Sing of Spring

BACH FESTIVAL WEEK MAY 13-19
YOUNG ARTISTS CONCERT
Sunday, May 13, 7:00 pm
Stetson Chapel, Kalamazoo College

"BACH-AROUND-THE-BLOCK" ORGAN CRAWL
Monday, May 14, 7:00 pm
Begin St. Luke's Episcopal Church
Ends First United Methodist Church

BACH LEGACY LECTURE: "IT'S JUST THE MUSIC IN ME"
Wednesday, May 16, 8:00 pm
Stetson Chapel, Kalamazoo College
Danny Sledge
Kalamazoo College Dean of Students
Director of Choirs, Mt. Zion Baptist Church

BACH FESTIVAL FINALE: "SING OF SPRING"
Saturday, May 19, 8:00 pm
Cheney Auditorium
Young Vocalists Competition Winners

PROGRAM

HONORABLE MENTION
Rachel Aubrey Steel, mezzo-soprano, a senior honors student at Kalamazoo Central High School and the Kalamazoo Area Math and Science Center, studies voice with Grace Mannion.

1. O del mio dolce amor ............................................... Christoph Willibald von Gluck
2. Love Is Caution ...................................................... Samuel Barber
3. Les herceaux ............................................................... Gabriel Fauré

HONORABLE MENTION
Leah Kruzniak, soprano, Kalamazoo, has studied voice for two years at Western Michigan University with Linda Trotter; and currently studies with Karen Wicklund.

Kommt ein schlanker Barche nach (from Der Freischütz) ........................................ C. M. von Weber
De Donde Venis, Amore (from Cantatas Madrig des Amsterduy) ........................................ J. Rodrigo
Go 'Way From My Window...................................................... John Jacob Niles

THIRD PLACE
Zach Mondrow, baritone, is a freshman at Kalamazoo College. Before coming to Kalamazoo College to study with Jim Turner, Zach studied at Oakland University with Tim Patterson.

Sí, tra i ciechi (from Berenice) ........................................... G.F. Handel
Wither Must I Wander? ...................................................... Vaughan Williams
Wonderens Noctiluid ............................................................ Franz Schubert

SECOND PLACE
Mary Stefanac, soprano, a freshman at Kalamazoo College, studies voice with Jim Turner.

V'adoro, papillé (from Giulio Cesare) ........................................... G.F. Handel
Zueignung ........................................................................... Richard Strauss
Why do they shut me out of heaven? ........................................... Aaron Copland

FIRST PLACE
Kristin Dethlefsen, soprano, just completed her sophomore year at Western Michigan University. She studies voice with Linda Trotter.

Porpi, amor (from Le Nozze di Figaro) ........................................... W.A. Mozart
Die Junge Nonne ........................................................................ Franz Schubert
Heart, We Will Forget Him.......................................................... Aaron Copland

SEMI-FINALISTS
Carla Kupe, mezzo-soprano, Kalamazoo
Kathryn Lenz, soprano, Kalamazoo
Emily Marvos, mezzo-soprano, Mt. Pleasant, Michigan
Kris McGirr, sopranro, Bridgman, Michigan
Heidi Shipley, soprano, Winona Lake, Indiana
Megan Strehman, soprano, Kalamazoo

Bach Around The Block

Monday, May 14, 7:00 pm, downtown churches
14th Annual Bach-Around-The-Block Organ Crawl
Featuring works of J. S. Bach (1685-1750)
Co-sponsored by American Guild of Organists, SW Michigan Chapter

ST. LUKE'S EPISCOPAL CHURCH, 247 WEST LOVELL STREET
Prelude and Fugue in A Minor BWV 543
Eric Strand, organist/choirmaster

AMERICAN GUILD OF ORGANISTS

Founded in New York City in 1896, the American Guild of Organists is perhaps the largest arts-related organization in North America. It serves a membership of over 21,000, with over 280 Chapters in every state, the District of Columbia, the Panama Canal Zone, and Europe. The Guild is absolutely nonsectarian, and membership is available to both organists and choirmasters in all religious bodies and others interested in sacred music. Dr. Henry Overley, founder of the Kalamazoo Bach Festival, was one of the charter members of the Southwest Michigan Chapter.
Chichester Psalms

Text

**PSALM 108:2**
2. Awake, O harp and lyre! I will awaken the dawn.

**PSALM 100**
1. All the earth, acclaim the Eternal with shouts.
2. Worship the Eternal with joy. Come before Him with a joyful song.
3. Acknowledge that the Eternal, He is God, It is He who made us and we are His, His people and the flock He shepherds.
4. Enter His gates with thanksgiving, His courts with acclamation, Praise Him, bless His name.
5. For the Eternal is good, His steadfast love is forever, and His faithfulness to endless generations.

