



The Baroque Artists
of **Champaign Urbana**

Classic music. Contemporary inspiration.

and

Joseph Baldwin, Music Director

present

Ein Deutsches Requiem
Johannes Brahms

Sunday, June 9, 2019

McKinley Presbyterian Church

Champaign, IL

PROGRAM

Ein Deutsches Requiem (A German Requiem), Op. 45 Johannes Brahms
(1714–1788)

- I. Selig sind, die da Leid tragen (Blessed are they that mourn)
- II. Denn alles Fleisch es ist wie Gras (For all flesh is as grass)
- III. Herr, lehre doch mich (Lord, teach me)
- IV. Wie lieblich sind deine Wohnungen (How lovely is thy dwelling place)
- V. Ihr habt nun Traurigkeit (You now have sorrow)
- VI. Denn wir haben hie keine bleibende Statt (For here we have no abiding place)
- VII. Selig sind die Toten, die in dem Herrn sterben (Blessed are the dead, who die in the Lord)

Katherine Buzard, soprano

Michael Brand, baritone

Marisa Landsverk and Jonathan Young, piano

We are pleased to invite you, our audience, to join us at Hamilton Walker's after this concert for our Afterglow celebrating a job well done! HW's late night menu will be available as well as a full bar. Don't worry if you don't want to imbibe or indulge, please join us for the celebration!



Our 2019–2020 Season



Classics of the British Choral Repertoire

Sunday, November 10, 2019, 7:30 pm

University Place Christian Church

Join BACH for a dynamic season opener featuring favorites of the British choral repertoire ranging over four centuries. This concert will warm the choral lover's heart!

Messiah Sing-Along

Sunday, December 1, 2019, 4:00 pm, First Baptist Church of Savoy

An annual tradition for twenty years, this interactive concert might be your holiday season's favorite memory. We'll provide the conductor, terrific soloists, and accompaniment. You, the audience, will serve as the choir! Bring your own score or borrow one at the door. Singers of all ages are welcome.

Free-will donation.

Les Délices—Myths and Allegories

Sunday, February 9, 2020, 7:30 pm, Chapel of St. John the Divine

BACH is thrilled to present this internationally acclaimed, Cleveland-based touring chamber ensemble! With concerts celebrated by *The New York Times* as "journeys of discovery," *Les Délices* will present an all period instrument concert weaving dramatic depictions of tales from Homer's *Odyssey* together with instrumental chamber music inspired by Greek mythology.

Little Organ Mass

Sunday, March 1, 2020, 7:30 pm, McKinley Presbyterian Church

Join the BACH Choir, the talented winners of our annual high school student-artists competition, and well-regarded area high school choirs for a joint concert! During the first half, student-artist winners will bring fresh interpretations of Baroque classics. The second half will feature the combined forces and BACH orchestra presenting Franz Joseph Haydn's *Kleine Orgelmesse* (Little Organ Mass).

J.S. Bach—BWV 21 & Coffee Cantata

Sunday, June 7, 2020, 7:30 pm, St. Patrick Catholic Church

BACH celebrates its Baroque roots with this season closer featuring two favorite cantatas by J.S. Bach! From a beloved sacred cantata to a satirical take on coffee addiction, this concert is one not to miss.

Visit our website for details and tickets: www.baroqueartists.org

BACH MISSION STATEMENT



Baroque Artists of Champaign-Urbana

BACH is Champaign-Urbana's premier chamber choir. Joseph Baldwin is its second music director, succeeding 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 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 favorite 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.

This program is partially supported by a grant from the Illinois Arts Council Agency.



PROGRAM NOTES

by Nicholas Temperley

Brahms's *Requiem*, unlike those of Mozart, Berlioz, and Verdi, is not a setting of the Roman Catholic funeral mass, with its terrifying hymn anticipating judgment day, the *Dies irae*. It is instead a message of comfort for survivors who have lost a loved one, as the opening words make clear. Brahms was not himself a believer. Soon after his mother died, he decided to express his feelings by means of a choral piece in her memory and also in memory of his friend and mentor Robert Schumann. He put together a very personal selection of texts from the Lutheran Bible and Apocrypha, on which he had been raised, but avoided Christian theology, and called the result a German Requiem. First performed at Bremen Cathedral in 1868, it would be his longest and perhaps most beloved work—the one that raised him indisputably into the highest rank of composers.

The seven movements form a graceful arch. Several make use of forms and techniques derived from instrumental music, of which Brahms was a master. The first movement is in sonata-rondo form, somber in tone but with brighter episodes reminding us that mourners will be comforted. In No. 2, the funereal mood is cut short dramatically by an exultant fugue, suggesting a return of joy—not for the dead, perhaps, but for the mourners. No. 3 introduces a baritone solo. The concluding fugue this time is entirely over a pedal D, which was much criticized in early performances.

