Kalamazoo's First Annual

BACH FESTIVAL

MARCH 1, 2, 4, 5

sponsored by Kalamazoo College
The Bach Society of Kalamazoo
Presents its First Annual
BACH FESTIVAL
SIX DAYS—FEBRUARY 27TH THROUGH MARCH 5TH, 1947
A COMMUNITY PROJECT
SPONSORED BY KALAMAZOO COLLEGE
PRESENTED IN STETSON CHAPEL
HENRY OVERLEY, Director

CALENDAR OF EVENTS

ORGAN RECITAL
ARTHUR B. JENNINGS
assisted by the
CENTRAL HIGH SCHOOL A CAPPELLA CHOIR
ESTHER NELSON, Director

Thursday, February 27, 8:15 p.m.  Friday, February 28, 8:15 p.m.

CHAMBER MUSIC CONCERT
YELLA PESSL, Harpsichordist
BACH CHAMBER ORCHESTRA OF KALAMAZOO
THE BACH CANTATA SINGERS

Saturday, March 1, 8:15 p.m.  Sunday, March 2, 8:15 p.m.

"THE PASSION ACCORDING TO ST. MATTHEW"

THE BACH FESTIVAL CHORUS
assisted by
FIVE ARTIST SOLOISTS
A group of St. Luke's choirboys
Organ, Harpsichord and Chamber Orchestra

Tuesday, March 3, 8:00 p.m.  Wednesday, March 4, 8:00 p.m.

THE BACH SOCIETY
is dedicated to the high purpose of promoting an annual Bach Festival, so that local music-lovers may have the opportunity of hearing and performing the immortal masterpieces of Johann Sebastian Bach.

THE EXECUTIVE COMMITTEE
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Mrs. James B. Fleugel, General Chairman

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[2]
FIRST CONCERT—ORGAN RECITAL
Thursday Evening, February 27
Friday Evening, February 28

ARTHUR B. JENNINGS, Organist
assisted by the
Central High A Cappella Choir

ESTHER NELSON, Director

(NOTE: Applause is permissible)

I Toccata, Adagio and Fugue in C major
During Bach's tenure as court organist at Weimar, he wrote many brilliant organ compositions designed for concert use. His interest in the three-movement Italian concerto form is evident in this work. The Toccata opens with a brilliant manual recitative, followed by a pedal solo of strong design containing two themes used in the development of the Toccata. The Adagio, well known through its many transcriptions, finds its best expression as part of the architecture of the complete work. Before going to the happy fugue with its triple rhythm there is a remarkable Interlude of seven voices in which Bach uses suspensions freely resulting in an harmonic scheme of great nobility.

II Four Short Pieces
(1) Arioso from Cantata Number 156
(2) Gigue from an Unfinished Suite
(3) Sonatina from the cantata “God’s Time is Best”
(4) In dulci jubilo (from “The Little Organ Book”)

These four brief compositions, even though they are more within the appreciation of the general public, are none the less masterpieces of inspiration and fine workmanship. The preludes and fugues with their massive architecture and philosophy comprise only a small part of Bach's compositions, whereas the shorter works such as these little pieces are many indeed. Year by year, one and then another appears and captures the public's fancy. The first three were not written for the organ. Here it is interesting to note that practically all Bach's music sounds good transcribed for another medium than that for which it was written. Much of the organ music has been transcribed for symphony orchestra or the piano. And organists find much inspiration in transcribing some of his chamber music and clavichord pieces for the organ.

III Choir and Organ
(1) Dearest Lord Jesus, Why Dost Thou Tarry?
(2) Wachet Auf (Sleepers wake, a voice is calling)
(3) Jesu, meine Freude
(4) Passion Chorale
(5) Jesu, Joy of Man's Desiring

Bach used his musical material freely. Many of his melodies, used in secular works, he used again in his church cantatas. One of his chief sources of pleasure was to compose his many organ Chorale Preludes, using a well known hymn tune to produce an instrumental composition. The accompanimental figures used in some of these were often rapid, and many moods of human experience made delightful and vivid. Very few of these melodies have been used in our American hymnal. But “Sleepers, wake, a voice is calling” is well known, as is also the Passion Choral, known to the words of “O Sacred Head” in our hymnals. This latter melody was of secular origin, but Martin Luther, with his practical religious zeal, saw its spiritual potentiality; he transformed it, changing its rhythm, from a popular song of the time, to one of the most powerfully moving of all our great hymns. “Jesu, Joy of Man's Desiring” is a melody in triple rhythm, but the original is in duple rhythm and was composed by Johann Schop in 1642, about fifty years before Bach was born.

