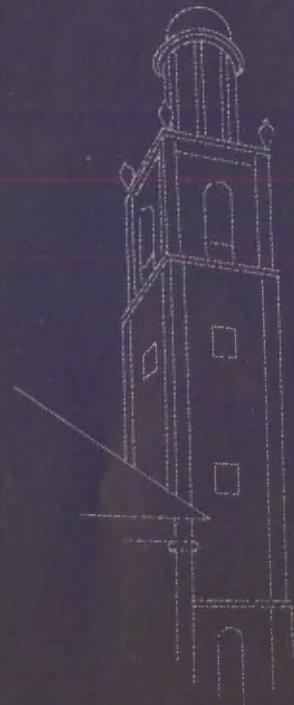


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Kalamazoo's
First
Annual



FEBRUARY 27, 28

MARCH 1, 2, 4, 5

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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.

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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 he wrote it. 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 hymntune 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 Christeng'mein.

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.

Nun freut euch (Rejoice now, good Christian men) has the melody in the pedals as a tenor part, the bass on the Great Manual; and the rapid figuration of the right hand imparts a dazzling happiness, giving the chorale a shining aura.

V Fantasie 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 Fantasie is a monument of musical architecture. Its freedom of harmonic progression must have amazed Bach's contemporaries. The contrasting five sections of the Fantasie 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)

(NOTE: Please bring this program with you to each concert. The first copy is free. Additional copies may be purchased at 10c each)

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

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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 Grinberg, 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!

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

THE BACH CHAMBER ORCHESTRA

ARTIST SOLOISTS

Mary Marting Pendell, Soprano

Lilian Knowles, Contralto

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 Liberto 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;
See it! What? His love untold!
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;
O Savior, meek and lowly,
Who suffered bitter anguish,
The sins of man Thou bearest,
Our ev'ry grief Thou sharhest,
Have mercy on us, O Jesu.

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 misdeed hast Thou to make
confession?
Of what transgression?

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 child whom Thou didst nourish,
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 day, 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.
The torture Thou art feeling,
Thy patient love revealing,
"Tis I that should endure it all.

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: Lord it is I? 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 now must from us go, Yet doth His Testament the soul uplift, His Flesh and Blood, O precious gift, Bequeathed by 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 I 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. Then said Jesus 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

Acknowledge me, my keeper, My Shepherd, make me Thine,

Thy fount of love is deeper, Then deepest need of mine Thy love full oft hath fed me With milk and angel's food; Thy spirit still hath led me The way of heavenly good.

Peter's Denial Foretold by Christ

RECITATIVE. (Tenor and Bass)

Then answered Peter, and said unto Him: Although all shall be offended in Thee, yet I will never be offended. Jesus said unto him: Verily I say unto Thee, that this night, ere yet the cock croweth, thou wilt thrice deny me. Peter said unto Him: If I must even die with Thee, yet will I not deny Thee. And likewise said also all the disciples.

CHORALE

Here will I stay beside Thee, Lord, do not me disdain! Whatever woe betide Thee, Here steadfast I remain. When bitter pain shall hold Thee In agony opprest, Then, then will I enfold Thee Within my loving breast!

The Agony in the Garden

RECITATIVE. (Tenor and Bass)

Then came Jesus with them unto a place called Gethsemane, and saith to the disciples: Sit ye here while I go yonder and pray. And He took with Him Peter, and the two sons of Zebedee, and began to be sorrowful and very heavy. Then said Jesus to them: My soul is very sad, e'en unto death; tarry here, and watch with Me.

SOLO (Tenor) WITH CHORUS

I would beside my Lord be watching. Then laid to rest our sins will be! For my sake He to die will undertake, His sorrows are my joy, my glory, The griefs that He for us endureth How bitter yet how sweet are they.

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 possible, wilt Thou let this cup pass from Me; yet not as I will, but Thou wilt.

RECITATIVE. (Bass)

The Saviour, low before the Father bending,

Would bring to pass by His oblation A full salvation, The love of God to man commanding. Prepared is He, The cup, although it bitter be, To drink, The which with sins of men is filled And overflows. He would not shrink, But suffer all that God hath willed.

RECITATIVE. (Tenor and Bass)

And He came to His disciples and found them sleeping and said unto Peter: Could ye not watch with me one hour? Watch and pray, that ye enter not into temptation. The Spirit indeed is willing, but the flesh is weak.

He went away a second time, prayed, and said: My Father, if this cup may not pass away from Me, except I drink it, Thy will be done.

CHORALE

Now may the will of God be done! His will I would not alter. His help is near to every one, Let not our courage falter. In all our need, Our Friend indeed, How tenderly He chideth! To Him hold fast: He builds to last Who still in God confideth.

The Betrayal and Arrest

RECITATIVE. (Tenor and Bass)

And again He came and found them sleeping; indeed their eyes were full of sleep. And He left them, and went away again, and prayed the third time, saying the same words.

