The St. John Passion
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Welcome

Dear Friends,

On behalf of the Kalamazoo College community, I am pleased to welcome you to the 2012 Bach Festival—a week of events celebrating the life, music, and legacy of J.S. Bach. Since its founding by Kalamazoo College Professor Dr. Henry Overley in 1946, the Kalamazoo Bach Festival Society has been a gem in the cultural life of Kalamazoo and the region. Contributing to both the campus and greater community, the Bach Festival has inspired audiences through its masterful and moving performances for 65 years.

This year, in addition to celebrating 65 years of the Festival, we also celebrate the past 15 years of splendid leadership by Music Director and Kalamazoo College Professor James Turner. The Festival has grown during his tenure and now presents up to eight concerts annually and augments its activities with educational and community outreach serving over 1,500 members of our community.

Whether you are a frequent attendee of the Bach Festival or perhaps just discovering the music of J.S. Bach for the very first time, I am sure you will enjoy hearing and experiencing in concert the gifted performers throughout the week. Many of these performers are students and artists from our own community who have generously volunteered their time and talents in support of the Bach Festival’s mission—to preserve the musical legacy of master composer Johann Sebastian Bach and the art form of choral music.

Again, welcome to the 65th annual Bach Festival Week.

Sincerely,

Dr. Eileen B. Wilson-Oyelaran
President, Kalamazoo College
St. John Passion
April 21 | 7:30 pm
Kalamazoo First Presbyterian Church
Welcome: Dr. Eileen Wilson-Oyelaran
President, Kalamazoo College
J.S. Bach
Johannes-Passion, BWV 245
(1685-1750)
(The St. John Passion)

The Narrative:
Evangelist: James Doing, tenor
Jesus: Paul Rowe, baritone
Pilate: James Bass, bass
Peter: Richard Van Enk, bass
Attendant: Victor Garcia, tenor
Maid: Susan Daniels, soprano

The Commentary:
Emily Bennett, soprano
Susan Daniels, soprano
Emily Marvosh, contralto
Lawrence Jones, tenor
James Bass, bass

Bach Festival Chorus
Bach Festival Orchestra
Joanna Steinhauser, concertmaster

James Turner, conductor

There will be an intermission of 20 minutes between Parts I and II.

Synopsis of the St. John Passion

Part One
Chorus: Lord, Thou our Master
Evangelist, Jesus: Jesus went with His disciples
Chorus: Jesus of Nazareth
Evangelist, Jesus: Jesus saith unto them
Chorus: Jesus of Nazareth
Evangelist, Jesus: Jesus answered
Chorus: O wondrous love
Evangelist, Jesus: So that the prophesy might be fulfilled
Chorus: Thy will must all creation do
Evangelist: The body of soldiers with their captain
Aria (Alto): From the shackles of my vices
Evangelist: Simon Peter also followed with Jesus
Aria (Soprano): I follow Thee also
Evangelist, Maid, Peter, Jesus, Attendant: That other disciple to the High Priest long had been known
Chorus: Who was it, Lord, did smite Thee
Evangelist: Now Annas had had Jesus bound
Chorus: Art Thou not one of His disciples
Evangelist, Peter, Attendant: But Peter denied it and said
Aria (Tenor): Ah, my soul
Chorus: Peter, while his conscience slept

Part Two
Chorus: Christ, who knew no sin or wrong
Evangelist, Pilate: Then led away they Jesus
Chorus: If this man were not a malefactor
Evangelist, Pilate: Then Pilate said unto them
Chorus: By death we may not punish
Evangelist, Pilate, Jesus: That so might be fulfilled the word
Chorus: Ah, mighty King
Evangelist, Pilate, Jesus: Then Pilate said unto Him
Chorus: Not this man
Evangelist: Barabbas he set free, a robber
Arioso (Bass): Bethink, o my soul
Aria (Tenor): Imagine that His bloodbespattered body
Evangelist: The soldiers platted then for Him a crown

This performance of Bach's St. John Passion is sponsored by David and Janet Scarrow in honor of James Turner's 15th season as Bach Festival Music Director.
Chorus: King we hail Thee, King of Jews
Evangelist, Pilate: And then with their hands they smote Him
Chorus: Crucify, crucify
Evangelist, Pilate: Then unto them saith Pilate
Chorus: We have with us a law
Evangelist, Pilate, Jesus: Now when Pilate heard what thus was said
Chorus: Our freedom, Son of God
Evangelist: But the people cried out and shouted
Chorus: If thou let this man go
Evangelist, Pilate: Then when Pilate heard them speaking thus
Chorus: Away with Him
Evangelist, Pilate: Pilate saith unto them
Chorus: We have no King
Evangelist: And then he delivered Him to them
Aria (Bass): Come ye souls who care oppresses
Evangelist: And there crucified they Him
Chorus: Write Him not, as our King
Evangelist, Pilate: And Pilate then answered
Chorus: Within my heart's recesses
Evangelist: And then did the soldiers
Chorus: Let us rend not nor divide
Evangelist, Jesus: That the Scripture might be fulfilled
Chorus: In His final hour did He think
Evangelist, Jesus: That disciple took her to his own home
Aria (Alto): The end has come
Evangelist: Then bowed He His head
Aria (Bass): O thou my Saviour give me answer
Evangelist: And then behold, the veil of the temple was rended
Arioso (Tenor): My heart, see all the world is plunged
Aria (Soprano): Dissolve, my heart, in rivers of weeping
Evangelist: The Chief Priests therefor since it was the preparation
Chorus: Help, O Christ, Thou Son of God
Evangelist: There came unto Pilate Joseph of Arimathia
Chorus: Rest well, beloved, sweetly sleeping
Chorus: Ah Lord, when comes that final day