IV Two Chorale Preludes
(1) Erbarm' dich mein', O Herre Gott.
(2) Nun freut euch, lieben Christengmein.

Erbarme dich mein (Have mercy upon me, O God) is played here with an added melody in the alto part, not found in the original score, but consistent with the harmonic and melodic intent of the composition.

V Fantasia and Fugue in G minor
Next to the Toccata and Fugue in D minor, this probably ranks as the most played of Bach's organ works in the larger form. The symphony orchestras perform it, and even a jazz band has been known to present a shortened version of the fugue.

The Fantasia is a monument of musical architecture. Its freedom of harmonic progression must have amazed Bach's contemporaries. The contrasting five sections of the Fantasia are so different, and yet Bach has worked his material with such skill that the whole work is a unit. The fugue is based on a melody not original with Bach, having been used as a theme by many for improvisations. The tune is probably of Dutch origin; and before Bach was used by Reinken in a Sonata. But Bach by the invention of his counter melodies and also by his matchless sense of design has created an original work of driving power.

(Program notes by Mr. Jennings)

USHERING COMMITTEE—THE REV. ROLAND O. PICKHARDT, Director.

"A" Team—H. Stewart Ross, Captain; Walter S. Tatem, Assistant Captain; Lois Armintrout; Mary Braithwaite; Marilyn Brattstrom; Florence Chisholm; Geraldine Lee; Margery Davis; Delorus DeVries; Patricia Dunbar; Louise Goss; Lois Greene; Rosalyn Spencer.

"B" Team—Donald K. Green, Captain; Bill B. Smith, Assistant Captain; Marjorie Hickman; JoAnn King; Jean Koopsen; Irmagard Kretzing; Betty Colvin; Norma Monroe; Bettie Olmsted; Verdonne Peterson; Carol Fletcher; Margery Sebright; Jean Smith.

THANK YOU—
THE EXECUTIVE COMMITTEE wishes to express its thanks to our patrons for their support, and to all others who have contributed in any way to the success of our first annual Festival. It is impossible to make individual mention of the many persons who have helped in various ways; but special mention is due to Mr. Morris Grinbarg, who contributed the art work in the brochure and program; to the Beimer Printing Co. for their excellent cooperation in realizing the artistic concepts; to an anonymous donor for the paper supply; and to Miss Beth Turnbull for her faithful work as pianist for the chorus rehearsals. To these persons, and to all others who have helped—our sincere thanks!
CHORUS FROM CANTATA NO. 182:
With joy we march onward to Zion with singing. Thanksgiving we render to Him who upholdeth. He leadeth us on in highways of light.

THE BACH CANTATA SINGERS
SOPRANOS: Margaret MacLeod, Elizabeth Bush
Contraltos: Louise Baughman, Alice German
Tenors: Stanley K. Wood, Gordon Vanden Brink
Basses: Harold Davidson, Frances Wenrich
Frank K. Owen, Director

IV. BRANDENBURG CONCERTO NO. 5
J. S. BACH

Inspired while visiting a Czecho-slovakian spa, (according to Spitta) "Les Concerts avec plusieurs instruments" (original title) were dedicated to the Margrave of Brandenburg in the year 1721. The concerto, consisting of flute, violin, and harpsichord, stands out distinctly against the "ripieno" strings. The cembalo solo senza strumenti", as Bach indicates the harpsichord cadenza of the first movement, is a most felicitous display of the color variety of harpsichord registration. The second movement is a concerto solo; the last movement again a concerto and ripieno movement, based on the gigue rhythm.

THE BACH CHAMBER ORCHESTRA
Violins: Wilson Barrett, Helene Carmen, Ruth Surls, Elston Tuller
Violas: Eleanor Hootman, Georgianna Smith
Celli: William Andrus; Donald Biscomb; Gordon Biscomb; Jacque Brand; Louis Johnson; Jerry James; Fred Henshaw; Jerry Loomis; James Patmos; Peter Platt; Jerry Post; Pat Ryan; Jon Sebaly; David Steers; Bertram Vermeulen; James Williams; Donald Wilson; John Woodruff; William Woodruff.

