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Chester L. Alwes, Music Director

present

The Genius of Heinrich Schütz
(1585–1672)

Sunday, May 21, 2017
University Place Christian Church
Champaign, IL

PROGRAM

I.

Jauchzet dem Herren alle Welt, SWV 36, from *Psalmen Davids* (1619)

Ps. 84: *Wie sehr lieblich und schöne*, SWV 181, from *Becker Psalter*, op. 5 (1628)
Audrey Vallance, Perla Robertson

Lobe den Herren, meine Seele, SWV 39, from *Psalmen Davids* (1619)
Laurie Matheson, Geoffrey Williams, Thom Baker, Kyle Boshardy

Ps. 121: *Ich heb' mein Augen sehnlich auf*, SWV 226, from *Becker Psalter*
Audrey Vallance, Michael Schmidt, Sarah Robinson, Perla Robertson,
Marlys Scarbrough, Wayne Badger, Kyle Boshardy

Ps. 117: *Lobt Gott mit Schall ihr Heiden all*, SWV 215, from *Becker Psalter*

Three Motets from *Cantiones sacrae*, op. 4 (1625)
Sicut Moses serpentem in deserto exaltavit, SWV 68
Ego sum tui plaga doloris, SWV 57
Pater noster, SWV 89

Vater unser, der du bist im Himmel, SWV 411, from *Symphoniae sacrae* III,
op. 10 (1647)
Laurie Matheson, Geoffrey Williams, Michael Schmidt, Thom Baker,
Jonathan Young

~ INTERMISSION ~

II.

Selections from the *Kleine Geistliche Konzerte* I, op. 8 (1636) and II, op. 9 (1639)

Herr, wenn ich nur dich habe, SWV 321
Kristina Boerger, Laurie Matheson, Thom Baker

Herr, wenn ich nur dich habe from *Musikalische Exequien*, SWV 279
Geoffrey Williams, Thom Baker, Michael Schmidt, Chester Alwes

Habe deine Lust an den Herren, SWV 311
Kristina Boerger, Laurie Matheson

O süsser, O freundlicher, SWV 285
Thom Baker

Meister, wir haben die ganze Nacht gearbeitet, SWV 317
Michael Schmidt, Thom Baker

Wer will uns scheiden, SWV 330
Kristina Boerger, Geoffrey Williams, Thom Baker,
Chester Alwes

Three Motets from *Geistliche Chormusik*, op. 11 (1648)
Also hat Gott die Welt geliebt, SWV 380
Das ist je gewisslich wahr, SWV 388
Die Himmel erzählen die Ehre Gottes, SWV 386
Perla Robertson, Laurie Matheson, Geoffrey Williams,
Thom Baker, Michael Schmidt, Jonathan Young
Leonard Rumery, guest conductor

Deutsches Magnificat, SWV 426, from *Zwölf Geistliche Gesänge*, op. 13 (1657)
Thom Baker, conductor

Herr, nun lässest du deinen Diener in Frieden fahren, SWV 281
From *Musikalische Exequien*, op. 7 (1637)
Kristina Boerger, Laurie Matheson, Thom Baker



PROGRAM NOTES

by Chester L. Alwes

The Genius of Heinrich Schütz (1585–1872)

Heinrich Schütz was regarded by his contemporaries as the leading practitioner of seventeenth-century music in Germany, an assessment shared by contemporary musical scholarship. Schütz's enormous reputation can be traced to one serendipitous event: the fact that Moritz, the Landgrave of Hesse-Kassel, happened one night in 1598 to stay at the inn run by Heinrich Schütz's parents. Landgrave Moritz – known as “der Gelehrte” (“the learned”) for his linguistic prowess, his creation of an important school (the Collegium Mauritizianum) and theater, his love of music and prowess as an amateur composer, and his ownership of one of the largest libraries of contemporary music in all of Germany – was clearly an excellent judge of talent. He overheard the young Schütz singing and, on the spot, offered his parents an expense-free, humanistic-based education for their son, in return for which Heinrich would become a chorister in his chapel. Although Heinrich's parents were initially reluctant, having desired for him a more practical and lucrative vocation, they at last delivered the young Schütz to Kassel in 1599, where he embarked on a career that included several “firsts,” primary among them private study with the legendary Giovanni Gabrieli, *maestro di cappella* at the Basilica of San Marco in Venice. Gabrieli was acclaimed for his magnificent polychoral concertos, crafted to take advantage of the remarkable architecture and acoustics of that church. But the assignment Gabrieli gave his young pupil was to demonstrate, through the genre of the Italian madrigal, the skill of creating a music springing directly from the prosody, syntax, and meaning of a chosen text. Schütz's op. 1, a book of Italian madrigals printed in Venice (1611), is dedicated to his patron, Landgrave Moritz.

When Gabrieli died in 1612, Schütz returned to Kassel to realize the investment in him made by Moritz, who intended that his court chapel, led by Schütz, would become the envy of German nobility. Unfortunately, word of Schütz's accomplishment also reached the ears of Moritz's liege lord, Johann Georg I, the Elector of Saxony, at his court in Dresden. Following the retirement of his capellmaster Rogier Michael in 1613, the Elector promptly arranged to “borrow” Schütz to serve at the baptism of his son and “to stay awhile with us.” Schütz did not return to Kassel until October of 1615; after only a brief stay, the Elector requested his return

for two years' additional service. Those two years lasted for the rest of Schütz's life, despite delicately worded letters from Moritz requesting his return.