About the Performers
St. John Passion

JAMES TURNER, Kalamazoo Bach Festival Music Director, is also Professor of Music and Director of Vocal and Choral Activities at Kalamazoo College where he conducts the College Singers and the select Chamber Singers. Since becoming the Music Director of the Kalamazoo Bach Festival in 1996, Professor Turner has led the Festival Chorus and Orchestra in such choral masterworks as Mendelssohn's Elijah, Mozart's C Minor Mass, Requiem and Vesperae solennes de Confessore, Bernstein's Chichester Psalms, Vivaldi's Gloria, Haydn's Lord Nelson Mass, Handel's Messiah, Rachmaninoff's Vespers, and J.S. Bach's Magnificat, Christmas Oratorio, and B Minor Mass. A frequent collaborator with the Kalamazoo Symphony Orchestra, Professor Turner prepared the Bach Festival Chorus, Kalamazoo College Singers and Community Chorus for their appearances with the KSO in Shostakovich's Song of the Forest, Carl Orff's Carmina Burana, Brahms' German Requiem, and Mendelssohn's Lobgesang. In addition, Professor Turner prepared the Bach Festival Chorus for its performance with the KSO of the North American premiere of Ugis Praulins' Te Deum Laudamus. Professor Turner earned his MM from Louisiana State University and his BA from Mars Hill College in North Carolina and completed post-graduate work in choral conducting at Indiana University.

SOLOISTS:

JAMES DOING, tenor, began his career after joining the Netherlands Opera Studio in Amsterdam which launched an international career in opera. Mr. Doing has sung over 70 operatic roles in Paris, Nice, London, Amsterdam, Brussels, Antwerp, Turin, Stuttgart, Doha (Qatar), New York, Chicago, St. Louis, Santa Fe, Cleveland, Cooperstown (Glimmerglass), Milwaukee, Madison and elsewhere. His operatic roles range from Telemaco in Monteverdi's Il Ritorno d'Ulisse (Netherlands Opera and Brooklyn Academy of Music) to his critically acclaimed portrayal of Roderick Usher in Philip Glass's The Fall of the House of Usher in the Stuttgarter Hofkonzerte, and Gorlaeus in the world premiere and subsequent release on Nonesuch of Louis Andriessen's De Materie.

Mr. Doing's concert career (>80 orchestral parts) was launched after winning the Erna Spoorenberg International Oratorio Vocalists Competition in Holland. As an internationally renowned interpreter of J. S. Bach, James Doing has sung over 130 performances of Matthäus and Johannes Passion and the Weihnachtsoratorium in Europe, Japan and North America, including many performances in Amsterdam's famed Concertgebouw and Stateside with The Bach Choir of Bethlehem, Peoria Bach Festival, Choral Society of Durham and the Universities of Illinois, Iowa and Wisconsin. In March 2005 he performed...
Bach's Magnificat and Easter Oratorio with Chicago's Music of the Baroque and in March 2006, his solo tenor performance in the first ever Dutch language Matthew Passion was released by Universal Music/Deutsche Grammophon. He has performed Messiah around the world including Amsterdam’s Concertgebouw and in Tokyo and is the tenor soloist on the world premiere recording of Beethoven’s Kantate auf die Erhebung Leopolds II zur Kaiserswurde with conductor Jean-Paul Pénin and the Krakow Symphony Orchestra and Chorus. 2011 brought seven Passions throughout Holland including the Amsterdam Concertgebouw. This is Mr. Doing’s second appearance with the Kalamazoo Bach Festival Society. His first appearance came in 2007 when he performed Bach’s B Minor Mass.

PAUL ROWE, baritone, has maintained a wide ranging performing career throughout the United States for the past 20 years. He has performed with many of the leading American musical organizations including the Boston Symphony Orchestra conducted by Seiji Ozawa at Symphony Hall in Boston and Carnegie Hall in New York, American Ballet Theater at the Metropolitan Opera and Kennedy Center, and Musica Sacra at Carnegie Hall and Alice Tully Hall. He has appeared as well with the Baltimore Choral Arts Society, Smithsonian Chamber Players, the Alabama and Arkansas symphony orchestras, the Folger Consort, and the Ensemble for Early Music, among many other groups. As a member of the Waverly Consort, Mr. Rowe toured the United States, the Far East and South America and participated in the Consort’s regular series at Alice Tully Hall and the Cloisters in New York. In addition, he performed for two years as a member of the New York Vocal Arts Ensemble, touring the U. S. and Yugoslavia and recording two discs: the Quartets of Haydn and Trios of Mozart, and a disc entitled Listen to the Mockingbird, featuring songs of Stephen Foster and other American music. He has sung at various summer festivals including Marlboro, Aspen, Flagstaff Festival of the Arts, Hot Springs and Sewanee. Paul Rowe has served on the voice faculties of the University of Wisconsin-Stevens Point, Vanderbilt University, State University of New York at Purchase, Lehigh University and Nazareth College of Rochester, the Berkshire Choral Festival, and the Tennessee State Governor’s School. Paul Rowe is Professor of Voice at the University of Wisconsin-Madison and Artistic Director of the Madison Early Music Festival, an annual festival he helped found in 2000.

JAMES K. BASS, bass, is Director of Choral Studies in the School of Music at the University of South Florida and the artistic director of the Master Chorale of Tampa Bay. At USF he conducts the University Chamber Singers, Collegium and the Collegiate Singers, and teaches graduate and undergraduate courses in choral conducting, philosophy, and literature. Previously he was on the faculty at Western Michigan University and the University of Central Florida in Orlando. Bass received the Doctor of Musical Arts degree from the University of Miami–Florida, where he was a doctoral fellow, and Master of Music and Bachelor of Science degrees from the University of South Florida.