**PSALM 23**
1. The Eternal is my shepherd, I do not lack.
2. He leads me beside restful waters.
3. He restores my soul; He guides me along just paths as His own name.
4. Though I walk through the valley of the deepest darkness I will fear no harm, You are with me. Your rod and Your staff, they comfort me.
5. You set a table before me in the sight of all my enemies, You anoint me head with oil, My cup runs over with abundance.
6. Certainly goodness and steadfast love will accompany me all the days of my life, and I shall dwell in the house of the Eternal for countless years.

**PSALM 2:1-4**
1. Why do the nations congregate and the peoples devise nonsense?
2. The kings of the earth stand together and the princes sit in conclave against the Eternal and His anointed.
3. Let us break their hands apart and throw off their heavy cords.
4. The One enthroned in heaven laughs, the eternal mocks them.

**III. PSALM 131**
1. Eternal, my heart is not proud, my eyes are not haughty. Life is not scurry after ambitious schemes or incredible opportunities.
2. I am determined to become settled and tranquil. I have a child in its mother's arms so my soul rests within me.
3. Let Eternal place its hope in the Eternal, now and forever.

**PSALM 137:1**
1. See how good and pleasant it is for brethren to live in unity.

--- Translated from the Hebrew by Robert Stern on Bernstein

Festival Finale Program

**WELCOME**
James Jones, Kalamazoo College President
Peter Thomas, Bach Festival Board President

BachFest Chorus conducted by BachFest Music Director Jim Turner; BachFest Orchestra conducted by KSO Maestro Raymond Harvey; piano accompaniment by Eric Strand.

**AMERICAN FOLK SONGS**

*Cindy* .................................................. Arr. Carol Barnett (1949–)
*Shenandoah* .................................................. Arr. James Erb (1927–)
*Bought Me A Cat* .................................................. Arr. Aaron Copland (1900–1990)
*Joseph Schreck* .................................................. Arr. A.P.Jacmillan (1918–1990)

**CHICHESTER PSALMS / LEONARD BERNSTEIN (1918-1990)**
1. *Psalm 108:2* (see translations opposite page)
2. *Psalm 23* 
3. *Psalm 2:1-4* 
4. *Psalm 131* 

**PERFORMANCE**
Whirling Wizards, Woodward School for Technology & Research (dir. Jennifer Nollom)

**AMERICAN OPERA**
The Best Of All Possible Worlds (from Caedmon) .......................... Leonard Bernstein (1918–1990) 
Excerpts from Susannah Ain't It A Pretty Night? .......................... Carlisle Floyd (1926–)
It Must Make The Good Lord Sad .......................... Carlisle Floyd (1926–)

**THREE SPIRITUALS**

Didn't My Lord Deliver Daniel? ........................................ Arr. Moses Hogan (1957–)
Alfrelynn Roberts, soprano; Sue Daniels, soprano; Laura Korten, alto
My Soul's Been Anchored In The Lord ........................................ Arr. Moses Hogan

**INTERMISSION**

[Please hold your applause until the end of each group of songs]
AMERICAN FOLK SONGS

Folk music traces a culture’s identity relative to class, nation, and ethnicity. Like America itself, this set of American Folk Songs is varied, tracing its origins to different historical periods and geographic locations. For example, the song “Frog Went A-Courting,” has been recorded by admired American singers such as Burl Ives, Pete Seeger, Woody Guthrie, and most recently, Bob Dylan. Now popular as a children’s tune, the roots of this song extend to the 1820s, and the lyrics may be a reference to the Duke of Anjou, suitor to Queen Elizabeth I. Another well-known song, “Shenandoah,” was popular in the 1820s. Though this tune originated as a sea chantey, today “Shenandoah” is often associated with the American frontier. Mulholland’s “Red, Red Rose” takes its lyrics from the 1793 poem by Robert Burns. Though this poem has been published with several traditional Scottish tunes, the most well known is its pairing with “Low Down in the Broom” in 1821, the melody on which Mulholland bases this arrangement. The lighthearted “Bought Me A Cat” is a popular Copland arrangement from his first set of Old American Songs, written in 1950 and originally scored for voice and piano. Copland learned “Bought Me A Cat” from playwright Lynn Riggs, who heard it as a boy in Oklahoma. The hayyard sounds in Copland’s version are both comical and descriptive, making it one of his most memorable songs.