Upon the death of Michael Praetorius (the Elector's interim music director), Schütz was elevated to the vacant post of Hofkapellmeister of the Saxon Electoral Court. Schütz gained the Elector's permission to publish music in 1618; shortly thereafter appeared his *Psalmen Davids* ("Psalms of David," op. 2, 1619), a collection of twenty-six grand concertos and motets for eight or more voices with additional "choirs" (*Capellen*) that increased the music's power and splendor. BACH performs two excerpts from this important collection. *Jauchzet dem Herren* sets Psalm 100 for two choirs, the second (here instrumental) repeating

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verbatim the music of the first. The concerto *Lobe den Herren meine Seele* (Psalm 103) uses the first psalm verse as a refrain, heard four times framing soloistic settings of verses two through four. Among the “firsts” that belong to Schütz is his claim that the Psalms of David is the first collection of church music written in *stilo recitativo* (“recitative style”). Obviously, these pieces bear no resemblance whatever to the solo recitatives found in Baroque operas, oratorios, passions, and cantatas. Rather, Schütz is referring to the generative force of the words themselves (particularly the various approaches to rhythm that abound in these works).

Juxtaposed against these massive psalm settings are three from Schütz’s *Becker Psalter* (op. 5, 1628), simple compositions on the metrical, stanzaic German paraphrases of all 150 psalms made by the Leipzig theologian Cornelius Becker. In effect, these are hymns: melody-dominated, and using the same music for multiple stanzas. Three pieces in the collection (*Aus tiefer Not schrei ich zu dir, Ach Gott vom Himmel sieh darin, and Ein feste Burg ist unser Gott*) use hymn melodies drawn from the core hymnody of the Lutheran tradition. All the other melodies are original to Schütz, demonstrating his preference for melodies of his own invention over arrangements of contemporary hymn tunes associated with various psalms.

The first half of the program closes with three motets from the *Cantiones sacrae* (op. 4, 1625) and a German setting of the Lord’s Prayer from the *Symphoniae sacrae*, Book III (op. 12, 1650).

Although Schütz assigns the opus number “4” to the *Cantiones sacrae* on its title page, in his preface to the “good reader” he refers to these Latin motets as his *opus primum ecclesiasticum* (“first sacred opus”), this despite the earlier printing of the Psalms of David (op. 2) and the Resurrection History (op. 3), both of which are clearly sacred music. One can infer that Schütz uses this reference to pair this collection with its secular analogue, the Italian Madrigals (op. 1) that Gabrieli required him to write. The comparison is apt because, although the *Cantiones* present a gamut of styles (Schütz specifically mentions that they range from motets in the old style to concertos in the new that require basso continuo), they exhibit the same approach to text setting as that found in the madrigals. For example, *Sicut Moses serpentem in deserto exaltavit* opens with the double counterpoint that was a staple of Monteverdi’s madrigals. Furthermore, the second of the two themes is clearly “madrigalism,” that is, the musical portrayal of the meaning of the text. (In this case, he sets *serpentem in deserto exaltavit* to a rising, scalar melody.) In the same motet, Schütz reserves the first use of all the voices singing the same

words and rhythms to depict *ut omnes qui credunt in eum* (“that **all** who believe in Him”). The climax of *Ego sum tui plaga doloris* begins with a powerful bit of corporate “breast beating” as all the singers acknowledge their complicity in Christ’s passion. Finally, there is the striking treatment of the text *sed libera nos a malo* (“but deliver us from evil”): just as we are “delivered” (literally “set free”) from evil, Schütz uses the same motive in each voice on successive beats, thus “freeing” the voices from the constraints of the bar line. Published twenty-five years after the *Cantiones sacrae*, Schütz’s setting of the German Lord’s Prayer (*Vater unser*) repeats the same musical device for the same words (*erlöse uns*). Clearly, the style of *Vater unser* is different from anything found in the *Cantiones sacrae*; here, Schütz combines the polychoral style of the earlier *Psalmen Davids* with the small concerto style he learned from Claudio Monteverdi during his second trip to San Marco in 1628. The first two-thirds of *Vater unser* consists of music for solo voices, an obbligato string duet and basso continuo. The full complement of voices and instruments appears only in the concluding third of the composition, echoing the music sung by the tenor soloist.

Part II

For the time in which he lived, Heinrich Schütz enjoyed amazing longevity. His life span of eighty-seven years is even more remarkable given the conflict that raged throughout Europe (but especially in Germany) from 1618 to 1648 between the Catholic Hapsburg Empire and the various Protestant Estates (current day Holland/Belgium; Huguenot France; the Protestant Electors of Saxony, Brandenburg, Bohemia, and the Palatinate; and, ultimately, the King of Sweden, Gustavus Adolphus). A fifteenth-century period of Catholic-Protestant conflict had ended with the Peace of Augsburg (1555), which issued the pragmatic principle *cujus regio...ejus religio* (“whoever rules... his religion”). The unintended result of this dictum was considerable machination surrounding the selection of the political leaders who constituted the seven Electors of the Holy Roman Empire. (Think of the current politicization of the Supreme Court.) The “Thirty Years’ War” had the most direct negative impact on the life of Germans, Schütz included. The financial disaster this war brought to all of Germany affected Schütz directly by reducing the size and budget of the Saxon Electoral Chapel. As a direct consequence, the kinds of music Schütz composed changed noticeably. He could no longer produce elaborate polychoral concertos, the genre that Landgrave Moritz had sent him to Giovanni Gabrieli to learn to compose. The music he published during these years is much smaller in scale, most typically involving a handful of solo singers with modest instrumental accompaniment. The severe deprivations of the war caused Schütz to take two extended

absences from the Dresden Court. The first was a return visit to Venice in 1628, a trip that almost certainly brought him into direct contact with Claudio Monteverdi; said collaboration accounts for the publication in 1629 of the first book of Schütz's *Symphoniae sacrae* (op. 6), a collection of twenty Latin-texted concertos for vocal soloists and various obbligato instruments. With plague affecting Dresden, Schütz left in 1633 to serve for three years as Capellmeister to the Danish Royal Court in Copenhagen. Upon his return, he published the first of two volumes of music for solo voices (separately and in ensemble) with basso continuo, the simplest possible accompaniment. Over the years, many scholars have attributed this radical change in style to the deprivations caused by the war; while this was undoubtedly a factor, it is also likely that he learned directly from Monteverdi to favor the small-voice concerto. The first group of pieces in this half of the concert are all taken from the two volumes published under the title *Kleine Geistliche Konzerte* (1636, 1639). Unlike book I of the *Symphoniae sacrae*, the texts of these works are all German; Schütz also employs an even greater economy of performing forces than in opus 6. Nonetheless, these pieces require considerable vocal virtuosity, and they are characterized by the same keen attention to subtle text declamation found in all Schütz's music.