Bass is a Grammy nominated conductor and singer. His conducting experience includes a variety of choral and orchestral ensembles including chamber choirs, women’s choruses, mixed-voice choirs, symphony orchestras, string orchestras, and string chamber ensembles. The Western Michigan University Chorale was one of eleven nationally auditioned choirs to appear as a featured performer at the 2008 Convention of the National Collegiate Choral Organization held in Cincinnati, Ohio. He has conducted choirs at the University of Central Florida and University of Miami–Florida and has appeared as a guest conductor and clinician. He has served as director of choral and orchestral activities at Howard W. Blake High School for the Performing Arts in Tampa, Florida, and conductor of the Tampa Bay Youth Orchestra. He has prepared choirs for Sir Colin Davis, Sir David Willcocks, Jahja Ling, Michael Tilson Thomas, and Robert Shaw.

Bass was selected by the master conductor of the Amsterdam Baroque Soloists, Ton Koopman, to be one of only 20 singers for a presentation of Cantatas by J.S. Bach in Carnegie Hall, and was an auditioned member of Robert Shaw’s workshop choir at Carnegie. As a bass soloist, he has performed at Winchester Cathedral in London, has sung three world-premieres of major works, and appears on CD recordings on the Albany label. He has appeared with the New World Symphony and Michael Tilson Thomas as bass soloist.

Bass is a bass soloist and chorus master for Seraphic Fire, the Miami-based professional choir, and has served as chirmaster for the Classical Music Festival in Eisenstadt, Austria. His professional affiliations include the American Choral Directors Association, Music Educators National Conference, American Symphony Orchestra League, Pi Kappa Lambda national music honor society, and Phi Mu Alpha Sinfonia music fraternity.

LAWRENCE JONES, tenor, is quickly establishing an active presence on the concert and operatic stages. On the concert stage Mr. Jones has performed many works of Bach including a Carnegie Hall debut as soloist in the Trauer-Ode Cantata, under the direction of Ton Koopman. During the 2011-2012 season he will be featured in several works of Bach which will include singing as the tenor soloist in the St. Matthew Passion with the Bach Society of St. Louis, tenor soloist in the St. John Passion at New York City’s renowned St. Thomas Church, and the role of the Evangelist in the Christmas Oratorio with the Harvard-Radcliffe Chorus & Pro Arte Chamber Orchestra. He has sung as a soloist with numerous choruses and orchestras including The Charlotte Symphony, Back Bay Chorale & Orchestra, Rhode Island Philharmonic, Allentown Symphony, Norwalk Symphony, and the Boston Pops, with which he made his Boston Symphony Hall debut as a featured soloist in a Sondheim Review. This is Mr. Lawrence’s first appearance with the Kalamazoo Bach Festival Society.
EMILY MARVOSH, contralto, has been gaining recognition as a skilled performer of oratorio and opera in the Boston area. Possessed of a “flexible technique and ripe color,” and demonstrating “smooth, apparently effortless vocal display,” she has recently been heard as a soloist with the Handel and Haydn Society, the Providence Singers (Mozart’s Requiem), the White Mountain Bach Festival (Vivaldi’s Salve Regina), Opera Boston (La Grande Duchesse de Gerolstein), Boston Lyric Opera (Rusalka), Longwood Opera (The Barber of Seville), and Intermezzo Chamber Opera (world premiere of James Yannatos’s Rocket’s Red Blare); she is also a frequent soloist with the Marsh Chapel Choir Bach Cantata Series. Ensemble appearances in the past and upcoming seasons include the Oregon Bach Festival under the direction of Helmut Rilling, the Bachakademie Stuttgart, Portland Baroque Orchestra, Tucson Chamber Artists, and the Simon Carrington Chamber Singers. A familiar face in the Miami-based ensemble Seraphic Fire, she can be heard on their recent recording of Brahms’ Ein Deutsches Requiem, which was nominated for a 2012 GRAMMY award.

In 2003 Miss Marvosh was a finalist in the Kalamazoo Bach Festival Young Vocalists Competition and is thrilled to return to perform in her home state. Earlier this year, she was the alto soloist in Mozart’s Requiem with the Saginaw Choral Society. The 2011-2012 season also includes appearances with L’académie (Vivaldi’s Nisi Dominus), Handel and Haydn Society (St. Matthew Passion), and the Back Bay Chorale (St. John Passion). She holds degrees from Central Michigan University and Boston University.

THE BACH FESTIVAL CHORUS

The Bach Festival Chorus is the core of the Kalamazoo Bach Festival with a membership of over 65 singers who share a love of great music. The Chorus employs five lead singers who also serve as Bach Festival soloists. The rest of the Chorus is made up of volunteers who come from the entire Southwest Michigan area. Many members of the Chorus maintain active schedules as soloists in churches and other venues throughout the community. Others are simply brought to the Chorus by their love of music.

The choir performs two to three concerts a year: the annual BachFest Christmas concert, a concert held in the spring featuring the performance of a major choral work, and occasionally a third concert in the winter. The Bach Festival Chorus has performed major choral works of J.S. Bach and composers indebted to his legacy, from Mendelssohn, Mozart, Brahms, and Haydn, to more modern composers such as Rachmaninoff and Bernstein. The Chorus has collaborated with the Kalamazoo Symphony Orchestra, under Maestros Yoshimi Takeda and Raymond Harvey, to present works by Shostakovich, Brahms, Mozart, and Orff, as well as the North American premiere of Latvian composer Uģis Praulins’ stunning Te Deum Laudamus. For more information about the Chorus or to receive information about auditions, please contact bach@kzoo.edu.

BACH FESTIVAL LEAD SINGERS:

Susan Daniels, soprano, has performed in the Kalamazoo area since her youth, including church work and musical productions under Thomas Kasdorf at Loy Norrix High School. She was a Music Education and Vocal Performance major at Albion College and includes Jacqueline Maag, Fay Smith, Jim Turner, Mel Larimer, and Jack Frey among her vocal instructors and coaches. Susan has been a featured soloist on multiple occasions with the Kalamazoo Oratorio Society in concert performances of Handel's Messiah, Rutter’s Requiem and similar works, as well as with the Kalamazoo Junior Symphony Prep Orchestra, and solos and special music for Kalamazoo First United Methodist Church and many other public and private events. In addition to her work with the Bach Festival Chorus she performs with the Kalamazoo Singers under the direction of Richard A. Phelps and is a Praise Team Leader with the Otsego United Methodist Church. She is employed in the Office of the Provost and Vice President of Academic Affairs, Western Michigan University, as an Administrative Assistant, and is currently pursuing a degree in Family Studies at WMU. Susan and her husband Bob reside in Plainwell, Michigan.