The serenely lyrical No.4 has become a favorite anthem for church choirs everywhere. As often with Brahms, its loving tone conceals intellectual rigor: the introduction is an exact inversion of the choir's first phrase. In No. 5, the piano anticipates the choir's first phrase at double tempo, while the soprano solo, after half an hour of silence, is almost immediately asked to soar to a high A; again, her message is reassurance.

There is an abrupt change of tone in No. 6. Brahms illustrates the idea that we have no continuing roots on earth by denying any firm sense of key in the first part of the movement. This disturbing mood continues through rising excitement until the sound of the trumpet depicts triumph over death. The chorus is aroused to a victorious fugue in C major, the climax of the work. In the final movement, we gradually realize that we are experiencing a recapitulation of No. 1, and the last word is the same as the first, "selig" (blessed) on an F major chord. Be comforted.

TEXTS & TRANSLATIONS

I. Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit
Freuden ernten. Sie gehen hin und
weinen und tragen edlen Samen,
und kommen mit Freuden und
bringen ihre Garben.

II. Denn alles Fleisch ist wie Gras
und alle Herrlichkeit des
Menschen wie des Grases Blumen.
Das Gras ist verdorret und die
Blume abgefallen.

So seid nun geduldig, lieben
Brüder, bis auf die Zukunft des
Herrn. Siehe, ein Ackermann
wartet auf die köstliche Frucht der
Erde und is geduldig darüber, bis
er empfahe den Morgenregen und
Abendregen.

Aber des Herrn Wort bleibet in
Ewigkeit.

Die Erlöseten des Herrn werden
wieder kommen, und gen Zion
kommen mit Jauchzen; ewige
Freude wird über ihrem Haupte
sein; Freude und Wonne werden
sie ergreifen und Schmerz und
Seufzen wird weg müssen.

Blessed are they that mourn; for they
shall be comforted.

They that sow in tears shall reap in
joy. He that goeth forth and weepeth,
bearing precious seed, shall
doubtless come again with rejoicing,
bringing his sheaves with him.

For all flesh is as grass, and all the
glory of man as the flower of grass.
The grass withereth, and the flower
thereof falleth away.

Be patient therefore, brethren, unto
the coming of the Lord. Behold, the
husbandmen waiteth for the precious
fruit of the earth, and hath long
patience for it, until he receive the
early and latter rain.

But the word of the Lord endureth
for ever.

And the ransomed of the Lord shall
return, and come to Zion with songs
and everlasting joy upon their heads:
they shall obtain joy and gladness,
and sorrow and sighing shall flee
away.

III. Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen vird. Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

IV. Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

V. Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll neimand von euch nehmen.

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.

Ich will euch trösten, wie Einen seine Mutter tröstet.

Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am. Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee. Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them. And now, Lord, what wait I for? my hope is in thee.

But the souls of the righteous are in the hand of God, and there shall no torment touch them.

How lovely is thy dwelling place, O Lord of hosts! My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God. Blessed are they that dwell in thy house: they will be still praising thee.

And ye now therefore have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.

Ye see how for a little while I labor and toil, yet have I found much rest.

As one whom his mother comforteth, so will I comfort you.

VI. Denn wir haben hie keine
bleibende Statt, sondern die
zukünftige suchen wir.

Siehe, ich sage euch ein
Geheimnis: Wir werden nicht alle
entschlafen, wir werden aber alle
verwandelt werden; und dasselbige
plötzlich, in einem Augenblick, zu
der Zeit der letzten Posaune. Denn
es wird die Posaune schallen, und
die Toten verwandelt werden.
Dann wird erfüllet werden das
Wort, das geschrieben steht: Der
Tod is verschlungen in den Sieg.
Tod, wo ist dein Stachel? Hölle, wo
ist dein Sieg?

Herr, du bist Würdig zu nehmen
Preis und Ehre und Kraft, denn du
hast alle Dinge geschaffen, und
durch deinen Willen haben, sie das
Wesen und sind geschaffen.

VII. Selig sind die Toten, die in
dem Herrn sterben, von nun an.
Ja, der Geist spricht, daß sie ruhen
von ihrer Arbeit; denn ihre Werke
folgen ihnen nach.

For here have we no continuing city,
but we seek one to come.

Behold, I shew you a mystery; We
shall not all sleep, but we shall all be
changed. In a moment, in the
twinkling of an eye, at the last trump:
for the trumpet shall sound, and the
dead shall be raised incorruptible,
and we shall be changed.
. . . then shall be brought to pass the
saying that is written, Death is
swallowed up in victory. O death,
where is they sting? O grave, where is
they victory?