The Peace of Westphalia in 1648 brought the war to an end, and the return to some semblance of normality is evident in the music Schütz composes in its wake. Both the *Geistliche Chormusik* (op. 11, 1648) and the third book of *Symphoniae sacrae* (op. 11, 1650) exhibit the resurgence of musical resources ushered in by the peace. The *Geistliche Chormusik* contains settings of twenty-nine sacred texts in German for choirs of five, six and seven parts. In the Preface to this publication, Schütz specifically states that these works were to be performed without basso continuo, so that younger composers who had grown up knowing only the concerted style would have to "crack the hard nut of counterpoint," the same discipline he had been forced to employ by Gabrieli. He does, however, concede that in some places, it may be necessary for the choirs to have organ accompaniment. But he stipulates that use of the organ should be restricted to doubling the vocal parts. In our performance, we have chosen to take even further leeway, using organ continuo (and occasionally we add instruments to double the voices just as Schütz had done in his *Psalmen Davids!*). We also take the occasional liberty of using soloists to provide both greater textual clarity and textural variety. The first of the three motets conducted by Leonard Rumery, *Also hat Gott die Welt geliebt*, is one of two motets that bear the label "Aria." (The other is *Herzlich Lieb hab ich dich, O Herr*, SWV 387.) This composition in no way resembles the solo arias we associate with opera and oratorio; rather, the term indicates the preponderant use of homophonic texture to set

texts that are somewhat strophic (i.e. containing multiple verses). The second, *Das ist je gewisslich wahr*, is notable because Schütz composed it to be sung for the funeral of his friend, Johann Hermann Schein (one of J. S. Bach's predecessors as Kantor of the Thomaskirche in Leipzig), which took place on 19 November 1630. The final motet is an exhilarating setting of verses from Psalm 19, a text best known today for Haydn's use of it in the popular chorus, "The Heavens are Telling" from *The Creation*.

The final two works are a Magnificat and Nunc Dimittis, which, though drawn from separate works, make a fitting conclusion to our homage to Schütz. In all, Schütz composed four settings of the Magnificat; the one we do this evening is the smallest of three German settings (SWV 344 [1643], SWV 426 [1657] and SWV 494 [1669]). This simple setting, published under the editorship of Schütz's pupil and nephew Christoph Kittel, appears in the collection *Zwölf geistliche Gesänge* (op. 13, 1675). Scored simply for four voices and organ continuo, this composition consists of a series of discrete sections that provide the variety of textures required by the text. The German Nunc Dimittis—*Herr, nun lässest du deinen Diener in Frieden fahren*—forms the third and final part of Schütz's *Musikalische Exequien*, op. 7, which was commissioned by Prince Heinrich Posthumus von Reuss (ca. 1636) for his own funeral service. This fact explains the poignant combination of texts—the Nunc Dimittis sung by the main choir and the familiar German funeral text, "Selig sind die Toten," sung by a choir comprising a tenor and two sopranos (representing the ascending soul of the Prince accompanied by two angels).

In conclusion, here is the estimate of Schütz's work provided by Joshua Rifkin and Eva Linfield to conclude their article in the *New Grove Dictionary 2*:

Schütz's main interest as a composer was in the word, its individual meaning and mimetic depiction through music. He never shied away from madrigalisms, but also developed an exceptional sensitivity in expressing conceptual meaning in a broader context. He used a variety of musical means—rhythmic, melodic, harmonic, textural and structural—to manipulate a text and create specific musical affects to enhance its message, and his greatness stems partly from the integration of many of these stylistic traits.

BACH MISSION STATEMENT



Baroque Artists of Champaign-Urbana

BACH is a not-for-profit organization offering vibrant, historically informed performances of music from the seventeenth and eighteenth centuries. BACH is the only professional group in Illinois outside of Chicago dedicated to live performances of baroque music.

BACH is a true community enterprise, drawing on the talent of music faculty, students, and area professionals as well as the support of volunteers. A notable feature of the group is its flexibility of personnel, which allows for widely varied programming of vocal and instrumental music.

BACH aims to bring baroque music to groups that may not otherwise have many chances to hear it, and in so doing, offers educational opportunities for performers and listeners alike.

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TEXTS & TRANSLATIONS

Jauchzet dem Herren

Jauchzet dem Herren alle Welt; dienet dem Herren mit Freuden. Kommt vor sein Angesicht mit Frohlocken! Erkennet dass der Herre Gott ist; er hat uns gemacht und nicht wir selbst, zu seinem Volk und zu Schaffen seiner Weide. Gehet zu seinen Toren ein mit Danken, zu seinen Vorhöfen mit Loben. Danket ihm, lobet seinen Namen. Denn der Herr ist freundlich und seine Gnade währet ewig und seine Wahrheit für und für.

Ehre sei dem Vater und dem Sohn und auch dem heil'gen Geiste. Wie es war im Anfang, jetzt und immerdar, und von Ewigkeit zu Ewigkeit. Amen.
Ps. 100

Psalm 84

Wie sehr lieblich und schöne sind doch die Wohnung dein! Herr Zebaoth, mit Sehnen verlangt die Seele mein, den Gottesdienst zu bauen, des Lebens Gott zu schauen, mein Leib und Seel sich freu'n.