Then came He to His disciples, and said to them: Ah! will ye now sleep and take your rest? Lo! the hour is at hand, and the Son of Man is deliver'd up into the sinners' hands. So arise! let us be going; look ye, he is here who doth betray Me.

And while He yet spake, came Judas, who was one of the twelve disciples, and with him was a great multitude, with swords and with staves, from the chief priests and the elders of the people. Now he that betrayed Him had given them a sign and had said: Whomsoever I shall kiss, that is He; Him take ye. And straightway came he to Jesus and said: All hail to Thee, O Master! And kissed Him. Jesus said unto him: My friend, wherefore art thou come? Then instantly they came, and laid hands on Jesus, and took Him.

Christ is Bound and Led Into the City

DUET (Soprano and Alto)

WITH CHORUS

Alas! my Jesus now is taken. Moon and stars Have in sorrow night forsaken; For my Jesus now is taken. He's led away, ah! they have bound Him.

Away, away, all pity banished! Ye lightnings, ye thunders, in clouds are ye vanished?

Then open, O fierce flaming pit, all thy terrors Engulf them, devour them, destroy them, o'erwhelm them,

In wrathfullest mood. O! blast the betrayer, the murderous brood!

The Disciples Forsake Christ

RECITATIVE. (Tenor and Bass)

And, behold, one of them that were with Jesus, stretch'd out his hand, and smote the high-priest's servant and struck off his ear. Then said Jesus unto him: Put up thy sword into its place; for they that take the sword, shall perish with the sword. Or thinkest thou, that I cannot to my Father pray, and He shall give Me more than twelve legions of angels? But how then shall the scripture be fulfilled, that so, it must be. In that hour said Jesus to the multitudes: Are ye come out as against a robber, with swords and with staves to take Me? I have been daily here among you, yea, teaching in the temple, yet laid ye no hold upon Me. Truly, this hath all come to pass, that the Scripture of the Prophets might be fulfilled. Then all the disciples left Him, and fled.

The Christian Soul Bewails the Frailty of Mankind

CHORALE

O man, bewail thy sin so great; For which, from His supernal state, Christ came on earth to suffer. Of Virgin Mother, pure and mild, Was born for us the holy child; Our ransom would He offer. To life did He restore the dead! He healed the sick, the hungry fed, Until the day of anguish, When He for us was offered up, To drink for all the bitter cup, Upon the cross to languish.

INTERMISSION

PART II

PROLOGUE

The Daughter of Zion Seeks the Saviour

ARIA (Alto) WITH CHORUS

Ah! now is my Jesus gone!
Whither has thy Friend departed,
O Thou fairest of all women?
Is it possible? Can I behold it?
Whither has 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 Caiaphas

RECITATIVE. (Tenor and Bass)

And they that had laid hold on Jesus led Him away to the high priest called Caiaphas, 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 said unto Him: Thou sayest. Yet I say unto you: Henceforth, 'twill come to pass, that ye shall see the Son of Man sitting on the right hand of power, and coming in the clouds of heaven.

Then the high priest rent his garments, and said: He hath spoken blasphemy; what further need of witness? Behold, now ye have heard the blasphemy yourselves. What think ye? They answered him, and said:—

DOUBLE CHORUS

He is guilty of death!

RECITATIVE. (Tenor)

And then did they spit in His face, and buffeted Him. Others smote Him with the palms of their hands, and said:—

DOUBLE CHORUS

Now tell us, Thou Christ, by whom Thou art struck?

CHORALE

O Lord, who dares to smite Thee,
And falsely to indict Thee?
Deride and mock Thee so?
Thou canst not need confession,
Who knowest not transgression,
As we and all our children know.

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.

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 to him: Thou sayest! And when He was accused of the chief of priests and the elders, He answered nothing. Then Pilate said unto Him: Hearest 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.

RECITATIVE. (Soprano, Tenor and Bass)

Now upon that feast, the governor was wont to release unto the people a prisoner, whom they would. And at that time there was among the prisoners a notable one called Barabbas. And when they were come together, Pilate said unto them, Now whither of the twain here will ye that I release to you? They answered:—

DOUBLE CHORUS

Barabbas.

RECITATIVE. (Tenor and Bass)

And Pilate said to them: What then shall I do unto Jesus, to whom they give the name of Christ? They all said:—

DOUBLE CHORUS

Let Him be crucified!

RECITATIVE. (Tenor and Bass)

The governor answered: Why, what evil hath He done?

RECITATIVE. (Soprano)

He hath done only good to all.
To blind folk sight He has restored;
The lame again are walking;
He told us of His Father's word,
He driveth devils forth;
The mourners hath He comforted;
In Him a friend the sinner found:
Beside, my Jesus nought hath done.

