



The Baroque Artists of Champaign-Urbana
and
Sarah Riskind, Music Director
present

Gottes Zeit

Sunday, Nov. 12, 2023
St. Patrick Catholic Church
Urbana, IL



PROGRAM

Requiem, CPM 184

José Maurício Nunes Garcia (1767–1830)

- I. Requiem
- II. Kyrie
- III. Gradual
- IV. Ofertório

Kathy Dams, *soprano*
Brandi Lowe, *alto*
David Zych, *tenor*

Gottes Zeit ist die allerbeste Zeit, BWV 106 Johann Sebastian Bach (1685–1750)

1. Sonatina
2. a. Chorus (SATB)
b. Arioso (T)
c. Aria (B)
d. Chorus (SATB) & Arioso (S)
3. a. Aria (A)
b. Arioso (B) & Chorale (A)
4. Chorus (SATB)

Audrey Vallance, soprano; Emma Lloyd, alto
Tim Rowell, tenor; William Mendoza, bass

~ INTERMISSION ~

Selig sind die Toten

Heinrich Schütz (1585–1672)

Cantate Domino

Hans Leo Hassler (1564–1612)

Jack Bertrand, conductor

Ave Verum Corpus

William Byrd (1540–1623)

Il mio più vago sole

Sulpitia Cesis (1577–after 1619)

Jan Dee and Audrey Vallance, *soprano*

Jess Dage and Emma Lloyd, *alto 1*

Jane Kuntz and Robin Sahner, *alto 2*

Tim Rowell and Jack Bertrand, *tenor*

William Mendoza and John Abelson, bass

Aspice Domine quia facta est

Vicente Lusitano (c. 1522–c. 1561)

By the Waters of Babylon

Sarah Riskind (1987–)



MISSION STATEMENT

Baroque Artists of Champaign-Urbana

BACH is Champaign-Urbana's premier chamber choir and Baroque-presenting organization. Dr. Sarah Riskind is its third music director, succeeding second music director Joseph Baldwin in 2021. Baldwin succeeded BACH founder Chester L. Alwes in 2017.

The Baroque Artists of Champaign-Urbana, Illinois ("BACH") was founded as a project-based professional ensemble in 1996 for teaching, learning, and performing music of the Baroque era. Now a thriving nonprofit community organization, BACH is proud of the diverse range of its repertoire—from its roots in Baroque music to today's most exciting new works by living composers. Today's audiences enjoy programs featuring both Baroque masterpieces and leading works from across the entire choral repertory.

It is a true community enterprise, welcoming experienced singers from the community, university, and surrounding areas, as well as the support of committed volunteers. BACH was named "Chamber Ensemble of the Year 2000" by the Illinois Council of Orchestras. It receives support from the Illinois Arts Council, as well as many generous local donors — individual and corporate.

Classic music. Contemporary inspiration.



PROGRAM NOTES

Sarah Riskind, Music Director

Gottes Zeit ist die allerbeste Zeit, or “God’s time is the best of times”, is a transcendently beautiful cantata. This 1707 work by Johann Sebastian Bach is undoubtedly worthy of BACH’s opening concert, and yet, it is challenging in this day and age to take on a program about death. Many of us avoid thinking about it, many of us have suffered soul-crushing losses, and we have far from uniform views about religion.

Through this Bach cantata, we experience the narrator’s struggle and ultimate joy in Jesus’ presence. The Requiem by José Maurício Nunes Garcia grants eternal rest to the souls of the dead from a Catholic perspective, and we will follow those works with other music of faith and loss from the Renaissance to 2012.

As challenging as these themes can be, it is a fundamental truth that deeply human experiences inspire deeply profound music. These compositions can speak to us beyond their specific religious contexts, providing beauty in a world that is full of wrongs. In any time or place, we can all search for purpose and meaning beyond ourselves.