Additional Performers for the "ST. MATTHEW PASSION"
Violins: Florence Chisolm, Roger Ewell, Martin Friedmann, Josephine Rood, Doris Tuller.
Oboes: Robert Stout, Cecil Dam.
Flute: Lynette Spath, Blanche Blanchard.

ST. LUKE'S CHOIRBOYS
Assisting in the "St. Matthew Passion"
Masters William Andrus; Donald Biscomb; Gordon Biscomb; Jacob Brand; Pierce Calton; Merrill Dalton; David Field; Robert Harvey; Fred Henshaw; Jerry James; Louis Johnson; Jerry Loomis; James Overley; William Patmos; Peter Platt; Gerry Post; Pat Ryan; Jon Sebaly; David Steers; Bertram Vermeulen; James Williams; Donald Wilson; John Woodruff; William Woodruff.
The Passion According to St. Matthew

BY JOHANN SEBASTIAN BACH

presented by

The Bach Festival Chorus

HENRY OVERLEY, DIRECTOR

assisted by

FRANK K. OWEN, Organist

YELLA PESSL, Harpsichordist

THE BACH CHAMBER ORCHESTRA

ARTIST SOLOISTS

Mary Martin Pendell, Soprano

Leonard Treash, Basso-Cantante

Lillian Knowles, Contralto

Nelson Leonard, Bass-baritone

Harold Haugh, Tenor

TUESDAY, MARCH 4, 8:00 P.M.

WEDNESDAY, MARCH 5, 8:00 P.M.

Please note that, owing to the length of this work, the performances will begin promptly at 8:00 o'clock.

FOREWORD

"The Passion according to St. Matthew" was first produced by Bach in St. Thomas' Church, Leipzig, on Good Friday, 1729. "Picander" wrote the Libretto in 1728. The work is scored for two choruses, soloists, orchestra, organ and continuo.

In the part of the Narrator, Mr. Haugh, tenor, provides the general narrative background, based on passages from the gospel of St. Matthew.

Mr. Treash, basso-cantante, sings the words spoken by Christ.

Dr. Leonard, bass-baritone, sings the parts of Judas, Peter, Caiaphas and Pilate; also two arias.

Mrs. Pendell, soprano, and Miss Knowles, contralto, sing devotional commentaries on the episodes, in the form of recitatives and arias.

The two choruses deliver the gospel dialog of various groups, such as the disciples, the scribes and priests, the mob. They unite in the reflective commentary of the chorales.

The PROLOGUE is one of Bach's most effective tonal paintings. We picture the solitary figure of Christ, walking through the streets of Jerusalem. A throbbing pedal-point typifies the march of the weary Saviour. He is surrounded by an excited crowd of spectators, shouting questions and answers. Above the tumult suddenly is heard an angelic choir (sung by a group of St. Luke's choirboys), chanting the Decius setting of the "Agnus Dei", a melody dating from 1531.

The Passion According to St. Matthew

It is requested that there be no applause during the performance of this work.

PART I

PROLOGUE

DOUBLE CHORUS
Come, ye Daughters, share my anguish,
See Him! Whom? The Bridegroom see;
See Him? How? So like a lamb;
Look! Look where? on our offence!
Look on Him, betrayed and sold,
On the cruel cross to languish.

CHORALE
O Lamb of God most holy,
Who on the cross did languish;
The sins of man Thou bearest,
Our every grief Thou sharest,
Our ev'ry sigh, Thou comfortest,
And, ev'ry tear Thou dry'st.

The Announcement of the Passion

RECITATIVE. (Tenor and Bass)
When Jesus had finished all these sayings He said to His disciples: Ye know that after two days is the Passover, and the Son of Man shall be deliver'd up to be crucified.

CHORALE
O blessed Jesu, how hast thou offended,
That now on Thee such judgment has descended?
Of what transgression?
Of what misdeed hast Thou to make confession?

The Rulers Conspire Against Christ

RECITATIVE. (Tenor)
Then assembled the chief priests and the scribes together, and the elders of the people unto the palace of the high priest, who was called Caiaphas; and they consulted how they Jesus by craft might take and kill Him. They said, however:

DOUBLE CHORUS
Not upon the feast, for fear there may be an uproar among the people.

ARIA. (Alto)
Grief and pain, grief and pain
Rend the guilty heart in twain,
Fall, ye tear drops, faster, faster,
Freely from mine eyes, like rain,
Grateful balm to my dear Master.