Emily Bennett, soprano, has performed a number of both leading and supporting roles, including: Tytania in A Midsummer Night’s Dream, Adina in L’elisir d’amore, Adele in Die Fledermaus, Adina in L’elisir d’amore, Adele in Die Fledermaus, Belinda in The Creation, and Gasparina in La Cantarina. She made her professional debut in 2009 singing the role of Gabriel in Haydn's The Creation with the Tallahassee Community Chorus under André Thomas. A year later, she was invited to sing with the Missouri Civic Orchestra and Choral Union as soprano soloist in Bach’s B Minor Mass.

Miss Bennett has received several awards, including First Place for three years in both the National Association of Teachers of Singing and Missouri Music Teachers Association competitions. In 2008, she was awarded first place at the National level of the Music Teacher’s National Association competition in Denver, Colorado. Mrs. Bennett was recently named a finalist in the Nicholas Loren Competition, and recently performed for the Nicholas Loren Competition Showcase Concert in Holland, MI.

Emily Bennett has a Bachelor of Music in performance from the University of Missouri, where she studied with Ann Harrell. In 2010 she completed a Masters of Music in vocal performance at Florida State University while studying with renowned tenor Stanford Olsen. She is currently a student of Caroline Helton.

Sarah Link, mezzo-soprano, graduated from WMU in 2005 with bachelor’s degrees in mathematics and music. While at Western, Sarah was a three-year member of the University Chorale and since college has sung with the St. Louis Chamber Chorus, Steiner Chorale (Lansing), Kalamazoo Bach Festival, and the Kalamazoo Singers. Sarah’s hometown is Potterville, Michigan, a small town southwest of Lansing.

Miss Marvosh was a finalist in the Kalamazoo Bach Festival Young Vocalists Competition and is thrilled to return to perform in her home state. Earlier this year, she was the alto soloist in Mozart’s Requiem with the Saginaw Choral Society. The 2011-2012 season also includes appearances with L’académie (Vivaldi’s Nisi Dominus), Handel and Haydn Society (St. Matthew Passion), and the Back Bay Chorale (St. John Passion). She holds degrees from Central Michigan University and Boston University.
Victor Garcia, tenor, born in Springfield, Ohio, began musical studies on the trumpet at age 12 and quickly moved on to composing and the study of music. In late high school he discovered flamenco, an event that has shaped his compositional style.

While studying at Kalamazoo College with Dr. Lawrence Rackley Smith, Garcia began training in classical guitar with Miles Kusik and while in a New York arts program, studied flamenco guitar with Raphael Mostel. In addition, during his study at Kalamazoo College two of his compositions were performed for string orchestra and concert band. Currently Garcia teaches trumpet, composes for fretted instruments and sings with the Bach Festival Chorus where he was commissioned to write a Spanish Christmas carol for BachFest Christmas, 2008. In addition to his love of all things relating to flamenco, he loves folk music from around the world and tries to incorporate it into his music.

Jackson Brooks, baritone, is originally from Michigan and graduated from the University of Michigan. He has been the principal cellist with the Honolulu Symphony Orchestra, the Albuquerque Symphony Orchestra, the Grand Rapids Symphony Orchestra, and the West Shore Symphony Orchestra. While in Honolulu he taught at President Barack Obama's grammar school, the Puahou School. In addition, he has been a member of the Honolulu String Quartet and the Dorian Quartet. He has been a keyboard player with several bands including Detroit Metro and Dreamer. He is currently a church organist and accompanist at Kalamazoo College.

Festival Orchestra

**Soprano**
- Adriana Garriga-López
- Emily Bennett*
- Susan Daniels*
- Tracey Davis
- Linda Dunn
- Kathleen Garland-Rike
- Valerie Groszmann, K'72
- Laurie Kaniarz, K'76
- Kitty Mombreu
- Kirsten Mortensen
- Deb Oegema
- Mary Jo Reilly
- Lois Schmidt
- Sharon Smith
- Patricia Wernme
- Sara Wick
- Claudia Willsea

**Bass**
- Caren Dybek
- Marti Fritz
- Ginny Giese
- Esther Gray
- Gail Griffin
- Wilma Kahn
- Sarah Link*
- Julie Lyons
- Christina Martinez
- Peninnah Miller
- Pam Olmstead
- Cindy Parsons
- Patty Pipe-Malcolm
- Phylis Senesi
- Fay Smith
- Victor Garcia, K'99*
- Norman Lyons
- Kaethe Durham
- Betsy Bogner Wong
- Mira Shifrin
- Anders J. Dahlberg
- Michael Miller
- Carol Witt

**Tenor**
- Mark McDaniel
- Charles Mortensen
- Gary Oegema
- David Scarrow
- Linda Woodford
- * Lead Singer

**Alto**
- Deb Agne
- Kristi Chapman
- Nancy Choura
- Marianne Crawford
- Norman Lyons
- Mark McDaniel
- Charles Mortensen
- Gary Oegema
- David Scarrow
- Linda Woodford

**Rehearsal Accompanist**
- Carl Witt

Congratulations to David Scarrow on his 50th season with the Kalamazoo Bach Festival Society. Dr. Scarrow is a Bach Festival Board member emeritus and a 50-year member of the Bach Festival Chorus having sung his first concert in 1962.
Two of the greatest of all music dramas, barely challenged by the operatic masterpieces of Mozart, Beethoven, Wagner and Verdi, are Bach's two settings of the Passion story as told in the Bible by Saint John and Saint Matthew, composed for performance on Good Friday in the 1720's at Saint Thomas's Church in Leipzig, where Bach was Cantor, or Music Director, from 1723 until the end of his life.