THE CHICHESTER PSALMS (1965)

duced by the Very Reverend William Hussey, Dean of Chichester Cathedral, Leonard Bernstein (1918-1990) composed Chichester Psalms during his 1964-1965 sabbatical leave from the New York Philharmonic. Hussey commissioned the work for the Chichester Festival, an annual summer music festival hosted by the Chichester Cathedral choir and including the neighboring choirs of the Winchester and Salisbury Cathedrals. On July 15, 1965, Bernstein conducted the world premiere of Chichester Psalms at the New York Philharmonic and the Camerata Singers. The original version, written for all-male choir, was first performed on July 31, 1965, at Chichester.

Drawing on his own music and incorporating ideas from Copland, Ives and others, Bernstein set sections of the Hebrew texts of Psalms 2, 23, 190, 108, 133 and 133 for vocal solo, chorus, and orchestra. In a letter to Bernstein describing available choral and instrumental forces for the piece, Hussey revealed that he would be “delighted if there was a hint of West Side Story about the music.” Indeed, sections of Chichester Psalms is reminiscent of Broadway due to Bernstein’s inclusion of music from his abandoned musical The Skin Of Our Teeth and sections deleted from West Side Story. Though eclectic in its influence, the music of Chichester Psalms extracts its inspiration from the texts to which it is set. With its mix of popular musical influences (jazz, blues, Latin percussion) and interpretation, of concert music by other composers, the bi of but expressive Chichester Psalms articulates Bernstein’s motto of eclecticism: “Who are you if you are not the sum of everything that’s happened before?”

AMERICAN OPERA EXCERPTS

ough still relatively young, American opera has held its own in the international musical world, often exploring topics popular in American culture and utilizing its mixture of musical heritage. For this set of excerpts, the immortal Leonard Bernstein contributes “Best of All Possible Worlds” from Candide (1956, revised 1969), a selection that exemplifies the main character’s optimism. The suflry “Summertime,” which first appeared in Gershwin’s “folk opera” Porgy and Bess in 1935, demonstrates the composer’s belief that his characters’ emotions have impact even without an opera’s dramatic setting. Both selections from Carlisle Floyd’s “It Must Make the Good Lord Sad?” and “ Ain’t it a Pretty Night,” are from Susannah (1952), a work known for its proficient imitations of Appalachian square dances, folk songs, and revival hymn. “Gloria” from Aragon’s opera The Masque Of Angels was included in the inaugural performance for the Minnesota Opera (1961). Like Bernstein’s Candide, Aragon’s opera embraces optimism as a brand of angels promotes the hopefulness of mortal romance despite a pervading pessimistic world view. “Pilgrim’s Hymn” closes Poulenc’s ‘church opera’ The Three Hermits. Though the opera is based on a Tolstoy story derived from a folk tale, nearly all the words the pilgrims sing in this hymn are taken from the Russian Orthodox liturgy. The pieces compiled for this set of American opera excerpts represent some of the most memorable and diverse moments from twentieth century American opera.

ARRANGEMENTS OF SPIRITUALS

he black spiritual remains one of the most popular varieties of American folk songs. Spiritual songs have influenced popular music, including jazz and blues, as well as European-trained composers such as Gershwin and Dvořák. Originating as a form of communal religious expression, probably near the end of the eighteenth century, spirituals were first popularized by the Fisk Jubilee Singers in the 1870s and later by classically trained concert singers like Roland Hayes and Marian Anderson. Some spirituals are melancholy, slow moving melodies that identify the singer’s sufferings with the sufferings of Jesus. The melodies of these songs often incorporate the moans and wails of the afflicted. Other spirituals, such as “Didn’t My Lord Deliver Daniel?,” are quick, upbeat songs called “jubilees” probably sung with the hope of escaping from enslavement. Jubilees set more optimistic or glorifying texts and are often performed with a “call and response” method, a technique of singing where a choir alternates with a soloist. Many spirituals deal with themes of deliverance, hope, and salvation using symbolism and imagery from the Bible. Black spirituals are usually sung in dialect with a great deal of repetition of both melody and text. Though not complex in form or melody, black spirituals convey a depth of emotion as relevant today as it was two hundred years ago.