The Scourging

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!
Torturers, 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 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
Be now denied to Thee,
And Thine but execution,
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) they gave Him vinegar to drink, that was mingled with gall: and when He tasted it, He would not drink. And after they had crucified Him they parted His garments, dividing them by lot, that it might be fulfilled, which was spoken by the prophet: They parted my garments among them, and upon the vesture did they cast lots.

And sitting down, they watched Him there.

And over His head they set up His accusation written, namely: This is Jesus, the King of the Jews.

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 down now from the cross.

RECITATIVE. (Tenor)

And likewise also the chief priests mocking Him, with the scribes and the elders, said:—

DOUBLE CHORUS

He saved others, Himself He cannot save. If He be King of Israel, let Him come down now from the cross; and then we will believe Him. He in God hath trusted: let Him deliver Him now,

if He will, for He hath said: I am the Son of God.

RECITATIVE. (Tenor)

The robbers also which were crucified, cast the same in His teeth.

RECITATIVE. (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

RECITATIVE. (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.

RECITATIVE. (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

RECITATIVE. (Tenor)

And again Jesus cried aloud, and departed.

CHORALE

When I too am departing,
Then part Thou not from me,
On death's long journey starting,
My soul will feel for Thee!
When near my end I languish,
All other comfort vain,
Then draw me out of anguish,
By Thine own woe and pain.

After the Crucifixion

RECITATIVE. (Tenor)

And then behold the veil of the temple was rent in twain, from the top unto the bottom. And the earth did quake, and

Please do not applaud until the chorus has been seated.

the rocks rent. And the tombs gave up their dead, and many bodies of the saints were raised, that were sleeping, and coming out of the graves after His resurrection, they went into the holy city, and appeared unto many. Now the centurion and they that were with him, and were watching Jesus, when they saw the earthquake, and those things that were done, they feared greatly, and said:—

CHORUS

Truly this was the Son of God.

RECITATIVE. (Tenor)

At eventide there came a rich man of Arimathea, called Joseph, who himself was a disciple of Jesus. He went to Pilate, and begged of him the body of Jesus. Then Pilate commanded the body to be delivered.

At the Descent from the Cross

RECITATIVE. (Bass)

At evening, hour of calm and rest,
Was Adam's fall made manifest.
At evening too, the Lord's redeeming love;
At evening homeward turned the dove,
An olive leaf the while she bore.
O beauteous time, O evening hour!
Our peace with God is evermore assured,
For Jesus hath His cross endured.
His body thou dost crave,
Thou, His disciple, for the grave.
O let us all regard with thankful wonder
His precious death,
and on its meaning ponder.

The Burial

RECITATIVE. (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 bedew Thee,
That in my fall such bitter woes were Thine.
While life shall last,
Let us adore and praise the Lord,
That He for man has full redemptior 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.

THE BACH FESTIVAL CHORUS

DR. MARION H. DUNSMORE, *President* MR. RALPH A. PATTON, *Vice-President*

MRS. CRYSTAL WOOD, *Secretary*

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, Harold DeWeerd, Ruth Dunsmore, Raymond Dykema, Mildred Ford, Henry W. Meyer, Mabel P. Overley, Frank K. Owen, Charlotte Richardson, William C. Schrier (deceased), Wayne Topp, Quentin Verdier and Helen Young.

CHARTER MEMBERS

WOMEN	MEN
Baker, Betty	Haefner, Marie
Barringer, Marie	Hamster, Agnes
Baughman, Louise	Hamster, Ida
Bos, Ann	Hoard, Mrs. Schricker
Bos, Eunice	Laughman, Ruth
Boskar, Anne	Leach, Joy
Boyce, Lucy	Macleod, Margaret
Brigham, Mary Lou	McQueeney, Lois
Brink, Bertha	Meyer, Gertrude
Burgess, Dorothy	Meyer, Grace
Bush, Elizabeth	Meyer, Mrs. Henry
Carpenter, Florence	Mimms, Lillian
Cary, Phyllis	Myers, Hilda
Crabb, Nell	Oranje, Johanna
Cristy, Barbara	Owen, Elsie
Denison, Joyce	Pastoor, Mina
Dinda, Doris	Patterson, Ruth
Dryer, Elaine	Petering, Eva
Dunsmore, Ruth	Phelps, Ruth
Ellis, Doris	Quick, Elosie
Fawley, Marceline	Quigley, Ardith
Ford, Mildred	Rickman, Bessie
Frays, Marjorie	Rye, Evelyn
Gernant, Alice	Sargent, Helen
Grow, Beatrice	Schreuer, Christine
Haddad, Chari	Shober, Mrs. Everett
	Spindlow, Mildred
	Steinhaus, Elizabeth
	Dibble, Charles
	Dunsmore, Marion

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 Schuur, Kenneth Warren, Ted Keyes

E. LAWRENCE BARR, director

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!