Ein Stätte hat gefunden das klein Waldvögelein, die Schwalb ihr Nest erkundet, legt ihre Jungen drein; der Gottesdienst so schone ist meines Herzens Wonne, o Gott und König mein.

Wohl denen die da bleiben, Herr Gott, im Hause dein. ohn Unterlass sie treiben dein Lob in heil'ger G'mein. wohl den'n, die dich lan walten und

Sing to the Lord

Let the whole earth sing to the Lord; serve the Lord with gladness and come before him with rejoicing! Know that the Lord is God; Know that the Lord is God; it is He who has made and not we ourselves, to be His people and the sheep of his pasture. Come into his courts with praise, thanking him and lauding his name. For the Lord is friendly and his mercy and truth endure forever.

Glory to the Father, the Son and the Holy Spirit. As it was in the beginning, is now and ever shall be, world without end. Amen.

Psalm 84

How lovely and how pleasant is your dwelling place! Lord of the Sabbath, my soul yearns to enhance your worship; my life and soul rejoice to show God's praise.

The sparrow has found a dwelling and the swallow seeks a nest in which to raise her young; worshiping God so beautifully is my heart's joy, O God and king of mine.

O Lord, how blessed they who dwell in your house. They ceaselessly pursue your praise in the congregation of the saints. Blessed

*dich für ihr Kraft halten, folg'n dir
von Herzen rein.*

*Gott Zebaoth, mein Herr, erhöre
mein Gebet', vernimm's, Gott Vater,
gerne, denn mirs von Herzen geht.
Gott, mein Schild, dem ich traue, in
Gnad das Reich anschau, das
dein'm G'salbten zusteht.*

*Derr Herr ist Sonn und Schilde, gibt
Gnad, Ehr mildiglich aus seinem
Herzen milde, dem Frommen
mangelt nicht. Herr Zebaoth er
heisset, selig ist der gepreiset, der sich
verlässt auf dich. Cornelius Becker*

Lobe den Herren meine Seele

*Lobe den Herren meine Seele und
vergiss nicht was er dir Guts getan
hat.*

*Der dir alle deine Sünde vergiebet
und heilet alle deine Gebrechen.*

*Der dein Leben vom Verderben
erlöset, der dich krönet mit Gnad
und Barmherzigkeit. Ps. 103: 2-4*

Psalm 121

*Ich heb mein Augen sehnlich auf und
seh die Berge hoch hinauf, wann mir
mein Gott vons Himmels Thron mit
seiner Hülf zustatten komm.*

*Mein Hülf kommt mir von dem
Herrn, er hilft uns ja von Herzen
gern; Himmel und Erd hat er
gemacht, er hält über uns Hut und
Wacht.*

*Er führet dich auf rechter Bahn, wird
deinen Fuss nicht gleiten lan, setz*

they who are your subjects and take
you as their strength. They follow
you with pure hearts.

God of the Sabbath, my Lord, hear
my prayer and look with favor on
those who hold you to their hearts.
God, my shield, which I trust,
mercifully show your kingdom to the
anoointed ones who stand with you.

The Lord is sun and shield, gives
bountiful mercy and honor from his
heart so that the pious want for
nothing. He is called God of
Sabbath; blessed those who value
him for they shall lack nothing.

My Soul, now praise the Lord

Praise the Lord, O my soul, and
forget not all the good he has done
for you.

He who forgives all your sins and
heals all of your diseases.

He who redeems your life from ruin
and crowns it with mercy and grace.

Psalm 121

I lift my eyes longingly up and see
the mountains high above, from
whence my God comes from
Heaven's throne to help me.

My help comes from the Lord;
indeed, in his heart he wants to do
so. He has made both heaven and
earth and his watchful protection is
over us.

He leads you on straight paths, never
allows your foot to slip; just put your

nur auf Gott dein Zuversicht, der dich behütet, schlummert nicht.

Der treue Hüter Israel bewahrt dir dein Leib und Seel; er schläft nicht, weder Tag noch Nacht, wird auch nicht Müde von der Wacht.

Vor allem Unfall gnädiglich der fromme Gott behütet dich; unten dem Schatten seiner Gnad bist du gesichert früh und spat.

Der Sonnen Hitz, des Mondes Schein sollen dir nicht beschwerlich sein; Gott wendet alle Trübsal schwer zu deinem Nutz und seiner Ehr.

Kein Übel muss begegnen dir, des Herren Schutz ist gut dafür; in Gnad bewahrt er deine Seel vor allem Leid und Ungefäll.

Der Herr mein Ausgang stets bewahr, zu Weg und Steg gesund dich spar; bring dich nach Haus in sein'm Geleit von nun an bis in Ewigkeit. Cornelius Becker

trust in God, whose watchfulness never sleeps.

The true shepherd of Israel protects your body and soul; he sleeps neither by day nor night, nor will fatigue interrupt his watch care.

The pious god protects you mercifully from all accidents; under the shadow of his mercy you are secure both early and late.

The sun's rays, the moon's beams shall cause you no distress; God turns all melancholy to your benefit and his glory.

No evil can befall you, for God's protection is complete; in mercy, he preserves your soul from every sorrow and displeasure.

The Lord preserves my going out, keeps me healthy at all times; if you believe, he will bring you to his house both now and for eternity.