—Notes by Stacy Nowicki
About The Performers

JAMES TURNER

James Turner, Music Director and Conductor, is also Associate Professor of Music and Director of Vocal and Choral Activities at Kalamazoo College, where he conducts the College Singers and the select Chamber Singers. In addition to his vocal and choral teaching, he has extensive experience in musical theatre as a musical director and vocal coach for over 30 shows. He studied at Mars Hill College, Louisiana State University, and Indiana University. Highly acclaimed as a choral director and vocal teacher, he has trained first-place winners in state and regional auditions of the National Association of Teachers of Singing, the Metropolitan Opera Competition, Detroit District, the Leontyne Price Competition, and the Luciano Pavarotti Competition. In 1998, Mr. Turner was appointed Director of Music and the Arts at the First Congregational Church of Kalamazoo. Most recently, during a sabbatical leave he was a visiting professor at the College of St. Catherine, St. Paul, Minnesota. Mr. Turner will prepare the chorus for the Bach Festival Finale concert in April 2002 when they sing Brahms' German Requiem in collaboration with the Kalamazoo Symphony Orchestra. Past collaborations with the KSO include Shostakovich's Song of the Forest and Orff’s Carmina Burana. He is a native of Florence, South Carolina.

RAYMOND HARVEY

Raymond Harvey has been called "one of a welcome new breed of American-born and trained conductors currently enriching our national musical scene." Music Director of the Kalamazoo Symphony Orchestra since 1999, he has also been Music Director of the Fresno Philharmonic, Springfield Symphony, and Associate Conductor of the Buffalo Philharmonic. Mr. Harvey has appeared as guest conductor with many of the country's leading orchestras, including those of Atlanta, St. Louis, Utah, Rochester, Detroit, Louisville, New Orleans, San Diego, and Phoenix, as well as the New York Philharmonic's Young People's Concerts and the Boston Pops. Equally at home in the world of opera, Raymond Harvey serves as Music Director of the El Paso Opera. To date, he has conducted the company's productions of Tosca, Carmen, Madame Butterfly, Don Giovanni, La Bohème, and Aida. Other appearances include the Houston Grand Opera, Crete Buffalo Opera, Indianapolis Opera, and Fresno Opera. An excellent pianist and accomplished choral conductor, Mr. Harvey holds Bachelor's and Master's degrees from the Oberlin Conservatory of Music and a Doctor of Musical Arts degree from the Yale School of Music. He has been featured in Ebony and Symphony magazines and is profiled in the book, Black Conductors, by Antoniette Handy.

ALFRELYNN J. ROBERTS

A native of Dallas, Texas, Alfrelynn J. Roberts, soprano, has demonstrated tremendous vocal promise as a concert artist. She made her international debut touring Rio de Janeiro, Brazil. Her most memorable singing engagement to date is her recording with the United States Marine Band and the Hampton University Concert Choir in preparation for her national solo debut on the steps of the White House during the 1997 Presidential Inauguration. Most recently, Alfrelynn performed with the Kalamazoo Symphony Orchestra under the direction of Maestro Raymond Harvey and has been contracted to perform Johannes Brahms' Requiem during the orchestra's 2001-2002 season. Alfrelynn is a featured soloist with the Kalamazoo Bach Festival Chorus and the Kalamazoo Singers. Other performance engagements include the Lyric Opera of Chicago in their world premiere production of Amistad, under the direction of George C. Wolfe of Bring in da' Noise, Bring in da' Funk fame. This summer, Alfrelynn will compete in the National Leontyne Price Vocal Arts Competition. Other competitions and awards included 2nd place, National Association of Negro Musicians Vocal Competition, the Lorene Skoura Prize and the Irene J. Cooper Excellence in Music Award. A semi-finalist for the Houston Grand Opera Studio, Alfrelynn earned vocal music performance degrees in music from Northwestern University (MM, '95) and Hampton University (BA, '93). Alfrelynn has been fortunate to perform on tributes to Grace Bumbry, Paul Robeson and an 80th Birthday Celebration for internationally renowned bass-baritone, William Warfield.

