somber, less “entertaining” atmosphere for what is to come.

The First Advent: Comfort, Preparation, and Joy

The traditional themes of the Advent season are represented vividly. Beginning in the “pastoral” key of E Major, the tenor proclaims the return from exile of God’s people, then the bass and alto solos vividly portray the need for repentance in the much darker key of D Minor. (The great aria, “But who may abide the day of his coming,” written for an alto, and was never sung by a bass in Handel’s lifetime. The extremely difficult register changes that the alto must negotiate enhance the “savageness” of Handel’s setting.) Handel’s imagination is clearly drawn to representing darkness and solemnity in the dark in the bass recitative “For behold” and aria “The people that walked in darkness.” Listen for such touches as the ascending music at “but the Lord shall arise upon thee,” and the angular, “stumbling” melody that begins “The people that walked in darkness.” The choruses that occur in this section incorporate elements of dance rhythms. The minuet inspires “and the glory of the Lord” and other dance forms abound, just as in the St. Matthew Passion of Bach.

The Nativity

This section is one of the places where the music is drawn from one of the Gospel writers (Luke), and Handel seize upon the opportunity to write a little opera scene. When eighteenth-century Italian shepherd-herds abided in their fields by night, they played their pipes and danced to pass the time. Just as in the corresponding section of Bach’s Christmas Oratorio, Handel “sets the scene” by writing a brief instrumental interlude in the style of a Sicilian folk dance. (The extremely slow tempo that some conductors choose for this “Pastoral Symphony” is rather artificial to the traditional dance quality. Not everything in oratorio is reflective, this section is operatic in style.) The soprano tells the story of the angels and the shepherds, and Handel adds a few other dramatic touches. At “And lo, the Angel of the Lord,” he specifies a medium tempo, and the slow beating of a single angel’s wing is heard in the strings. Just as a “multitude of the Heavenly Host” appear, the strings speed up this figure four-fold, representing many wings beating the air furiously. When the chorus “Glory to God” begins, the Angels are still arriving and the music starts softly and builds (Handel writes in the score. “As from a distance and a little softly.”) After the Angels have sung their Gloria, they depart, and the music fades away, closing the scene.

The Ministry of Christ

Part I closes with an aria, a duet, and a chorus. The aria describes Christ as a “King” and a “righteous Savior” who will bring peace. The duet declares Christ’s ministry as healing, comfort, and nurture, and exhorts the listener to respond to Christ. The chorus adds their affirmation with “His yoke is easy, and his burden is light.”

The Passion

To begin Part Two, Handel writes a chorus in the style of a French Overture. The dotted rhythm was used in seventeenth-century France to announce the arrival of the King, and the text of proclamation, “Behold the Lamb of God,” is treated in a royal fashion. The following aria, “He was despised,” was the favorite of audiences of Handel’s time. The next section, perhaps the most powerful of the oratorio, is composed entirely of choruses. The Father speaks from Isaiah are set with great variety. The third cho­

Introducion: Overture

Almost all Baroque operas and oratorios begin with a three-part overture: a slow, dotted-rhythm opening, a fugue in faster tempo, and a graceful minuet. In this work, Handel omits the minuet, setting a more somber, less “entertaining” atmosphere for what is to come.
Part Three: Victory over Death

Beginning with a joyful, playful aria ("I know that my Redeemer liveth"), and ending with a Hugh pean of thanksgiving ("Worthy is the Lamb"), the brief third part of Messiah contemplates the significance of all that has come previously. Handel obviously enjoys writing the first aria, even representing the wriggling of a worm in the violin part. The textual contrast of death and resurrection in "Since by man came death" is shown by employing the (at that time extremely rare) technique of unaccompanied singing in alternation with boisterous full ensemble.

The First Advent of Christ was announced in Part One with a recitative in D Major, with the text "Behold, a virgin shall conceive." In Part Three another D Major recitative announces the Second Advent of Christ with "Behold, I tell you a mystery." This leads into the brilliant aria for bass and trumpet, the second part of which is rarely heard. A brief duet then leads into a chorus expressing thanks for our ultimate victory over death. The meditation ends with a soprano aria, using the powerful words of Paul in the eighth chapter of Romans affirming Christ’s work on our behalf, closes the meditation. "Worthy is the Lamb" is a giant Doxology for the entire oratorio, ending with a stirring fugue on "Amen." Before the final chorus, Handel indicates a long pause for silence, perhaps for one more moment of contemplation amidst the noisy, jubilant praise. As was the practice of his contemporary, Johann Sebastian Bach, Handel writes at the conclusion of the score "S.D.G." (Sol Deo Gloria), "To God alone be glory."

Conclusion

There are so many more things that could be said about Messiah to enhance your enjoyment of the work. These observations barely begin to penetrate the depths of this oratorio. We have heard much of this music so often that our senses can easily be dulled to its riches. We hope that tonight’s performance brings some new insight into Messiah and refreshment to your spirit.