José Maurício Nunes Garcia: Requiem, CPM 184 (1809)

Father José Maurício Nunes Garcia (1767-1830) was a prolific composer in the Classical style. Born to bi-racial parents in Rio de Janeiro, he had a thorough education in preparation for entering the priesthood. Nunes Garcia was appointed *mestre de capela* (Chapel Master) of the Rio de Janeiro Cathedral in 1798, then of the Royal Chapel when the Portuguese court relocated during the Napoleonic invasion. During his time in that role (1808-1811), he composed over 70 works, including the Requiem Mass of 1809.

Nunes Garcia composed three Requiem Mass settings, with only the 1816 including orchestral accompaniment. The 1809 setting performed tonight is notably missing the entire Sequence, a portion of the Latin Requiem Mass that begins with the *Dies Irae* (“Day of Wrath”) well known in settings by Mozart and Verdi. In his 2002 dissertation at the University of Illinois, Jetro Meira de Oliveira

explains that the Sequence would have been chanted or excerpted from a different musical setting.

Most movements of this Requiem begin with a unison melody highlighting a major or minor third, exemplifying the lyrical beauty akin to music by Haydn and Mozart. Highly skilled in Classical techniques, Nunes Garcia employs clear cadences, occasional chromaticism, and a fugue to conclude the Offertory in style. Tonight we perform only the first half of this Requiem Mass, so as to highlight the dialogue between each of the texts and composers from the Renaissance to the present.

Johann Sebastian Bach: Gottes Zeit ist die allerbeste Zeit, BWV 106 (“Actus Tragicus”), trans. Pamela Dellal

BWV 106 is one of J. S. Bach’s earliest cantatas, dating back to his employment in Mühlhausen from 1707 to 1708. Typically, we expect a composer’s earliest works to be unpolished and immature, though a valuable part of their artistic journey. *Gottes Zeit ist die allerbeste Zeit*, as many choral aficionados would vehemently proclaim, is much the opposite.

A number of characteristics set BWV 106 apart from Bach’s other cantatas; one of the most distinctive is the continuous flow of sections instead of separate movements. Another is the original instrumentation of 2 recorders, 2 violas da gamba (also known as viols), and *basso continuo*, instruments that were likely in residence at the Blasiuskirche. When performed with these period instruments, the cantata has a particularly soft and intimate sound. In order to balance with a choir of over 30 singers, we are performing BWV 106 with modern flutes, viola, and cellos. Performers must also decide whether to perform it in the originally notated Eb major the later F major version, which better accommodates the capabilities of the recorders but introduces other complications. We are performing it at modern pitch in Eb major, preserving its mellow qualities.

Scholars have researched potential funerals for which Bach might have written this work, but regardless of its specific function, *Gottes Zeit* is a deep exploration of mortality and the Christian afterlife. The achingly sweet Sonatina leads into a stately choral prologue: *Gottes Zeit ist die allerbeste Zeit* (“God’s time is the best

of all times”). This text reflects the peaceful acceptance of death expressed by the cantata as a whole, as does the lilting counterpoint of *In ihm leben, weben und sind wir* (“In Him we live, move and are”). The last phrase of the Acts 17:28 passage, however, begins to reveal the inner turmoil we naturally experience in contemplating death. Bach fills the *In ihm sterben wir zur rechten Zeit* passage (“In Him we die at the appointed time”) with anguished half-step movement, and *wenn er will* (“when He wills”) lacks a satisfying resolution, indicating that surrendering to faith has not yet become possible. In the tenor arioso, the narrator yearns for the wisdom that would bring about that acceptance of mortality. The bass aria begins to provide that instruction, urging the narrator to “put their house in order” or commence a process of soul-searching and reflection on sinful actions.