The German tradition of presenting the Passion story in music originated in the Middle Ages, when it was found that readers could remember the texts better and could keep the attention of the audience longer if the words were sung rather than simply spoken. Soon, it became customary for one priest to sing the narrative, while another intoned the words of Christ, and a third told of all other individual participants in the story, while the choir reported the thoughts of the crowd. From the time of the Reformation, in the 16th century, the German language was used instead of Latin, and eventually congregational hymns, called chorales, and other kinds of contemplative interpolations became part of the musical Passion. In the next step in its history as a musical form, the Passion developed into a kind of sacred opera to be performed in church rather than the theater without scenery or costumes.

In 1716, both Handel and Telemann composed settings for the most famous Passion libretto of the time, Der für die Sünden der Welt gemarterte und sterbende Jesus (“Jesus Tortured and dying for the Sins of the World”) by Bartold H. Brockes, published in 1712. Brockes, a poet, was a City Councilor in Hamburg, which then had the best opera company in Germany. When Bach set out to write the Saint John Passion, he used the Brockes poem as the basis for the non-Biblical portions of his text, but being as conservative in his religious beliefs as he was in his music, he used very little of it as it stood. The foundation of the whole can be found in Chapters 18 and 19 of the Gospel According to Saint John and a few important verses borrowed from Matthew.

Bach probably began to write the music that became the Passion According to Saint John in Weimar, which he left in 1717. He then spent six years in Cöthen, where instrumental music was his principal concern; in December, 1722, he made his successful application for the post of Cantor at Saint Thomas's in Leipzig, which had been vacant since the death of the last incumbent in June. Bach performed the Passion on Good Friday April 7, 1724, at St. Nicholas's Church, Leipzig; probably he wrote most of the work in the months before its first performance. He made revisions for subsequent performances in 1725 and 1730; more changes date from 1739 and from the last year of the composer's life. All these are taken into account in the new standard editions of the composer's works.

Less well known than the St. Matthew Passion, which has tended at least in the last century to cast the St. John Passion in shadow, the St. John Passion is not only an earlier work but also a smaller scale work, yet it is certainly its equal in quality. The real difference is one of intention: St. John, following the Fourth Gospel, Chapters 18 and 19, like St. Matthew, tells the tale of the last days in the life of Jesus, but has its own unique tone and emphasis. It is, overall, more tormented and tortured. On the Gospel text, Bach superimposed commentary in the form of hymns and chorales and arias. The chorale sources are 16th and 17th century hymnals as well as Brockes' text and another Passion text by poet-librettist Christian Heinrich Postel, but it is not clear whether Bach or someone else adapted them for him.

The Passion story itself is told almost entirely in recitative, a kind of singing speech by the tenor Evangelist, who may be considered to be Saint John himself. The other characters who "speak" are a Maid (soprano), a manservant (tenor), and Jesus, Peter and Pilate (basses). Bach sets the words of Jesus to more lyrical and fluent music than the rhythmic declamation he uses for the other characters. Whenever the crowd or the soldiers, or a group of people speak, Bach sets their words for the chorus with more elaborate settings than he does in the solo recitatives. Intermingled with this epic narrative is a consideration of the Passion...
on two other entirely different planes: the private and personal devotional meditations of the soloists’ arias and the public and collective hymnsinging of the congregation and choir. The soloists’ arias serve as an appropriate commentary. In modern performances, the drama may be enhanced by having more than four soloists, so that a single bass voice, for example, need not be called upon to represent three characters as different as Jesus, Peter and Pilate. Noteworthily, the alto soloist has two magnificent arias, but has no role in the drama.

Herrscher” (Lord, our Master”) is distinguished by its accompaniment where the oboes and strings deliver the torment in the sounds of dissonance. Part I of the Passion takes up about a third of the whole, and includes the betrayal of Jesus. In this part are three arias which provide the commentary: one for alto, “Von den Stricken meiner Sünden” (“To release the bonds of my Sins”) with oboe reminiscent of the opening chorus; a flute and soprano duet (“Ich folge dir gleichfalls”) (“I follow you”) and the tenor solo with the whole ensemble of instruments, “Ach, mein Sinn” (“Oh, my soul”).

In the arias in both parts of the Passion, one is most aware of the intricacy of form that Bach uses and wealth of imagery that he paints tonally as well as verbally. For example, in the alto “Von den Stricken, (“From the tangle of my transgression”) he shows the “tangle” by weaving the vocal and instrumental lines together. Likewise in “Ich folge dir,” (“I will follow thee”), the soprano solo line is followed by the solo flute melody.

In church performances during Bach’s time, the two parts of the Passion were separated by the sermon. There is much less music in the first part than in the second because the non musical parts of the service took up much more time. In some concert performances today, the intermission may come in Part II. Bach provides a symmetrical design in this ingenious structure, arranging musically similar choruses symmetrically around a central chorale. There are a total of nine choral movements, the last four mirroring the first four; they are centered around the high point of the drama, when Pilate tries to find a solution so as to release Christ while the high priests scream for him to die. Bach pairs chorale movements that have similar texts or statements of emotion. The music with which the soldiers mockingly hail the King of the Jews returns when the priests demand that Pilate not inscribe that he is king of the Jews. Another comes when Bach chose the same chorale melody to detail Peter’s denial of Jesus and Jesus’s thoughtfulness in providing for his mother. Throughout, Bach intensifies the emotional effects of his work by his masterful word and tone painting.

Part II begins with another chorale hymn, which returns later before the desposition of Jesus’ body from the crucifix. The final chorale, “Ruht wohl,” (“Rest Well”) brings the work to a close with the sound and sense of a lullaby, a comforting and protracted leavetaking.