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Psalm 117

*Lobt Gott mit Schall, ihr Heiden all,
ihr Völker preist den Herren. Sein
Gnad und Gunst walt über uns, er
hilft von Herzen gerne.*

*Was er verspricht, das trüget mich,
ewig sein Wort wird bleiben. Mit
fröhlichem Mund, von Herzens
Grund singen wir zu allen Zeiten.
Hallelujah! Cornelius Becker*

Sicut Moses

*Sicut Moses serprentem in deserto
exaltavit, ita filium hominis
opportet exaltari; ut omnis qui
credit in eum non pereat sed
habeat vitam aeternam.*

John 3: 14-15

Ego sum tui plaga doloris

*Ego sum tui plaga doloris, tuae
culpa occisionis. Ego mortis
meritum, tuae vindictae flagitium.
Ego, ego, ego tuae passionis livor,
cruciatu tui labor.*

Bernhard of Clairvaux

Pater noster

*Pater Noster qui es in caelis:
sanctificetur nomen tuum.
Adveniat regnum tuum, Fiat
voluntas tua sicut in caelo et in
terra. Panem nostrum quotidianum
da nobis hodie, et dimitte nobis
debita nostra, sicut et nos
dimittimus debitoribus nostris. Et
ne nos inducas in tentationem, sed
libera nos a malo. Quia tuum est
regnum, et potentia et gloria in
secula seculorum. Amen.*

Matthew 6: 9-13

Psalm 117

Praise God with happy sounds; all
people praise the Lord. His favor and
mercy rule over us; his help for us is
truly heartfelt.

What he promises deceives me, but
your word remains eternal. With
shouts of joy from the depths of our
hearts, we sing at all times-
Hallelujah!

Just as Moses

Just as Moses lifted up the serpent in
the wil-derness, so too shall the Son
of Man be lifted up; that all who
believe in Him not perish, but have
eternal life.

I am the blow that brings you pain

I am the blow the brings you pain;
the cause of your death. I deserve
death, yet you were whipped. I, I, I
am the bruise of your agony; you
suffered crucifixion.

Our Father

Our Father in heaven, Hallowed be
your name. Your kingdom come. Your
will be done on earth as it is in
heaven. Give us today our daily
bread, and forgive our sins, just as we
forgive those who sin against us. And
lead us not into temptation, but free
us from evil. For yours is the
kingdom, the power and the glory
both now and forever. Amen.

Vater unser

Vater unser, der du bist im Himmel, geheiligt werde dein Name. Vater, zukomm dein Reich; dein Will gescheh wie im Himmel also auch auf Erden. Unser täglich Brot gib uns heute. Vergib uns unser Schuld als wir vergeben unsern Schuldigern. Führe uns nicht in Versuchung, sondern erlöse uns von dem Übel! Vater, denn dein ist das Reich, die Kraft, die Herrlichkeit in Ewigkeit, Amen. Matthew 6: 9-13

Herr, wenn ich nur dich habe

Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden. Wenn mir gleich Leib und Seele verschmacht, so bist du doch Gott allzeit meines Herzens Trost und mein Teil. Psalm 73: 25-26

Habe deine Lust an den Herren

Habe deine Lust an dem Herren, der wird dir geben was dein Herz wünschet; befiehl dem Herren deine Wege und hoffe auf ihn, er wird wohl machen. Erzirne dich nicht über die Bösen, sei nicht neidisch über die Übelthäter, denn wie das Gras werden sie bald abgehauen, und wie das grüne Kraut werden sie verwelken. Hoffe auf den Herren und tue Guts; bleib im Lande und nähre dich redlich.

Habe deine Lust an dem Herren, der wird dir geben was dein Herz wünschet. Befiehl dem Herren deine Wege und hoffe auf ihn, er wird wohl machen. Allelujah.

Psalm 37: 4-5; 1-3

Our Father

Our Father, who is in heaven, hallowed be your name. Father, your will be done on earth as it is in heaven. Give us our daily bread (and) forgive us our sins as we forgive those who sin against us. Lead us not into temptation, but deliver us from evil! Father, for yours is the Kingdom, the Kingdom and the power, the glory in eternity. Amen.

Lord, when I only have you

Lord, when I have only you, even then I ask nothing more from heaven and earth. When both body and soul scorn me, so then, God, you remain my heart's comfort and my portion.

Let your joy be in the Lord

Let your joy be in the Lord, who will give you what your heart desires; dedicate your ways to the Lord and trust in him; he will make all things well. Do not trouble yourselves with evildoers; do not envy them, since, like grass, they will soon be mowed down and will wither like the green weeds. Hope in the Lord and do good; so shall you dwell in the land and be well nourished.

Let your joy be in the Lord, who will give you what your heart desires; dedicate your ways to the Lord and trust in him; he will make all things well. Alleluia.


O süsser, O freundlicher

O süsser, o freundlicher, o gütiger Herr Jesu Christe. Wie hoch hast du uns elende Menschen geliebet; wie teuer hast du uns erlöset, wie lieblich hast du uns getröstet, wie herrlich hast du uns gemacht, wie gewaltig hast du uns erhoben: mein Heiland, wie erfreuet sich mein Herz, wenn ich daran gedenke; denn je mehr ich daran gedenke – je freundlicher du bist, je lieber ich dich habe. Mein Erlöser, wie herrlich sind deine Wohltaten die du uns erzeiget hast; wie gross ist die Herrlichkeit, die du uns bereitet hast. O wie verlanget meine Seelen nach dir; wie sehne ich mich mit aller Macht aus diesem Elende nach dem himmlischen Vaterland. Mein Helfer, du hast mir mein Herz genommen mit deiner Liebe dass mich ohn' Unterlass nach dir sehne. Ach, ach dass ich bald zu dir kommen und deine Herrlichkeit schauen sollen.

Mattias Moller (1591) after
St. Augustine

O sweet, friendly and good, Lord Jesus

O sweet, o friendly, o good Lord Jesus Christ. How deeply you have loved we poor mortals; at what price you have redeemed us; how lovingly you have comforted us; how nobly made us; how powerfully you have raised us. My savior, how my heart rejoices the more that I think on you: how friendly you are, how dear to me. My Redeemer, how marvelous are the things you have done for us; how great is the glory you have prepared for us. O, how my soul yearns for you; how I long with all my being to be taken from this earthly woe to your heavenly kingdom. My helper, you have taken over my heart with your love, so much so that I yearn for you without ceasing. O that I could soon come to you and gaze upon your holiness.