JOSEPH SCHRECK

Joseph Schreck, baritone, a native of western Iowa, studied vocal music at the University of Northern Iowa and Western Michigan University. He has appeared as a soloist with the San Diego Master Chorale, Kalamazoo Bach Festival, Kalamazoo Symphony Orchestra, Battle Creek Symphony Orchestra, Grand Rapids Choir of Men and Boys, Battle Creek Boychoir, Cedar Falls-Waterloo Metropolitan Chorale, and many more. He has appeared in many opera performances, including last year's Kalamazoo Symphony Orchestra production of Rigoletto. Joe and his wife Celynn live in Kalamazoo with their two children, Abigail and Benjamin.

HOWARD TEJCHMA

Howard Tejchma, tenor, is a 1984 graduate of Kalamazoo College, where he was a physics major. A student of James Turner, he took second place last November in the Post-Advanced Category of the Great Lakes Regional Students Auditions sponsored by the National Association of Teachers of Singing. He has appeared as tenor soloist with the Bach Festival, Kalamazoo Singers, and the Kalamazoo College Orchestra. He sings with Opera Grand Rapids and appeared as Dr. Blind in Western Michigan University's fully staged production of Die Fledermaus. He has also cantered and served as section leader and soloist at the First Congregational Church in Kalamazoo and other local churches. He has also cantered with the High Holy Days Temple B'nai Kalamazoo for the last nine years. He is currently coaching with Morton Katz.

DAVID STUTZ

David Stutz, alto, 11, son of Robert and Lisa Stutz, was born in Portage, Michigan. He currently attends Amberly Elementary where he sings in the 5th grade choir. David has been a member of the Kalamazoo Children's Chorus for three years. Recently he traveled to Toronto to sing with the Toronto Bach Choir. David enjoys singing in different churches and loves music.

(Continued on next page)
MICHAEL LONG

Michael Long, alt under study, 13, son of Richard Long and Shelly Wisdom-Long, was born in Atlanta, Georgia and moved to Kalamazoo almost three years ago. He attends Hillside Middle School where he sings in the 7th grade chorus and plays saxophone in the school band. Michael has been a member of the Kalamazoo Children’s Chorus for three years. He plays a variety of sports, and is an active member of his church youth group. Last summer he traveled on a mission trip to Honduras with his family. Michael hopes one day to attend Georgia Tech and become a developer of computer games.

LORI CLAUSSEN

Lori Clausen, lead soprano, is a private voice teacher and a music instructor at Kalamazoo Valley Community College. She has a Bachelor’s degree in Music Education from Roberts Wesleyan College in Rochester, NY and a Masters of Music in Vocal Performance from Western Michigan University. She also studied German lieder for a summer in Graz, Austria. Lori plays piano and sings for the Kalamazoo Free Methodist Church. She resides in Richland with husband Steve, son Aaron, and daughter Keziah.

SUSAN DANIELS

Susan Daniels, lead soprano, a Kalamazoo native, has been performing locally since she was young. She studied Music Education and Vocal Performance at Albion College. She has been a featured soloist with the Kalamazoo Oratorio Society and the Kalamazoo Junior Symphony Prep Orchestra. In addition to her work with the Bach Festival Chorus, she is currently active in several area choral groups, including the Kalamazoo Singers. Susan and her husband reside with their daughter in Plainwell.

SARA QUINN RIVARA

Sara Quinn Rivara, lead alto, a graduate of Kalamazoo College, is pursuing her Master of Fine Arts in Poetry from Warren Wilson College in North Carolina. She has studied voice with James Turner for six years, and was a winner of the 1999 Bach Festival Young Artists competition. Sara has appeared as a soloist with the Bach Festival Chorus, the Kalamazoo College Symphony Band, and has competed in the NATS vocal competition.