FINALE PROGRAM

Kalamazoo Bach Festival
Thirteenth Program
Forty-eighth Season

Festival Finale Concert
Saturday, May 13, 1995
7:00 p.m.
Stetson Chapel, Kalamazoo College

Messiah, a Sacred Oratorio
George Frideric Handel (1685-1759)

The libretto compiled from Holy Scriptures by Charles Jennins

Maria Jette, soprano
Jayne Siedar, mezzo-soprano
Robert Bracey, tenor
Richard Zeller, baritone

Obligati Instruments
Carolene Haines, violin
Scott Thornburg, trumpet

Continuo Instruments
Katherine Shook, violoncello
Paula Pugh Romanaux, organ
Mary Beth Birch, harpsichord

Festival Chorus and Orchestra
Peter Hopkins, conductor

A twenty-minute Intermission will take place between Parts I and II. A brief pause will take place between parts II and III.

MAJORA CANAMUS (Virgil, Eclogue IV)

And without Controversy, great is the mystery of Godliness:
God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up in glory in whom are hid all the Treasures of Wisdom and Knowledge.

(I Timothy 3:16; Colossians 2:3)

These words, selected by Jennens, the librettist, formed a preface to the word-book of the first performance in April, 1742, at Dublin. They were repeated on the word-books published in London 1749-59 and later.

This Bach festival program is made possible by the generous sponsorship of FitzRoyde Records. The audience is cordially invited to an afterglow following tonight’s program at their new store in Oakwood Plaza (3013 Oakland Drive).

The Resurrection and Ascension

A joyful aria states that Christ’s death was but temporary, then the great choral, “Lift up ye heads,” begins the section on the Reign of Christ. He is proclaimed as the King in Heaven, worshipped by the Angels, conquering death and preparing “gifts for men.” One of these gifts will be described in the next section.

Pentecost and the Spread of the Gospel

A great (but rarely performed) chorus, “The Lord gave the Word,” portrays the gifts of tongues given for preaching at Pentecost. Notice the fast moving notes portraying the great “company of the preachers” all preaching at once. A gentle aria (“How beautiful are the feet”) is teamed with an aggressive chorus (“Their sound is gone out”) to represent the going forth of the Gospel preachers throughout the world.

Rebellion, Victory, and Doxology

The rejection of the Gospel by many provides Handel the opportunity to write a classic “thunder” aria (“Why do the nations”) with the title style is characterized by the extremely agitated sound of the string orchestra. Not all find the “yoke” of the Christ “easy,” and the chorus vividly sings of casting this yoke away. The tenor announces God’s triumph over rebellion, and the concluding “Hallelujah” celebrates the Reign of God. (No one is certain exactly how the tradition of standing for this chorus began. There are various colorful stories regarding the King being suddenly awakened by the trumpets and drums, but, since the audience can benefit by standing and stretching at this point, there is no harm in observing the tradition!)

the text to a fugue (a favorite technique of Bach), which allows the crowd to sound ever more strident in their scorn of the crucified Christ. The tenor sings texts from the Psalms, Lamentations, and Isaiah to reflect on the meaning of the crucifixion, then, almost without pause, proclaims the resurrection.

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Nancy Bonnema
Karen L. Christensen
Susan E. Douglas-Daniels
Barbara Egger
Janet T. Ferguson
Gail A. Fox
Chira Hild
Elise B. Jergens
Meud H. Kivi-El-Pantaleoni
Renata Kreutzer
Bonnie MacLeod
Christianne McGinnis
Catherine Neuselink
Erin O'Sullivan-Jennings
Kay Preston
Lorrie Severson
Esther Wurtel

Alto
Mary Aile
Gloria A. Brady
Lisa Buchinger
Marno Coleman
Lisa Doty
Janis Nelson English
Joan Etwood
Gayle Finder
Marianne Fuerst
Joyce Leppard
Susan Olson
Jill Rozanoff
Susan Van Oie

Tenor
Benjamin Aldrich*
Vishal Bansee*
Tim Benedict
Robert Bierko
Mark Craig
Mark Docter
Larry Hoekstra
Steven Marlette
Edwin Nelson
Mark H. Niewoonder
David Scarrow
Veron Van Rheenen
Ward Versteegh

Bass
Bill Calhoun
Caron Kasdorf
Lee Kirk
Dave Ladd
Jonathan Levi
Jim McDonald
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Michael Northrup
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Dan Sears
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*Indicates Kalamazoo College student
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Program Additions and Corrections

Two of the solo artists for tonight's concert have been forced to cancel their Kalamazoo appearance, due to illness or scheduling conflict. Performing tonight are mezzo-soprano Claritha Buggs and baritone Joseph Schreck.

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