It is the *Est ist der alte Bund* fugue and soprano arioso that provide the cantata’s turning point. The lower voices state the ancient law in solemn counterpoint, but soon the soprano arrives to announce the coming of Jesus, accompanied by an instrumental quotation of the *Ich hab mein Sach’ Gott heimgestellt* chorale (“I have brought my affairs home to God”). The joining of the soprano and lower voice texts allows the narrator to experience joy in joining Christ after death, which becomes clear in the alto aria *In deine Hände befehl ich meinen Geist* (“Into Your hands I commit my spirit”) and the bass aria/alto chorale *Heute wirst du mit mir im Paradies sein* (“Today you will be with Me in Paradise”)/*Mit Fried und Freud ich fahr dahin* (“With peace and joy I depart”). The final chorale and fugue celebrate God’s divine power as the narrator embraces their journey to heaven.

Heinrich Schütz: Selig sind die Toten, SWV 391

We open the second half with a well-known work from the 1648 collection *Geistliche Chormusik*. Heinrich Schütz is known for bridging the gap between Renaissance-style polyphony and the more soloistic writing influenced by Italian opera. The sacred works in *Geistliche Chormusik* fall into the former category, though the more dramatic rhetorical gestures set them apart from tonight’s motets by Byrd and Lusitano. Most noticeably, the resounding *Ja, der Geist spricht* (“Yea, the Spirit speaks”) in *Selig sind die Toten* serves as a bridge between the main musical sections. Those who attend our *German Requiem* Summer Sing in June 2024 will note that this text also bookends the 19th-century work by Johannes Brahms.

Hans Leo Hassler: Cantate Domino

Hans Leo Hassler is credited with bringing the Venetian polychoral style to Germany, studying with Andrea Gabrieli and eventually serving as *Kapellmeister* in Dresden. In fact, Schütz followed in Hassler's footsteps, giving us an intriguing musical pairing. *Cantate Domino* was first published in Augsburg in 1601 as part of *Sacri Conventus*; though Hassler was Protestant, he was composing for Catholic worship at the time.

The BACH Choir is grateful to be part of a study led by Matthew Christopher Shepard as part of his doctoral work at the University of Illinois, in which a number of choirs are testing his new editions of Renaissance motets and masses. In accordance with 16th-century practices, each singer only sees their own voice part notated with no barlines, but the notation itself is otherwise modern. These editions highlight the musicality of individual melodies, since music of that era emphasized counterpoint instead of chord progressions. We have divided the choir in half for the Hassler and Byrd motets in order to engage more deeply with this project.

William Byrd: Ave Verum Corpus

William Byrd enjoyed the favor of Queen Elizabeth I and a long monopoly on printing music, along with his teacher and colleague Thomas Tallis. However, his increasing commitment to Catholicism led him to compose motets and masses for the persecuted Catholic community in England. From the 1605 *Gradualia*, *Ave Verum Corpus* is a motet for Corpus Christi, a feast centered on the Eucharist. This stunning piece is frequently performed due to its devout expression of flowing water and blood, the trial of death, and the presence of Jesus. Listeners will hear several cross relations, achingly bittersweet moments when seemingly major and minor melodies intersect.



Sulpitia Cesis: Il mio più vago sole

A nun at the San Geminiano convent in Modena, Sulpitia Cesis had access to a rich musical community; they reportedly had instruments that would not ordinarily be found at a convent such as cornetto, trombone, and violone. The *Motetti Spirituali* collection for 2-12 voices was published in 1619, and though they may have been marketed for ensembles that included male singers, her convent would have performed them at a higher pitch level or with instruments covering the lowest parts. Unlike the other works, *Il mio più vago Sole* is much more of a spiritual madrigal. The Sun refers to Christ, the trunk to the Cross, and the hard stone and thorny land to the unreceptive soul.

Vicente Lusitano: Aspice Domine quia facta est

Vicente Lusitano, the only published composer of African background in 16th-century Europe, was trained as a priest in Portugal but later converted to Protestantism. In addition to encountering barriers due to his race, he was negatively impacted by a heated debate with theorist Nicola Vicentino. Lusitano's work is often highly chromatic, but *Aspice Domine, quia facta est* is a more restrained lament for the destruction of Jerusalem. Paraphrasing text from Lamentations Chapters 1 and 2, the first part of this motet will lead into a more recent composition on the same theme.