The Treason of Judas

RECITATIVE. (Tenor and Bass)
Then one of the twelve disciples, whose name was Judas Iscariot, went unto the chief priests, and said: How much will ye give me, if I to you deliver Him? And they offered him thirty silver pieces. And from that time sought he opportunity, that he might betray Him.

ARIA. (Soprano)
Bleed and break, Thou loving heart,
Ah! a friend whom Thou didst cherish.
He doth gather foes around Thee
He doth like a serpent wound Thee.

The Preparation of the Passion

RECITATIVE. (Tenor)
Now on the first clay, of the feast of unleaven'd bread came the disciples to Jesus, and said unto Him:-

CHORUS
Where wilt Thou that we prepare for Thee to eat the Passover?

RECITATIVE. (Tenor and Bass)
He said: Go ye into the city to such a man, and say to him: The Master saith to thee: My time is at hand; I will keep at Thy house the Passover, with my disciples. The disciples did as Jesus had appointed, and made ready the Passover.

And when evening came, He sat down with the twelve and as they did eat, He said: Verily, I say to you: One of you shall betray me. And they grew exceedingly sad, and they began, ev'ry one of them to say unto Him:

CHORUS. (Disciples)
Lord, is it I?

CHORALE
The sorrows Thou art bearing,
With none their burdens sharing,
On me they ought to fall.
With none their burdens sharing,
Ah! a child whom Thou diest nourish,
Ah! a friend whom Thou diest cherish.

TUESDAY, MARCH 4, 8:00 P.M.

WEDNESDAY, MARCH 5, 8:00 P.M.
Christ is Bound and Led into the City

Christ is Bound and Led into the City

The Institution of the Eucharist

RECITATIVE. (Tenor and Bass)
He answered them, and said: He who his hand with Me in the dish hath dipped, even he shall betray Me.

The Son of Man goeth now away, as of Him it hath been written; but woe unto that man by whom the Son of Man hath been betrayed! It had been better, yea better for him if he had not been born.

Then answered Judas, he that betrayed Him, and said unto Him: Lord, why is it that thou wilt betray Me? He said unto him: Thou sayest.

And as they were eating, Jesus took bread, blessed it, and broke it, and gave it to His disciples, and said: Take, eat, this is My Body.

And He took the cup up and giving thanks, he gave it to them and said: Drink ye all of it; this is My Blood of the New Testament, which is shed for many, for the remission of sins. I say to you, I will not drink henceforth of the fruit of the vine, until the day when I drink it new with you in My Father's kingdom.

RECITATIVE. (Soprano)
Although both heart and eyes o'erflow,
Since Jesus must from us go.

Yet doth His Testament in the soul uplift,
His Flesh and Blood, O precious gift,
Becrusted with Him, our Heavenly friend
As He while in the world did love His own,
By Him of old foreknown,
He loves them still unto the end.

ARIA. (Soprano)
Lord, to Thee my heart I proffer,
Enter Thou, and dwell in me,
All I am or have, I offer,
Myself would I lose in Thee.

Know not, Thy face to see
More than all the world would be!

At the Mount of Olives

RECITATIVE. (Tenor and Bass)
And when they had sung a hymn of praise together, they went out into the Mount of Olives.

The Prince of Life then said unto them: This very night ye shall be offended because of Me. For it hath been written: I will smite the Shepherd, and the sheep of the flock shall be scattered abroad. But when I am risen again, then I will go before you into Galilee.

CHORALE
Amen, Alleluia

Christ's Prayer in the Garden

RECITATIVE. (Tenor and Bass)
And He went a little farther, and fell down upon His face, and prayed, and said: My Father, if it be possible, let this cup pass from Me; yet not as I will, but Thou wilt.

RECITATIVE. (Bass)
The Saviour, low before the Father bending,
**PART II**

**PROLOGUE**

The Daughter of Zion Seeks the Saviour

ARIA ( Alto) WITH CHORUS

Ah! now is my Jesus gone! Whither hast thy Friend departed, O Thou fairest of all women? Is it possible? Can I behold it? Whither hast thy Friend gone aside? Ah! my Lamb! the tigers rend thee! Ah! where is my Jesus gone? O! would we know the way to find Him. Ah! what shall I say to my soul, When she anxiously doth ask me? Ah! where is my Jesus gone?