Thou art worthy, O Lord, to receive
glory and honour and power: for
thou hast created all things, and for
thy pleasure they are and were
created.

Blessed are the dead which die in the
Lord from henceforth: Yea, saith the
Spirit, that they may rest from their
labours; and their works do follow
them.

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MEET THE ARTISTS

Katherine Buzard, soprano, has performed a wide range of solo and choral repertoire in the United States and abroad. Her solo concert repertoire includes Mahler's *Fourth Symphony*, Brahms' *Ein Deutsches Requiem*, Handel's *Messiah*, Bach's *Magnificat*, and various Bach cantatas. Her operatic roles include Sorella Cercatrice II (Puccini: *Suor Angelica*), Venus (Blow: *Venus & Adonis*), Poppea (Monteverdi: *L'incoronazione di Poppea*), Nancy (Britten: *Albert Herring*), Ernesto (Scarlatti: *La Principessa Fedele*), and Lucy (Menotti: *The Telephone*).

Recently, she won the Marian Fabian Elath scholarship through the Musicians Club of Women in Chicago and will give recitals at the Chicago Cultural Center and Union League Club in 2020. This summer she will be an Advanced Studio Artist at the Angels Vocal Art opera intensive in Los Angeles. Katherine received her Master of Music in Vocal Performance from the Royal College of Music in London and her Bachelor of Arts in Music with a certificate in Vocal Performance from Princeton University. She currently studies with Cynthia Haymon-Coleman.

Michael Brand, baritone, got his start in music as an eleven-year member of the Green Bay Boy Choir in Green Bay, Wisconsin. He received his Bachelor of Music (cum laude) in Voice & Opera Performance and Music Education from Northwestern University, and he received his Master of Music Education from the University of Illinois Urbana-Champaign. Michael was the director of choirs at Reed-Custer High School from 2014-2017, where he served as a District 1 Choral Representative for the Illinois Music Education Association. He was recently hired to be the director of choirs at Capital City High School in Jefferson City, Missouri, which is opening in the fall of 2019.

Marisa Landsverk is from Waupaca, Wisconsin, and began accompanying on piano in high school. She sang in choir, growing up and throughout college. She graduated in May 2019 from UIUC in the MM program in Vocal Coaching and Accompanying, where she studied with Michael Tilley. She received her BA in music (piano performance and pedagogy) from Carthage College in Kenosha, Wisconsin, where she also studied organ and minored in Women's and Gender Studies. While at Illinois, Marisa was an accompanying assistant and played for undergraduate scenes class, Women's Glee, and in the voice department. She particularly enjoyed playing for students' recitals. Marisa has played in churches, in pit orchestra for musicals, along with choirs and soloists. She also enjoys knitting, baking, and studying foreign languages.

Jonathan Young is Director of Music at the Catholic Church of the Exaltation of the Holy Cross in Champaign, Illinois. Originally from Moses Lake, Washington, Jonathan holds a Bachelor of Music degree from Pacific Lutheran University in Tacoma, Washington, a Master of Music degree from the Eastman School of Music, and has completed doctoral coursework at the University of Illinois. Jonathan was the Alternate Winner of the 2011 Mu Phi Epsilon International Competition, held in conjunction with the fraternity's triennial convention in Rochester, New York. From 2014-2017, Jonathan was Director of Music and Organist at First Presbyterian Church of Urbana, and from 2011-2014 was Director of Music at the Catholic Church of the Immaculate Conception in Mattoon, Illinois. He was a Visiting Lecturer at the University of Illinois teaching Aural Skills courses in 2016-2017, and was a Senior Lecturer and Visiting University Organist at PLU for the 2009-2010 academic year. He has served churches in many denominations as an organist and choir director, including military chapels (Joint Base Lewis-McChord), Methodist, Episcopal, Presbyterian, Lutheran, and Catholic congregations.

Jonathan maintains an active interest in organ building and voicing, and has worked for Paul Fritts & Company, Buzard Pipe Organ Builders, and Richards, Fowkes & Company. An avid student of automotive aerodynamics, he is currently pursuing an Associate of Engineering Science degree at Parkland College in Champaign.

MEET THE MUSIC DIRECTOR



A person of diverse artistic interests, **Joseph Baldwin** is a conductor whose primary work explores the integration of choral music, dynamic programming and presentation, the conductor as servant leader, and the transformative power of community engagement.