Sarah Riskind: By the Waters of Babylon

While this is the only work on this program by a living composer, it is deeply connected to Renaissance and Baroque music. The focus on individual melodies in each part, the melismas on "Babylon" and "Zion," and the use of a text that was set by composers like Lassus and Palestrina all reveal the inspiration from early music, which was constantly in my ears when I wrote the piece in 2012. The eerie whole tone and octatonic scales set it apart from those styles, as well as the English language. Finally, my perspective as a Jewish composer may give the words a different context: I have been raised with the knowledge that people like me have been persecuted and banished from our homes throughout history. In addition to being a Biblical story, the destruction of the First Temple and subsequent exile occurred in 587 B.C.E. and the Second in 70 C. E.

Many of these works provide comfort by illustrating the promise of an afterlife, primarily through a Christian lens. As we conclude tonight's program, perhaps we can learn how to give others peace and shelter here on earth.

TEXTS & TRANSLATIONS

Nunes Garcia: Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Eternal rest give unto them, O Lord
And let perpetual light shine upon them

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

A hymn, O God, becometh Thee in Zion
And a vow shall be paid to thee in
Jerusalem

Exaudi orationem meam;
ad te omnis caro veniet.

Hear my prayer
All flesh shall come before you.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Eternal rest give unto them, O Lord
And let perpetual light shine upon them

Kyrie

Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Gradual

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
In memoria aeterna erit iustus,
ab auditione mala non timebit.

Eternal rest grant unto them, O Lord:
and let perpetual light shine upon them.
He shall be justified in everlasting
memory,
and shall not fear evil reports.



Follow us on



Ofertório

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis
ne absorbeat eas tartarus,
ne cadant in obscurum;
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti
et semini eius.

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful
departed
from the pains of Hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer Michael
lead them into the holy light,
as once you promised to Abraham
and to his seed.

Bach: Gottes Zeit ist die allerbeste Zeit

Chorus (SATB): Acts 17:28

Gottes Zeit ist die allerbeste Zeit.
In ihm leben, weben und sind wir,
solange er will.
In ihm sterben wir zur rechten Zeit,
wenn er will.

God's time is the best of all times.
In him we live, move and are, as long
as he wills.
In him we die at the appointed time,
when he wills.

Arioso (Tenor): Psalm 90:12

Ach, Herr, lehre uns bedenken,
daß wir sterben müssen, auf daß wir
klug werden.

Ah, Lord, teach us to consider
that we must die, so that we might
become wise.

Aria (Bass): Isaiah 38:1

Bestelle dein Haus;
denn du wirst sterben und nicht
lebendig bleiben.

Put your house in order;
for you will die and not remain alive!

Chorus (SATB): Ecclesiasticus 14:17 and Arioso (S): Revelation 22:20

Es ist der alte Bund:
Mensch, du mußt sterben!

It is the ancient law:
human, you must die!

Ja, komm, Herr Jesu, komm!

Yes, come, Lord Jesus!

**Instrumental Chorale: Ich hab mein Sach' Gott heimgestellt, verse 1:
Johannes Leon 1589**

Ich hab mein Sach' Gott heimgestellt
Er mach's mit mir wie's ihm gefällt
Soll ich all hier noch länger lebn
Nicht wider strebn
Seim Willn tu ich mich ganz ergebn.

I have brought my affairs home to God,
he does with me as it pleases him,
if I should live yet longer here,
I shall not struggle against it;
rather I do his will with total devotion

Aria (Alto): Psalm 31:6

In deine Hände befehl ich meinen
Geist;
du hast mich erlöset, Herr, du getreuer
Gott

Into your hands I commit my spirit;
you have redeemed me, Lord, faithful
God.