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Meister, wir haben die ganze Nacht gearbeitet

Meister, wir haben die ganze Nacht gearbeitet und nichts gefangen. Aber auf dein Wort will ich das Netz auswerfen. Luke 5: 5

Wer will uns scheiden

Wer will uns scheiden von der Liebe Gottes? Trübsal oder Angst oder Verfolgung? Oder Hunger, oder Blöße, oder Gefährlichkeit, oder Schwert? Denn ich bin gewiss das weder Tod noch Leben, weder Engel noch Fürstentum noch Gewalt; weder Gegenwärtiges noch Zukünftiges, weder Hohes noch Tiefes, noch kein andre Kreatur mag uns scheiden von der Liebe Gottes, die in Christo Jesu ist, unserm Herren. Amen. Romans 8: 35-39

Also hat Gott die Welt geliebt

Also hat Gott die Welt geliebt dass er seinen eingebornen Sohn gab auf dass alle die an ihn glauben nicht verloren werden. sondern das ewige Leben haben. John 3:16

Das ist je gewisslich wahr

Das ist je gewisslich wahr und ein teure wertes Wort, dass Christus Jesus kommen ist in die Welt die Sünder selig zu machen, unter welchen ich der fürnehmste bin. Aber darum ist mir Barmherzigkeit widerfahren auf das an mir fürnemlich Jesus Christus erzeugete alle Geduld zum Exempel denen, die an ihn glauben sollen zum ewigen Leben. Gott, dem ewigen Könige, dem Unvergänglichen und Unsichtbaren und allein Weisen sei Ehre und Preis in Ewigkeit. Amen. Timothy 1:15-17

Master, we have fished all night

Master, we have fished all night long and have caught nothing. But at your word, I will cast out the nets again.

What shall separate us

What shall separate us from the love of God? Melancholy, anxiety or persecution? Or hunger, danger, nakedness, or the sword? For I am convinced that neither death nor life, neither angels nor principalities nor power, neither things past or things to come, neither heights nor depths, nor any other creature can separate us from the love of God, which is manifest in Christ Jesus, our Lord. Amen.

For God so loved the world

For God so loved the world that He gave his only-begotten son so that all who believe in him shall not perish, but have eternal life.

This is a faithful saying

This is a faithful saying worthy of acceptance by all, that Christ Jesus came into the world to save sinners, among whom I am chief. But mercy has come to me so that Jesus Christ might first show patience to all, to serve as an example to those who believe on him that they will receive eternal life. Unto God, the eternal King, the immortal, invisible, the only wise God, be honor and glory for ever and ever. Amen.

Die Himmel erzählen die Ehre Gottes

Die Himmel erzählen die Ehre Gottes, und die Feste verkündigt seiner Hände Werk. Ein Tag sagt's dem andern, und eine Nacht tut's kund der andern. Es ist keine Sprache noch Rede, da man nicht ihre Stimme höre. Ihre Schnur gehet aus in alle Lande, und ihre Rede an der Welt Ende. Er hat der Sonnen eine Hütten in derselben gemacht; und dieselbige gehet heraus wie ein Bräutigam aus seiner Kammer und freuet sich, wie ein Held, zu laufen den Weg. Sie gehet auf an einem Ende des Himmels und läuft um bis wieder an dasselbige Ende, und bleibt nichts für ihrer Hitz verborgen.

Ehre sei dem Vater, und dem Sohn und auch dem Heiligen Geiste; wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit. Amen.

Psalm 19: 1-6

Meine Seele erhebt den Herren

Meine Seele erhebt den Herren und mein Geist freuet sich Gottes, meines Heilandes. Denn er hat seine elende Magd angesehen. Siehe, von nun an werden mich selig preisen alle Kindeskind. Denn er hat grosse Ding an mir getan der da mächtig ist und des Name heilig ist. Und seine Barmherzigkeit währet immer für und für, bei denen die ihn fürchten. Er übet Gewalt mit seinem Arm und zerstreuet die hoffärtig sind in ihres Herzens Sinn.

The Heavens declare the Glory of God

The heavens declare the glory of God, the vault of heaven reveals his handiwork. One day speaks to another, night with night shares its knowledge. There is neither speech or language, since no one can hear their voice. Their music goes throughout all the earth, their words reach to the end of the world. He has made a dwelling for the Sun; and the same comes out like a bridegroom from his wedding canopy, rejoicing like a strong man to run his race. His rising is at one end of the heavens, his circuit touches their farthest bounds; and nothing remains hidden from his heart.

Glory be to the Father, and to the Son and to the Holy Spirit; as it was in the beginning, is now and ever shall be, world without end. Amen

My soul magnifies the Lord

My soul magnifies the Lord and my spirit rejoices in God, my savior. For he has regarded his humble handmaiden. Behold, from henceforth, all generations shall count me blessed. For He that is mighty has done great things to me and holy is his name. And his mercy endures forever to those who fear him. He shows strength with his arm and scatters the proud in their heart's conceit.

*Er stösset die Gewaltigen vom Stuhl,
und erhöhet die Niedrigen.
Die Hungerigen füllet er mit Gütern,
und lässt die Reichen leer.
Er denket der Barmherzigkeit, und
hilft seinem Diener Israel auf, wie er
geredt hat unsern Vätern Abraham
und seinem Samen ewiglich.*

*Ehre sei dem Vater, und dem Sohn
und auch dem Heiligen Geiste; wie
es war im Anfang, jetzt und
immerdar und von Ewigkeit zu
Ewigkeit. Amen. Luke 1: 46-55*

***Herr, nun lässtest du deinen Diener
in Frieden fahren/Selig sind die
Toten***

Chor 1

*Herr, nun lässtest du deinen Diener
in Frieden fahren wie du gesagt
hast. Denn meine Augen haben
deinen Heiland gesehen, welchen du
bereitet hast für allen Völkern; ein
Licht zu erleuchten die Heiden, und
zum Preis deines Volks Israel.*

Luke 2: 29-31

Chor 2

*Selig sind die Toten die in dem
Herren sterben. Sie ruhen von ihrer
Arbeit und ihre Werke folgen ihnen
nach. Sie sind in der Hand des
Herren und keine Qual rühret sie.*

Rev. 14: 13; Wisdom 3:1

He has deposed the mighty ones
from their throne and has exalted the
lowly.