ERIC H. STRAND

Eric H. Strand, piano, is a musician with broad experience, interests and repertoire. As an organist, vocalist, and conductor, he has performed with such diverse groups as the Pro Arte Singers at Indiana University, Albany Pro Musica, The Berkshire Bach Festival, and the St. Cecilia Orchestra. A native of Kansas, he began organ studies with his father, Dr. James Strand, and received degrees in music from Southwestern College and Indiana University, Bloomington. He is a doctoral candidate in choral conducting and organ at the Hartt School, in Hartford, Connecticut. Other organ and conducting teachers include Marilyn Krise, Larry Allen and Richard Coffey. He is the organist-choirmaster at St. Luke’s Church in Kalamazoo. He resides in Kalamazoo with his wife, Jacqueline Nolde, also a professional musician, and their sons, Carsten and Drew.

Symphonic Series

September 21, 2001
Serenading Cinderella
Raymond Harvey, Conductor
Angela Cheng, Piano

October 19, 2001
Pastoral Winds
Raymond Harvey, Conductor
Nokuthula Ngwenyama, Viola

November 16, 2001
Serkin Back with Brahms
Raymond Harvey, Conductor
Peter Schiff, Piano

January 18, 2002
Sax Appeal
Raymond Harvey, Conductor
Anheint Saxophone Quartet

February 8, 2002
Scottish Splendor
Ari Lipsky, Guest Conductor
Corey Cerovsek, Violin

March 22, 2002
Mahler’s Fifth
Raymond Harvey, Conductor

April 19, 2002
German Requiem
Raymond Harvey, Conductor
Bach Festival Chorus
James Turner, Director

Special Events

October 6, 2001
The Philadelphia Orchestra
Wolfgang Sawallisch, Music Director

November 24, 2001
Home for the Holidays
Raymond Harvey, Conductor
Kalamazoo Singers Holiday Chorus
Thomas Kantor, Director

December 15/16, 2001
The Nutcracker on Ice
Raymond Harvey, Conductor
The St. Petersburg State Ice Ballet

The X Series

October 27, 2001
A Little Bit of Spice
Raymond Harvey, Conductor
Featuring the percussion section of the KSO

March 16, 2002
From the Sea
Raymond Harvey, Conductor
Featuring composers who have had fun with water!

Sunday Classics

September 30, 2001
Uncommonly Brahms
Raymond Harvey, Conductor
Julia Stolle, Violin
Silen Dikener, Cello

May 19, 2002
Who’s Afraid of De Falla?
Raymond Harvey, Conductor
Wellspring: Cori Terry & Dancers

Café Concerts

December 1-2, 2001
Turkish Coffee
KSO String Quartet

February 16-17, 2002
International Flavor
KSO String Quartet
The University Theatre
2001-2002 Season

THE LARAMIE PROJECT
The murder of a gay college student
stunned the world
September 20-23, 25-29, 2001

WILEY & THE HAIRY MAN
Theatre for the family. A story about courage
October 25-28, November 1-3, 2001

ANNIE
In Concert
November 29-December 2, 2001

for colored girls who have considered suicide/when the rainbow is enuf
Thoughts on what it means to be of color and female in the 20th century
February 14-23, 2002

SPACE
How do we know what is true?
February 14-17, 21-23, 2002

THE IMPORTANCE OF BEING EARNEST
A trivial comedy for serious people
April 4-7, 11-13, 2002

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A CHORUS LINE
The musical that changed Broadway forever
October 4-7, 11-13, 2001

ARCADIA
A time-warped puzzle
November 8-11, 15-17, 2001

SPINNING INTO BUTTER
Racist acts provoke new thoughts
March 21-24, 26-28, 2002

THE IMPORTANCE OF BEING EARNEST
A trivial comedy for serious people
April 4-7, 11-13, 2002

WINTER DANCE CONCERT
At Chenery Auditorium
January 25-26, 2002

for colored girls who have considered suicide/when the rainbow is enuf
Thoughts on what it means to be of color and female in the 20th century
February 14-23, 2002

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Music Director
James Turner

Assistant Director
Linda Van Dis

Music Educators
Zaide Pickey
Stacy Nowicki

Financial Manager
Ann Schwendener

Theatre Box Office
(616) 387-6222

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GILMORE THEATRE COMPLEX • WESTERN MICHIGAN UNIVERSITY

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Lawrence A. Hammar
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Arts Howard
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Susanne Schwendener & Steve Mannino
Bushell & Norma Wood
* Diane Warden

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dorothy & Gene Brawbuck
Richard Bowers
* Catherine & John Sutphen
John B. Fink
* Marilyn C. Pickey
* Sarah L. Jones
* James E. Jones

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Mary Ann Voss
Robert & Sharon Wallis
Mr. & Mrs. Lawrence Watt
Diane Werner
Randal & Joan Yochim
By shaping the K-Plan to fit their aspirations and talents, Kalamazoo College students build learning experiences that enlighten their futures.