In 2017, Joseph was appointed as Music Director of the Baroque Artists of Champaign Urbana (BACH), succeeding Chester L. Alwes. From 2012-2015, Joseph served on the faculty at Smith College (MA), where he was the Iva Dee Hiatt Distinguished Assistant Director of Choral Activities and taught full-time in the Department of Music. He has held key

appointments with the University of Massachusetts Amherst as a Visiting Professor of Music, Berkshire Choral International as a Staff Conductor, the Grammy® Award-winning choral ensembles at the University of Michigan, and the choirs of the University of Illinois at Urbana-Champaign. An active guest conductor and collaborator, he has enjoyed conducting engagements with SongFest at The Colburn School and the Five College New Music Festival (MA) as well as conducting fellowships with the Oregon Bach Festival (as a member of the renowned Master Class in Conducting) and the Yale School of Music—Norfolk Chamber Music Festival. Joseph is passionate about contemporary music and regularly partners with thriving composers, including Dominick DiOrio and Anne LeBaron. He has assisted in the preparation of choruses for performances with conductors such as Leonard Slatkin, Kent Tritle, and Nicholas Cleobury. A strong advocate for the choral arts at all levels, Joseph is an active guest clinician and adjudicator with ensembles in the professional/young artist, collegiate, secondary, and spiritual settings. From 2010 to 2012, he served as Founding Artistic Director of the Community Chorus of Detroit, now a cultural force in the Detroit-area arts scene. A baritone, Joseph has sung as a professional member of some of the nation's leading ensembles, including the Yale Choral Artists, Great Lakes Chamber Music Festival Singers, and the University Musical Society Choral Union/Detroit Symphony Orchestra. He was a National Board Member (MA) for the National Collegiate Choral Organization from 2012-2015.

Joseph currently serves as the Assistant Director of Development for the College of Liberal Arts & Sciences at the University of Illinois at Urbana-Champaign. He has completed all coursework toward a Doctor of Musical Arts in Choral Music, also at the University of Illinois. He received the Master of Music in Conducting from the University of Michigan, where he studied with Jerry Blackstone. At Northwestern University, Joseph graduated with the Bachelor of Music (cum laude), with additional studies toward a Bachelor of Arts in the five-year double-degree program. He is also a dedicated student of yoga, currently practicing at Lois Steinberg's B.K.S. Iyengar Yoga Institute of Champaign-Urbana.

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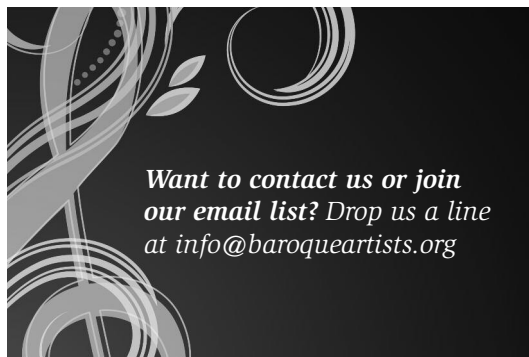
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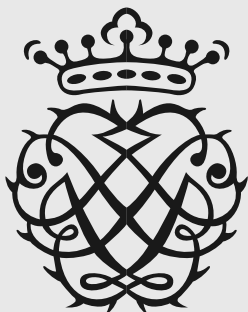
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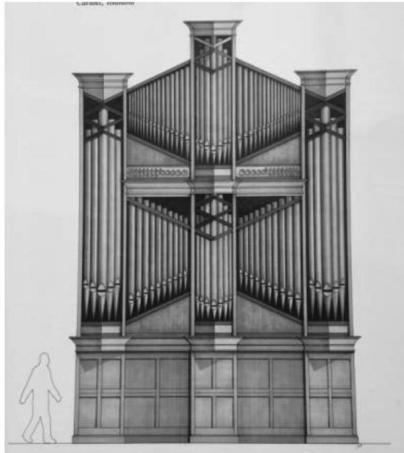
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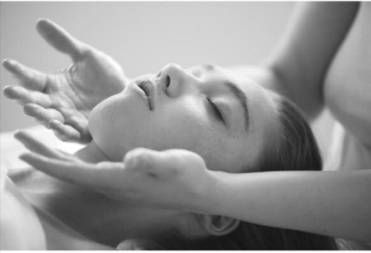
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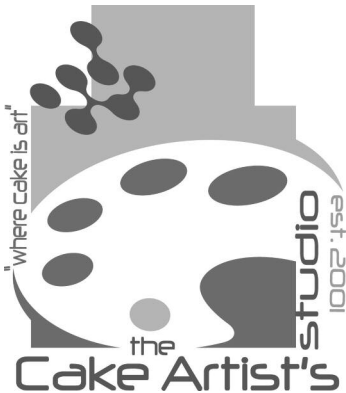
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