He has filled the hungry with good
things and left the rich empty.

He remembers his mercy and helps
up his servant Israel, as he promised
to Abraham and our forefathers
forever.

Glory be to the Father, and to the Son
and to the Holy Spirit; as it was in
the beginning, is now and ever shall
be, world without end. Amen

**Lord, now let your servant depart
in peace/ Blessed are the dead**

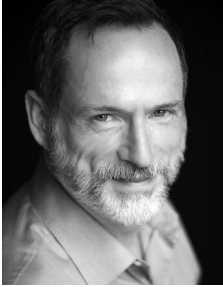
Chorus 1

Lord, now let your servant depart in
peace as you have promised. For
mine eyes have seen your Savior,
which you have prepared before all
people; a light to lighten the Gentiles
and to be the glory of your people
Israel.

Chorus 2

Blessed are the dead which die in the
Lord. They rest from their labor and
their works live on after them. They
are in the hand of God and no
torment can touch them.

MEET THE ARTISTS



Described by *The New York Times* as “especially pleasing,” his voice a “lustrous tenor,” **Thom Baker** enjoyed a career in NYC and upstate before coming to UIUC to pursue a doctorate in Choral Music. As a professional choral artist, among his achievements are a long relationship with the Grammy-nominated (1997) vocal ensemble Pomerium, as well as lengthy affiliations in concert and recording studio with Voices of Ascension, Amor Artis and Musica

Sacra. Mr. Baker also recorded music of Stravinsky with the composer’s amanuensis, Robert Craft, and sings on Bobby McFerrin’s *VOCABuLarieS*—also Grammy-nominated (2011).

In 2010, Mr. Baker began to work on the other side of the podium as a choral conductor in central New York, where he was the Director of Choral Activities for SUNY Broome and conducted three choirs in Ithaca. There he had a full voice studio and taught for six years at Cornell University. The tenor was heard in Urbana this year in Mendelssohn’s *Elijah*, Britten’s *Cantata misericordium* and Beethoven’s *Symphony no. 9*. For the last two years, Baker directed the adult choir at St. Matthew Evangelical Lutheran Church in Urbana. Thom Baker is a conducting student of Dr. Andrew Megill and is currently assembling his doctoral dissertation under the guidance of Dr. Chester L. Alwes.



Kristina Boerger received her formative training from pianist Annie Sherter. With the choral DMA from Illinois, she directs, composes, and sings vocal ensemble music in many styles, specializing in early music and new commissions. Her independent directorships include AMASONG: Champaign-Urbana’s Premier Lesbian/Feminist Chorus and New York’s Cerddorion, AMUSE, and Collegiate Chorale. Guest conductorships include

projects with the Kalamazoo Bach Festival, Syracuse Schola Cantorum, Madison Early Music Festival, and Chanticleer. Premieres conducted include works by Lisa Bielawa, David Lang, and Shulamit Ran. As a singer she has concertized and recorded for Pomerium, Early Music New York, Western Wind, and Bobby McFerrin. Currently Professor of Music and Director of University Choirs at the DePauw School of Music, she

continues performing with the NYC-based Pomerium and VOX. Her settings of poetry by Sarah White are published by Boosey & Hawkes. This summer she will tour Europe as a guest soprano with The Rose Ensemble, also conducting that group in a world premiere at the World Choral Symposium in Barcelona. But nothing surpasses her joy in singing Schütz here at home under the baton of beloved teacher and mentor Chet Alwes.



Laurie Matheson is a composer, singer, organist, and conductor. Her choral compositions have been performed by the Baroque Artists of Champaign-Urbana, Prairie Voices, the choir of Holy Ghost Catholic Church in Denver, CO, the University of Illinois German Choir, Cappella Orpheus, and other ensembles. A set of twelve songs for Shakespeare's *The Tempest* was commissioned and performed at St. Mary-of-the-Woods College in Terre Haute, IN,

and she is writing songs for a new theatre piece, *Group Therapy for Shakespeare's Women*. Her most recent solo performance was as part of a lecture-recital on music of World War I, presented earlier this month at the Library of Congress in Washington D.C. Since 2000 she has served as adult choir director and organist at First Congregational United Church of Christ in Decatur, IL. She is also director of the University of Illinois Press, where she acquires the Press's list in music history. She holds a BA in English from Swarthmore College, an MM in choral conducting from Westminster Choir College, and a DMA in choral music from the University of Illinois. She is a founding member of BACH.



Leonard Rumery studied conducting with Donn Weiss at UCLA, and with Harold Schmidt, Mark Starr, and William Ramsey at Stanford University, where he received his doctorate in conducting in 1976. He served on the faculty at the University of Illinois in the Choral Division from 1977 to 1982. After teaching in the University of California system he decided to change careers, and in 1986 entered the U of I Law School, receiving his Juris

Doctor degree in 1989. He first served as Piatt County Assistant State's Attorney and then was elected to the office of Piatt County State's Attorney in 2000 and 2004. He retired from the law in 2008. Locally, he has been the choir director at the Wesley Foundation, the Unitarian-Universalist Church of Urbana, and now University Place Christian Church in Urbana.