The instruments required are two flutes, two oboes, oboe d’amore (an alto oboe), two oboi da caccia (tenor oboes, little different from the modern English horn), a bassoon for the continuo, the usual ensemble of strings plus two instruments no longer in general use, viola d’amore and viola da gamba, which may be replaced by viola and cello when the old instruments (and practiced players) are not available. There is a part for lute in the accompaniment of one aria, but it was sometimes replaced by harpsichord or organ. In addition, there is the basso continuo, the score’s bass line played according to the conventions of the time, by a keyboard instrument plus a low pitched instrument, cello or double bass, separately or together; bassoon, when there are oboes in the upper parts. The organ and harpsichord derive their parts from the harmonic implications of the bass line, which are given in a numerically coded system. The recitatives are accompanied only by continuo.

Susan Halpern, 2012
The City Sings Bach
Sunday, April 22 | Area Churches

First Presbyterian Church
Service time: 10:30 am
321 W. South St., Kalamazoo, 269-344-0119
Thomas Kasdorf, Choir Director
Jesu, Hope of Man's Desiring
Dr. Karl Schrock, Organist
Prelude in D major, BWV 532/i
Fugue in D major, BWV 532/ii

Lutheran Church of the Savior
Service time: 10:00 am
3616 East “G” Ave., Kalamazoo, 269-342-0069
Carolyn Rafferty, Choir Director and Organist
Perfect Peace
All Glory Be to God on High (for organ)

Peace Lutheran Church
Service time: 8:30 am
6321 Blue Star Hwy., South Haven, 269-637-4104
Dr. Roger Dehn, Choir Director
Chorale from “Christ lag in Todesbanden”
Now Winter Fades from Sight
Carol Clausen, Organist
Christ lag in Todesbanden

Portage United Church of Christ
Service time: 9:00 am
2731 W. Milham Ave., Portage, 269-327-3114
Cynthia Hunter, Choir Director
Jesu, Joy of Man’s Desiring

St. Martin of Tours Episcopal Church
Service time: 10:00 am
2010 Nichols Rd., Kalamazoo, 269-381-3188
David DeVries, Choir Director
Christ Jesus Lay in Death’s Strong Bands
The Blessed Christ is Risen Today (for organ)

Second Reformed Church
Service time: 9:30 am
2323 Stadium Dr., Kalamazoo, 269-382-6600
Amy Gallick, Organist
“Little” Fugue in C minor, BWV 578

The City Sings Bach
Sunday, April 22 | Area Churches

First Presbyterian Church
Service time: 10:30 am
321 W. South St., Kalamazoo, 269-344-0119
Thomas Kasdorf, Choir Director
Jesu, Hope of Man’s Desiring
Dr. Karl Schrock, Organist
Prelude in D major, BWV 532/i
Fugue in D major, BWV 532/ii

Lutheran Church of the Savior
Service time: 10:00 am
3616 East “G” Ave., Kalamazoo, 269-342-0069
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Now Winter Fades from Sight
Carol Clausen, Organist
Christ lag in Todesbanden

Young Vocalists Concert
Sunday, April 22 | 3:00 pm
Dalton Theatre, Kalamazoo College

High School Division:
Jack Pinto, baritone
Pietà Signore
O Mistress Mine
Patricia Hughhey, accompanist
Jack, a senior at Hackett Catholic Central High School, Kalamazoo, studies voice with Corilyn Longer-Schreck.

Hyejoon Kim, soprano
Heiden Röslein
Sure On This Shining Night
Cheryl Cheger-Timm, accompanist
Hyejoon, a junior at H.H. Dow High School, Midland, studies voice with Dr. Julie Meyer.

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Cynthia Hunter, Choir Director
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Heiden Röslein
Sure On This Shining Night
Cheryl Cheger-Timm, accompanist
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College Division:
Hannah Shaughnessy-Mogile, soprano
The Jewel Song, from Faust
Del Cabbella mas Sutil
Jackson Brooks, accompanist
Hannah, a freshman at Kalamazoo College, studies voice with James Turner.

Peter Boylan, baritone
The Vagabond
Come Paride vessoso, from L’elisir D’amore
Judy Kabodian, accompanist
Peter, a sophomore at Michigan State University, studies voice with Molly Fillmore.

Ashley Ault, soprano
Il mio bel foco
The Finer Things, from Jane Eyre
Stan Zydek, accompanist
Ashley, a sophomore at Oakland University, studies voice with Kelly Holst.

Jennifer Isobel Morgan, soprano
In quelle trine morbide, from Manon Lescaut
The Red Dress
Gunta Laukmane, accompanist
Jennifer, a senior at Michigan State University, studies voice with Melanie Helton.

Jenna Hunt, soprano
Smanie implacabili, from Così fan tutte
Beau Soir
Jack Brooks, accompanist
Jenna, a junior at Kalamazoo College, studies voice with James Turner.

Austin Hoeltzel, baritone
Papageno’s Suicide Aria, from Die Zauberflöte
Gambler’s Lament
Ralph Klapis, Valparaiso University.
Accompanist to be announced.
Austin, a junior at University of Michigan, studies voice with Martha Shell.

These young vocalists competed for places in the Young Vocalists Concert on April 14. The finalists were selected by judges Mary Kiesgen, Central Michigan University, and Ralph Klapis, Valparaiso University.

The audience is cordially invited to a reception in the Fine Arts Building Lobby following the concert.
25th Annual
Bach-Around-the-Block Organ Crawl
Monday, April 23 | 7:00 pm
Begins at First Baptist Church, 315 W. Michigan, Kalamazoo

Re-creating the 1840 Mendelssohn Bach Concert
In honor of the 25th anniversary year of Bach-Around-the-Block, the American Guild of Organists will recreate a concert performed by Felix Mendelssohn in 1840 of J.S. Bach's music. Mendelssohn's goal was to raise money to place a memorial statue of J.S. Bach in the park right next to Thomaskirche in Leipzig, Germany, where Bach lived from 1723 until his death in 1750.