**In the Court of Caiphas**

RECITATIVE. (Tenor and Bass)

And they that had laid hold on Jesus led Him away to the high priest called Caiphas, with whom all the scribes and the elders were assembled. And the high priest answered and said unto Him: I adjure thee by the living God that Thou tell us, whether Thou be the Christ, the Son of God. Jesus answered him, and said: I know not what thou sayest. And when He was in the porch, he was seen by another maid, who said to them that were there: This man also was with Jesus of Nazareth, and again he denied it all with an oath: I do not know the man. And after a little while came they that were standing about there, and said unto Peter:—

CHORUS

Surely thou also art one of them, for thy speech doth betray thee.

RECITATIVE. (Tenor and Bass)

Then did he begin to curse and to swear, I do not know the man. And immediately the cock crew. Then Peter remembered the word of Jesus which said unto him: Before the cock croweth thou shalt deny Me thrice. Then went he out, and wept bitterly.

ARIA. ( Alto)

O pardon me, my God, And on my tears have pity. Look on me Heart and eyes do weep to Thee, Weep so bitterly.

**Christ before Pilate**

RECITATIVE. (Tenor and Bass)

Then did Jesus stand before the governor; and the governor asked Him, and said: Art Thou the King of the Jews? Jesus answered him: Thou sayest. And when He was accused of the chief priests and the elders, He answered nothing. Then Pilate said unto Him: Hast Thou not, how much they say against Thee? And He answered him never a word, not one, so that the governor did marvel greatly.

CHORALE

Commit thy ways, O pilgrim, On time's dark, stormy seas, To Him who all things orders, Thro' sweet eternities.

Who measures out their courses, To clouds and winds below, He too will find a pathway, Wherein thy feet may go.

**Peter's Denial**

RECITATIVE. (Soprano, Tenor and Bass)

Peter was sitting without, in the court; and there came to him a maid, and said: And thou also wast with Jesus the Galilean. But he denied it before them all, and said: I know not what thou sayest. And when He was in the porch, he was seen by another maid, who said to them that were there: This man also was with Jesus of Nazareth, and again he denied it all with an oath: I do not know the man. And after a little while came they that were standing about there, and said unto Peter:—

CHORUS

Surely thou also art one of them, for thy speech doth betray thee.

RECITATIVE. (Tenor and Bass)

Then did he begin to curse and to swear, I do not know the man. And immediately the cock crew. Then Peter remembered the word of Jesus which said unto him: Before the cock croweth thou shalt deny Me thrice. Then went he out, and wept bitterly.

ARIA. ( Alto)

O pardon me, my God, And on my tears have pity. Look on me Heart and eyes do weep to Thee, Weep so bitterly.

**The Crowning with Thorns**

RECITATIVE. ( Tenor)

Then straightway the soldiers of the governor took Jesus into the common hall, and gathered unto Him the whole band of soldiers, and stripped Him, and put on Him a scarlet robe; and, plaiting a crown of thorns, they put it upon His head, and a reed in His right hand, and so they bow'd the knee before Him, and mocked Him, and said:—

**DOUBLE CHORUS**

We hail Thee, King of the Jews!

RECITATIVE. ( Tenor)

And then they spit on Him, and with the reed, they smote Him on the head.

CHORALE

O Thou with hate surrounded, Enduring shame and scorn, Whose sacred head is wounded, And crown'd with cruel thorn, Though praise and adoration He now denied to Thee, And Truth but execration, Accept them, Lord, from me.

RECITATIVE. ( Tenor)

And after they had mocked Him, they took the robe off from Him, and put His own garments on Him, and led Him away to be crucified.

**The Crucifixion**

And when they were come unto a place called Golgotha, (that is the place of a skull) and with Him two robbers were crucified, one on the right hand, and one on the left. And they that passed by, reviled Him, wagging their heads, and saying:—

**DOUBLE CHORUS. ( The Mob)**

Thou that destroyest the temple of God, and buildest it in three days, save Thyself. Art Thou the Son of God, come in Thy power and save Thyself.

**RECITATIVE. ( Tenor)**

Then he released Barabbas unto them, and when he had scourged Jesus, forthwith He delivered Him, to be crucified.

**RECITATIVE. ( Alto)**

Look down, O God! Here stands the blessed Saviour bound. Now scourge them! O stripes, O wounds! Tormentors, stay your hands! Will not your stony hearts relent to see such cruel anguish there? Ah, no! Ye have a heart that must be like the rock itself Since thus unmoved ye stand. Have pity, stay your hands!

**The Scourging**

RECITATIVE. ( Tenor)

Then he released Barabbas unto them, and when he had scourged Jesus, forthwith He delivered Him, to be crucified.