He first met Chet Alwes in 1977, when Chet entered the doctoral program at Illinois. His relationship with Dr. Alwes has evolved from teacher-student to colleague and friend. Dr. Rumery feels honored to have been asked to conduct on this concert with the great musicians that Dr. Alwes has developed in his teaching and conducting career.



Michael Schmidt, tenor, is currently a Doctor of Musical Arts candidate in choral music at the University of Illinois. Prior to returning to graduate school, Mr. Schmidt taught choral music at Voorhees High School in Glen Gardner, New Jersey and served as the Minister of Music at St. Paul Lutheran Church in East Windsor, NJ. In addition, Mr. Schmidt has served in numerous leadership positions with the American Choral Directors Association as well as the New Jersey Music

Educators Association.

Consider sponsoring the July 2017 BACH concert!



It is with a mixture of sadness and gratitude that BACH announces the retirement of Chester Alwes, BACH Founder and Music Director for the past 21 years. On July 23, 2017, Dr. Alwes will conduct his final concert as BACH Music Director. For this gala event we anticipate a reunion with several former BACH stalwarts, including **Kerry Heimann** (keyboardist), **Sherezade Panthaki** (soprano), and **Maureen Murchie** (violinist). Please consider a sponsorship to BACH to celebrate Chet's years of musical leadership and to help cover the honorariums and travel expenses of the returning musicians in addition to our full orchestra and chorus. Sponsors receive special text and graphics in our program.

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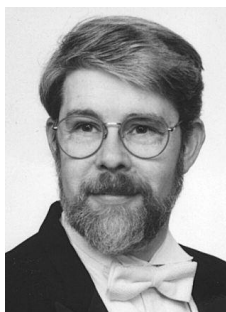


Geoffrey Williams hails from the Midwest and began his musical life as a treble in the American Boychoir. A devoted church musician, he is a graduate of Westminster Choir College and for the past decade was a Gentleman of the Choir of Men and Boys at Saint Thomas Church Fifth Avenue in New York City before joining the staff of Emmanuel Memorial Episcopal Church as choirmaster in January 2016.

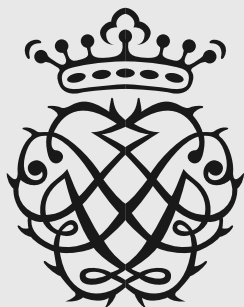


Acclaimed for his “deeply hued countertenor” (New York Times), Geoffrey is in growing demand as an early music specialist throughout the United States, particularly as founder and artistic director of the Grammy-nominated male classical vocal quartet New York Polyphony. Geoffrey serves on the faculty of the Amherst Early Music Festival each summer and is a DMA Candidate in Choral Conducting at University of Illinois, Urbana-Champaign. Insert photo **Jonathan**

Young is Director of Music at the Catholic Church of the Exaltation of the Holy Cross in Champaign, Illinois, and is pursuing a Doctor of Musical Arts degree in organ performance and literature at the University of Illinois, where he studies with Dr. Dana Robinson. Originally from Moses Lake, Washington, Jonathan holds a Bachelor of Music degree in organ performance from Pacific Lutheran University in Tacoma, Washington, and a Master of Music degree in organ performance and literature from the Eastman School of Music. 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 Director of Music at the Catholic Church of the Immaculate Conception in Mattoon, Illinois. Prior to this, he 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.



Chester L. Alwes, music director, is professor emeritus of music at the University of Illinois. As a member of the school of music faculty from 1982–2011, he conducted the U of I Concert Choir, the Oratorio Society, and the Women’s Glee Club, as well as the University of Illinois, Illini, and Champaign-Urbana Symphony orchestras. He participated in the planning of major symposia on the music of Heinrich Schütz and Henry Purcell, and he was a featured conductor at both. He taught graduate courses in the history of choral literature. An acknowledged authority on the performance practice of early music, he has written articles, edited music, and given lectures across the country. Volumes 1 and 2 of his long-awaited book, *A History of Western Choral Music*, are now available from Oxford University Press (and Amazon). Among his proudest achievements is the success of his students, both at the university level and in the professional world. That continuing interest was acknowledged in 2000 when Dr. Alwes received the University of Illinois Graduate College’s Award for Outstanding Mentoring of Graduate Students. As a composer, Dr. Alwes has published primarily with the Roger Dean Music Company, Oxford University Press, Mark Foster Music, and Augsburg-Fortress. The founding of BACH in 1996, like his founding of Musica Sacra in Louisville, Kentucky, in 1971, represented the fulfillment of a long-held dream of working with a small group of dedicated musicians in the performance of Baroque repertory.



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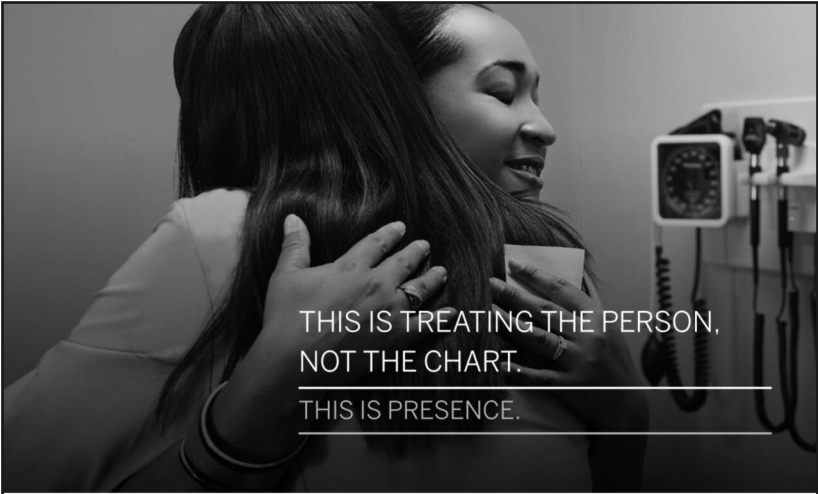
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


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