**Arioso (Bass): Luke 23:43 and Chorale (Alto): "Mit Fried und Freud,"
verse 1: Martin Luther 1524**

Heute wirst du mit mir im Paradies sein.
Mit Fried und Freud ich fahr dahin
In Gottes Willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheißen hat:
Der Tod ist mein Schlaf geworden.

Today you will be with me in Paradise.
With peace and joy I depart
in God's will,
My heart and mind are comforted,
calm, and quiet.
As God had promised me:
death has become my sleep.

Chorus (SATB): "In dich hab ich gehoffet, Herr," verse 7: Adam Reusner 1533

Glorie, Lob, Ehr und Herrlichkeit
Sei dir, Gott Vater und Sohn bereit,

Dem heiligen Geist mit Namen!
Die göttlich Kraft
Mach uns sieghaft
Durch Jesum Christum, Amen.

Glory, praise, honor, and majesty
be prepared for you, God the Father
and the Son,
for the Holy Spirit by name!
The divine power
makes us victorious
through Jesus Christ, Amen.

Schütz: Selig sind die Toten

Selig sind die Toten,
die in dem Herren sterben,
von nun an.
Ja der Geist spricht:
Sie ruhen von ihrer Arbeit
und ihre Werke folgen ihnen nach.

Blessed are the dead,
that die in the Lord
from now on.
Yea, the Spirit speaks:
they rest from their labors
and their works follow them.

Hassler: Cantate Domino

Cantate Domino, canticum novum: cantate Domino omnis terra.	Sing to the Lord a new song; sing to the Lord, all the earth.
Cantate Domino, et benedicite nomini eius: annuntiate de die in diem salutare eius.	Sing to the Lord, and bless his name: announce his salvation from day to day.
Annuntiate inter gentes gloriam eius, in omnibus populis mirabilia eius.	Announce among the nations his glory, and his wonders to all peoples.

Byrd: Ave Verum Corpus

Ave verum corpus, natum de Maria Virgine, vere passum, immolatum in cruce pro homine: Cujus latus perforatum, Unde fluxit sanguine. Esto nobis praegustatum in mortis examine: O Dulcis, O pie, O Jesu fili Mariae, miserere mei. Amen.	Hail true body, born of the Virgin Mary. Truly suffering, was sacrificed on the cross for all, From whose pierced side flowed blood, Be for us a foretaste in the trial of death: O sweet, O merciful, O Jesus, Son of Mary, Have mercy on me. Amen.
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Cesis: Il mio più vago sole

Il mio più vago sole, morto, par che più avampi e più dell'alme i campi scaldar all'ombra d'un bel tronco ei suole; e ben è duro sasso d'ogn'humor privo e casso ò pur terra spinosa e persa in tutto quella ch'è si bei raggi niega il frutto.	My loveliest Sun is dead, and yet it seems that the more it burns, the more it warms the field of souls in the shade of a lovely trunk; and it is indeed a hard stone deprived and extinguished of every humor or a thorny and completely lost land which denies its fruits to such beautiful rays.
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Lusitano: Aspice Domine quia facta est

Aspice Domine quia facta est desolata
civitas plena divitiis.

Sedet in tristitia, domina gentium.

Non est qui consoletur eam, nisi tu,
Deus noster.

Behold, O Lord, how the city full of
riches is become desolate.

She sits in mourning, the mistress of
the nations.

There is none to comfort her save
only thou, our God.

Riskind: By the Waters of Babylon

By the waters of Babylon,
We lay down and wept,
Wept for thee, Zion.
We remember thee, Zion.