First Baptist Church, 315 West Michigan, Kalamazoo
The Létourenau Organ, Opus 55
Fuge Es-Dur, BWV 552/ii Eric Strand
Choralvorspiel über "Schmücke dich, o liebe Seele," BWV 654 Dick Stultz
Präludium und Fuge a-Moll, BWV 543 Albert Bolitho

INTERMISSION - Please walk to the First United Methodist Church

First United Methodist Church, 212 S Park, Kalamazoo
The Létourneau Organ, Opus 51
Passacaglia c-Moll, BWV 582 Debra Candy
Pastorale F-Dur, BWV 590/i Rebecca McLaren Craft
Toccata und Fuge d-Moll, BWV 565 Jacqueline Stilger
Prelude and Fugue, Op 37, No. 3 in d minor Stephen White
Felix Mendelssohn (1809-1847)

The American Guild of Organists, the national professional association serving the organ and choral music fields, is one of the largest arts-related organizations in North America. Founded in New York City in 1896, the AGO now serves over 21,000 members throughout the United States and in Europe, Argentina, Antigua, Korea, and Sydney. The Guild is absolutely nonsectarian, and membership is available to both organists and choirmasters in all religious bodies and to others interested in sacred music. The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members. Dr. Henry Overley, founder of the Kalamazoo Bach Festival, was one of the charter members of the Southwest Michigan Chapter.

Bach Community Chorale
Tuesday, April 24 | 6:30 pm
Dalton Theatre, Kalamazoo College

Join members of the greater Kalamazoo community in a sing-a-long tribute to J.S. Bach, led by three well-known and respected area choral conductors. Singers will rehearse Bach’s music with each conductor for half an hour from 6:30 to 8:00. Following a short break, singers will regather to perform the rehearsed pieces at 8:15. Anyone from the community is invited to participate and no additional rehearsal is required.

J.S. Bach
Et incarnatus est, from B minor Mass, BWV 232
Kimberly Adams, conductor

Kimberly Dunn Adams is the Director of Choral Activities at Western Michigan University, where she directs the University Chorale, Collegiate Singers, and Grand Chorus. She also teaches choral literature, choral conducting, advanced conducting, and graduate level conducting. Adams holds a Bachelor of Arts degree in religion from Oberlin College, a Bachelor of Music degree in vocal performance from Oberlin Conservatory, and the Master of Music degree in choral conducting from the Yale School of Music. Adams earned her Doctor of Musical Arts degree in choral conducting with a minor in music theory at the University of Wisconsin-Madison. Additionally, she participated in the Oregon Bach Festival conducting master class with Helmut Rilling. An active member of the American Choral Directors Association, Adams has served as the Massachusetts ACDA Repertoire & Standards Chair for Women's Choirs. She is a sought-after guest conductor, clinician, and adjudicator.

J.S. Bach
Sicut locutus est, from Magnificat, BWV 243
Cynthia Hunter, conductor

Cynthia Hunter received her Bachelor's Degree in Music Education from Monmouth College in Monmouth, Illinois, and the Master of Music degree in Choral Conducting from Western Michigan University. Since 1998 Ms. Hunter has been the Director of Choirs at Portage Central High School and Central Middle School and is the Musical Director and Orchestra Conductor for the annual school musical. Choirs under Ms. Hunter's direction have collaborated with Western Michigan University, Kalamazoo Symphony Orchestra, Kalamazoo Junior Symphony, and Portage Northern High School. Ms. Hunter has twice received an Excellence in Education Award from the Kalamazoo Community Foundation. In addition she has served on the State Board of the Michigan School Vocal Music Association, and is a member of the American Choral Director’s Association, and the Board of Directors for the Kalamazoo Bach Festival Society.
James Turner, Bach Festival Music Director and Conductor, is also Professor of Music and Director of Vocal and Choral Activities at Kalamazoo College where he conducts the College Singers and the select Chamber Singers. Since becoming the Music Director of the Kalamazoo Bach Festival in 1996, Professor Turner has led the Festival Chorus and Orchestra in such choral masterworks as Mendelssohn's Elijah, Mozart's C Minor Mass, Requiem and Vespertae solennes de Confessore, Bernstein's Chichester Psalms, Vivaldi's Gloria, Haydn's Lord Nelson Mass, Handel's Messiah, Rachmaninoff's Vespers, and J.S. Bach's Magnificat, Christmas Oratorio, and B Minor Mass. Professor Turner earned his MM from Louisiana State University and his BA from Mars Hill College in North Carolina and completed post-graduate work in choral conducting at Indiana University.

Cart Witt, Accompanist
These individuals, corporations, and organizations have generously given during the last calendar year. The Bach Festival is very grateful for your gifts and makes every effort to be accurate in this listing. Please let us know of any errors or omissions (269-337-7407).

CORPORATE, FOUNDATION AND ORGANIZATIONAL SUPPORT

The Kalamazoo Bach Festival’s 65th season would not be possible without the support of these organizations, foundations and businesses.

Arcadia Recording
Arts Council of Greater Kalamazoo
Arts Fund of Kalamazoo County
Burdick & Thomson Foundation
H.P. and Genevieve Connable Fund
Dorothy U. Dalton Foundation
The Irving S. Gilmore Foundation
Kalamazoo College
Kalamazoo Community Foundation
Kellogg’s Corporate Citizenship Fund
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Raymond James & Assoc.
Pfizer Matching Gifts
Superior Imaging Services
Harold and Grace Upjohn Foundation+
+ denotes matching gift funds

Genevieve W. Connable has made a gift to the Kalamazoo College Music Department for use at Jim Turner’s discretion. Mr. Turner has chosen to use the gift to perpetually fund the First Place prize in the college division of the Bach Festival Young Vocalists Competition.