**RECITATIVE. ( Soprano)**

He hath done only good to all. To blind folk sight He has restored; Since thus unmoved ye stand. Have pity, stay your hands!}
if He will, for He hath said: I am the Son of God.

RECATIVATIVE. (Tenor)
The robbers also which were crucified, cast the same in His teeth.

RECATIVATIVE. (ALTO)
Ah! Golgotha! unhappy Golgotha!
The Lord of Glory is brought low to degradation,
The saving light of all the world must to the accursed cross be nailed.
The Lord, who heav'n and earth created,
by earth and air rejected, hated!
The sinless, here for sin must perish:—
Ah! this indeed afflicts my soul!
Ah, Golgotha! unhappy Golgotha!

The Death of Christ

RECATIVATIVE. (Tenor and Bass)
And from the sixth hour there was a darkness over all the land, until the ninth hour. And about the ninth hour Jesus cried aloud, and said: Eli! Eli, lama sabachthani? That is: My God, My God, why hast Thou forsaken Me? Some of them that stood there heard Jesus cry aloud, and they said:—

CHORUS
He calleth for Elias.

RECATIVATIVE. (Tenor)
And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave Him to drink. The others said, however:—

CHORUS
Wait, let us see if indeed Elias come to save Him

RECATIVATIVE. (Tenor)
And again Jesus cried aloud, and departed.

CHORALE
When I too am departing,
Then part Thou not from me.
For all our sins hath He atoned.
His precious death,
And on its meaning ponder.

The Burial

RECATIVATIVE. (Soprano, Alto, Tenor and Bass) WITH CHORUS
And now the Lord to rest is laid.
My Jesu, rest in peace!
His task is o'er,
For all our sins hath He atoned.
O weary sacred limbs!
See how my tears of fond remorse be dew Thee.
That is my fall such bitter woes were Thine.
While life shall last,
Let us adore and praise the Lord,
That He for man has full redemption wrought.

DOUBLE CHORUS
In deepest grief here sit we weeping.
Hearts turned to Thee, O Saviour blest:
Rest Thee softly, softly rest.
Long, ye weary limbs, lie sleeping.
This cold stone above Thy head,
Shall to many a care worn conscience
Be a sweet refreshing pillow;
Here the soul find peaceful bed.
Closed in bliss divine
Slumber now the weary eyes.

Please do not applaud until the chorus has been seated.

THE BACH FESTIVAL CHORUS

Organized in October, 1946, for the purpose of presenting Bach's choral works at an annual festival. The Organization Committee consisted of the following choral directors and musicians:

Lillian H. Mimms, Chairman; Marie Haefner, Secretary; Kathryn Baxter, Irene Davis, Lorene Dunwell, Hamdy Olym, Ruth Dunsmore, Mildred Ford, Henry W. Meyer, Mabel P. Overly, Frank K. Owen, Charlotte Richardson, William C. Schirer (deceased), Wayne Topp, Quentin Verdiere and Helen Young.

CHARTER MEMBERS

THE BACH FESTIVAL CHORUS plans to resume its work next fall, in preparation for the second annual Bach Festival. Membership is open to all singers who can pass the voice test, regardless of their religion, race or color. Tryouts will be held in September.

FROM STETSON CHAPEL TOWER—Bach chorales will be broadcast for 20 minutes preceding each concert, played by one of three brass quartets, over the newly installed Kirby Memorial Amplification System.

COLLEGE QUARTET
Margery Sebright, William Gloe, Norman Armstrong, Jack Thorsberg

HIGH SCHOOL QUARTET (1)
Argyle Paddock, Floyd Graves, Marvin Downs, Eugene Muller

HIGH SCHOOL QUARTET (2)
Norma Holbrook, Paul Schurr, Kenneth Warren, Ted Keys
E. LAWRENCE BARR, diréctor

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Kalamazoo Salutes the Cantor of Leipzig!

Johann Sebastian Bach
1685—1750

A humble, unassuming man, his music soars to the highest pinnacles of sublime beauty. To posterity he bequeathed an unsurpassed wealth of choral and instrumental treasure.

In the short span of forty years, he emerged the unchallenged leader in the timeless realm of musical craftsmanship.

As a community we rejoice in the privilege that comes with active participation in his incomparable music.

We may well conclude our festival program on the note so often sounded by the great maestro, when he affixed this inscription to his manuscripts:

Soli Deo Gloria!