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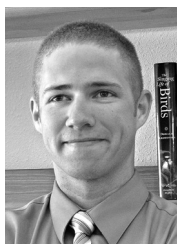
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MEET THE ARTISTS



Conductor and composer **Dr. Sarah Riskind** is in her third season as Music Director of the Baroque Artists of Champaign-Urbana. She is the Director of Choral Activities and an Assistant Professor of Music at Eureka College, where she leads the Eureka College Chorale, Chamber Singers, and instrumental Chamber Ensemble, as well as teaching courses in composition, musicianship, and other topics. Many of her original choral works are settings of Jewish texts, such as *Psalm of the Sky* for TBB chorus, violin, and piano, which was premiered in 2020 as part of the Creative Commissions Project at the Cincinnati Conservatory of Music. Her compositions are available on her website and featured in the contemporary choral music catalogue Project Encore. As a presenter and clinician, Dr. Riskind specializes in Renaissance polyphony, Sephardic music, musicianship training, and choral improvisation. In addition to her work in classical music, Dr. Riskind is a fiddler and vocalist in the Peoria-based Irish band Turas. She holds a DMA in Choral Conducting from University of Washington, an MM in Choral Conducting from University of Wisconsin at Madison, and a BA in Music from Williams College. www.sarahriskind.com



Jonathan Young is Director of Music at the Catholic Church of the Exaltation of the Holy Cross in Champaign, Illinois. Jonathan holds a Bachelor of Music in Organ Performance from Pacific Lutheran University in Tacoma, Washington, a Master of Music in Organ Performance and Literature from the Eastman School of Music, and completed doctoral coursework and recitals at the University of Illinois. An avid student of automotive aerodynamics and aerodynamic efficiency, Jonathan earned an Associate of Engineering Science degree at Parkland College in 2021 and is currently pursuing a Bachelor of Science in Aerospace Engineering at the University of Illinois Urbana-Champaign.



Broadway and orchestral veteran, recipient of shared Emmy, Tony, Grammy, Grand Prix du Disque, and multiple awards, **Barbara Hedlund** enjoys an active career as orchestral Principal Cellist and chamber musician, recording artist, orchestra and college music festival administrator, music editor and publisher, orchestral ensembles founder, executive director, music librarian, professor, competition adjudicator, concert, opera, and theatre performer and advisor, Urbana Public Arts and Culture Commissioner and co-founder, young artist scholarship sponsor and mentor, former associate producer for Public Television, the WILL - FM Monthly Second Sunday Series, and founder of the original Mills Breast Cancer Institute weekly music series.

When BACH was founded, it was originally housed and administered from the Hedlund home studio from 1996 to 1999. She and her husband Ronald wore many hats as founders, board members, sponsors, performers, fundraisers, administrators, and stage crew.



Jack Bertrand is a PhD student in music education, teaching assistant, and research assistant at the University of Illinois. He previously earned a B.M. in instrumental music education and an M.M. in choral conducting. Jack's teaching and research interests include queer studies, Crip*¹/disability studies, choral music, and musical creativities. He has taught vocal and instrumental music in early childhood through older adults in schools, communities, and places of worship. As a singer, he has performed in choirs since childhood and has recently begun exploring solo opportunities as a Baritone including Handel's *Messiah*, Britten's *Rejoice in the Lamb*, and Buxtehude's *Membra Jesu Nostri*.

Jack is grateful to serve BACH and the Champaign-Urbana community through his work on the Board of Directors. He also volunteers at Uniting Pride as the founder and music director of Sing It UP: A Queer and Allied Chorus².

¹https://crip.faa.illinois.edu//disability_studies

²<https://www.unitingpride.org/groups.html>



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November 26, 2023 (Sunday) – 4:00 PM

Baroque Music of the Synagogue

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Flute 2: Ellen Elrick

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Continuo Violoncello: Barbara Hedlund

Continuo Organ: Jonathan Young



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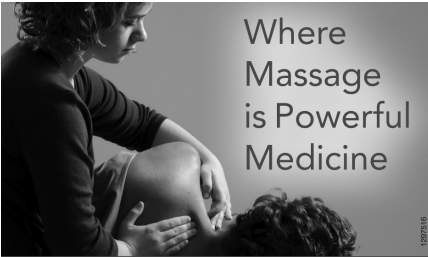
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