SPECIAL GIFTS

Bach Festival thanks Kalamazoo College President Eileen Wilson-Oye
caran and Olasope Oye
caran for their support. We extend our sincere thanks to the following individuals, businesses and organizations for giving of their time and talent:

American Guild of Organists
Jackson Brooks
Jacob Arnett
Rachael Cohan
Marianne Crawford
Linda Dunn
Diane Eberts
John Fisher
First Presbyterian Church
Ginny Giese
Kalamazoo College: 1833 Society
Guild of Change Ringers
Music Department
The Kalamazoo Gazette
Laurie Kaniarz
Carol Kennedy
Longjohn’s Floral Shoppe and Greenhouses
Prudence McCabe
Schafer’s Flowers, Inc.
Lois Schmidt
John Stites
Eric Strand
Bob Taylor
Verlan Van Rheenen
Randi Walker
WCKO AM 590
WMUK 102.1 FM

BACH FESTIVAL ROLL OF HONOR

The Roll of Honor recognizes those heroes of the Festival who have given significantly of their time, talents, and treasure out of love for Bach’s music and a desire to improve the quality of life in our community.

Mary Beth Birch
Judith Dodge Brenenman
Eric and Ann Brown
Helene Carman
William H. Carter
Duke and Shirley Coleman
Maynard and Gene Conrad
Ruth Currie
Gordon Eriksen
Irving S. Gilmore
Laurel Grotzinger
Russell Hammans
Peter J. Hopkins
Betty LeRoy
Lucille Mehaffie
George S. Misslas
Barbara Miewoender
Valerie Noble
Henry Overley
Mabel Overley
David K. Pyle
Voldemar Rushevics

SPEAKERS

Roger and Molly Williams
SUPPORTERS
Anonymous
Anonymous
M. Lynn Anwady
Gordon and Elly Bolar
Jim and Sharon Bosco
Joseph and Margaret Bowler
Denise Burkard
Robert and Janet Claffin
Virginia Crawford
Kim and Mimi Cummings
Robert and Barbara Davis
Jim Dolahan
Steve Doughty and Jean Fontaine
Mr. and Mrs. Fred C. Douglas
Emily B.C. Durham
Caren and Stuart Dybek
Diane and Randall Eberts
Judith P. Ellis
Ted and Jo Emerson
Hans Engelke
John Fink and Zaida Poley
John and Corrine Fisher
Martl and Warren Fritz
Robert and Margaret Hegel
Mary E. Hibbs
John Holmes and Jane Nelson-Holmes
Don and Ina Jansen
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David and Catherine Lucas
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Catherine Nilesink
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Lawrence and Marilyn Schlack
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Barbara B. Smith
Robert A. Smith
LaVonne and Richard Stavig
John Stites and Sandra Schaefer
Mary Ellen Takeda
Robert and Diane Taylor
Dick and Kathie Tomlinson
Les Tung and Sibila Roederer
Jim Turner
Bob and Linda Van Dis
Richard and Lois Van Enk
Charles and Joan Van Zoeren

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Allegan Music Club
Anonymous
Anonymous
Ione and Haydn Ambrose
DeWayne and Janice Anderson
George and Emmie Babcock

* denotes matching gift funds.
Non-Discrimination Policy

The Kalamazoo Bach Festival Society is an equal opportunity employer and is committed to equal rights, equal opportunities, and equal protection under the law. The Kalamazoo Bach Festival conducts its programs and employs personnel without regard to race, creed, age, gender, marital status, national origin, height, weight, religion, physical disability as protected by law, gender identity, or sexual orientation. This policy applies to all aspects of the Kalamazoo Bach Festival's business, including our use of contractors and consultants, our relationship with outside vendors and customers and in our dealings with the general public.

IN HONOR

Dr. Joseph and Margaret Bowler's 50th Anniversary

by Clare P. Greenberg

Susan Douglas Daniels

by Mr. and Mrs. Fred C. Douglas

Godfrey Grant and Laurie Kainerz

by Elizabeth and John Rohs

Isabel Kramp

by John and Corinne Fisher

Norm and Julie Lyons

by Frederick F. and Linda C. MacDonald

Prudence D. McCabe

Gay Smith

by Catherine Niessink

Cynthia Wilksa

by Wealthy Wilksa

IN MEMORIAM

Dianna "Jo" Bortz

by Jay Bortz

Denise Burkard

Jim Dollahan

by Jim Dollahan

Robert Giese

by Ginny Giese

Constance and W.R. Hodges

by Judith P. Ellis

Dr. Henry Overley

by Daniel and Jill Christian

John and Halene Overley

Mabel Pearson Overley

by Daniel and Jill Christian

Constance Pratt

by Eugenie and Warren Cook

Dr. and Mrs. Clarence M. Schier

by Steven Robert Schrier

Geraldine Eicks Sheffer

by Sandra Schaefer

John Sitzes

Margaret Skidmore

by David and Catherine Lucas

Gary Skidmore

by Bob and Linda Van Dis

Floyd Smith

by Fay Smith

Maestro Yoshimi Takeda

by Mary Ellen Takeda

Russell C. Worden

by Diane Worden

Mission

The mission of the Kalamazoo Bach Festival Society is to bring excellent vocal, choral and instrumental music to the widest possible audience in Southwest Michigan through performances of major works by the Bach Festival Chorus and orchestra, the sponsorship of renowned vocal artists and choral groups and educational outreach activities. The Kalamazoo Bach Festival focuses on the music of J.S. Bach and composers from the Renaissance to the contemporary era.
The community is your canvas. Color your world and support the causes that are important to you with a gift to the Kalamazoo Community Foundation’s Spirit of Community Fund. Your gifts will create opportunities that touch lives in every corner of Kalamazoo County. When you give, our community thrives. Learn more and give at 269.381.4416 or www.kalfound.org.