KALAMAZOO COLLEGE
Enlightened Leadership

1200 Academy Street Kalamazoo, Michigan 49006-3295

BachFest 2001-02
Bach to Brahms: Liberating the Spirit

James Turner, Music Director. Deborah Faling, Festival Director

AMERICAN FOLK SONGS AND SPIRITUALS
Sunday, October 21, 2:00 pm, Kalamazoo Institute of Arts
As part of a Folk Art exhibit at the KIA, the BachFest Chorus will perform "American Folk Songs and Spirituals," in collaboration with the WMU Dance Theatre.

BRAZIEL DENNARD CHORALE
Sunday, October 14 at 4:00 pm, Stetson Chapel

BRAZEAL DENNARD CHORALE, a Detroit based choral group, performs spirituals and psalm music.

00, First Congregational Church
Co-sponsored by First Congregational Church.

B! 
10:30 am, Stetson Chapel

IU (Parts I and II); Juliana Trivers, Three Winter Songs (world premiere); seasonal music. Special guest appearances by soprano Kalamazoo College President James F. Jones, Jr.

FESTIVAL
Saturday, February 23, 9:30-1:30, Stetson Chapel

JANET TAYLOR
R 02, 8:00 pm, Stetson Chapel

FESTIVAL
Portage, Northern, Plainwell and Kalamazoo Central high schools.

BACHFEST WEEK

Young Vocalists Concert
Sunday, April 14, 7:00 pm, Stetson Chapel

Bach-Around-The-Block
Monday, April 15, 7:00 pm, downtown churches

Bach Legacy Lectures (co-sponsored by Center for Western European Studies)
"All Humanity in Mind: Brahms' Humanistic Requiem"
Steven Whiting, Director of the Center for European Studies, University of Michigan.

"Teutonic Travails: How the Germans Brought Classical Music to 19th-Century America"
Richard Crawford, Hans T. David Distinguished University Professor of Musicology, University of Michigan

BachFest Finale
Friday, April 19, 8:00 pm, Miller Auditorium

The Brahms German Requiem with the Kalamazoo Symphony Orchestra.
BachFest
2001-02

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The Brazeal Dennard Chorale, a Detroit based choral group, performs spirituals and traditional African-American music.

MESSIAH SING-A-LONG
Music Director James Turner, conductor. Co-sponsored by First Congregational Church.
Sunday, December 2, 4:00 pm, First Congregational Church
The Bach Festival has been bringing the choral music of Bach, Mozart, Mendelssohn, Beethoven, Brahms, and many other great composers to the Kalamazoo community for more than 50 years. To present this glorious musical heritage year after year—to make it possible for you and your family to hear this music live in all its glory, and to be inspired by it—requires something that both old masters and contemporary composers have relied upon: patronage.

Unfortunately, we can’t count on the Elector of Bavaria or Queen Mathilde any more; nowadays, we depend on the individual contributor who believes in the power of the arts to bring meaning and joy to our lives. Please consider a generous contribution to keep Bachfest alive!

- Jim Turner
Music Director

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BRAZILIAN GUITAR QUARTET
Thursday, January 17, 2002, 8:00 pm, Stetson Chapel
Featuring spirited performances of music from J.S. Bach to Villa-Lobos. Co-sponsored by Fontana Chamber Arts.

HIGH SCHOOL CHORAL FESTIVAL
Thursday, February 21 and Friday, February 22, 9:30-1:30, Stetson Chapel
With Clinician Rodney Eichenberger, Florida State University.

VOCAL MASTER CLASSES WITH JIM TURNER
January and February, at Portage Northern, Plainwell and Kalamazoo Central high schools.

MUSIC DIRECTOR
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Music Director
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