



The Baroque Artists  
of **Champaign Urbana**

Classic music. Contemporary inspiration.

and  
Sarah Riskind, Music Director  
present

## Wachet auf (Sleepers Wake)

Sunday, November 7, 2021  
Chapel of St. John the Divine  
Champaign, IL

# PROGRAM

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## **Wachet auf, ruft uns die Stimme, BWV 140**

Johann Sebastian Bach  
(1685–1750)

- I. Chorus (SATB)
- II. Recitative (T)
- III. Aria (S, B)
- IV. Chorale (T)
- V. Recitative (B)
- VI. Aria (S, B)
- VII. Chorus (SATB)

Ingrid Kammin, soprano  
Tim Rowell, tenor  
Stephen Larson, bass

~ INTERMISSION ~

## **Vidi Speciosam Ego Flos Campi**

Raphaela Aleotti (c. 1570–c. 1646)  
Raphaela Aleotti

## **O daß ich dich, mein Bruder Du bist aller Dinge schön**

Melchior Franck (c. 1580–1639)  
Melchior Franck

## **Y'did Nefesh/Dodi Li Uri Tzafon**

Robert Applebaum (b. 1941)  
Dov Carmel (b. 1932)  
arr. Yehezkel Braun (1922–2014)

## **Kol Dodi**

Folk Melody  
arr. Elliot Z. Levine (b. 1948)

## **I Sat Down Under His Shadow Set Me as a Seal Upon Thine Heart Arise, My Beloved**

E.C. Bairstow (1874–1946)  
Robert A. Harris (b. 1938)  
Adolphus Hailstork (b. 1941)



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## MISSION STATEMENT

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### 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 repertoire.

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

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*Sarah Riskind, Music Director*

## **Wachet auf! ruft uns die Stimme, BWV 140**

After more than a year hiatus due to COVID-19, the BACH choir returns with one of Johann Sebastian Bach's most celebrated cantatas. *Wachet auf! ruft uns die Stimme* was composed for the 27th Sunday after Trinity, an occasion that only occurs once every 11 years in the liturgical calendar. The first performance took place on November 25, 1731, in Leipzig.

The original "Wachet auf!" hymn melody was written by the 16th-century German pastor Philipp Nicolai. Featured prominently in movements 1, 4, and 7 of the Bach cantata, this Chorale refers to the Parable of the Ten Virgins in Matthew 25:1-13. The young women are called to light their lamps and be ready, for the bridegroom, Jesus Christ, is coming to meet them.

In the opening Chorale fantasia, strings alternate with oboes and *taille* (substituted with English horn today) in a stately dotted rhythm. The sopranos soar over the polyphonic lower voices with the drawn-out Chorale melody. Meanwhile, the altos, tenors, and basses convey eager urgency with rising lines on *sie rufen uns mit hellem Munde* ("they call to us with bright voices") and articulate cries on *wo, wo* ("where, where"), *Wohl auf, wohl auf* ("Indeed, indeed"), and *Steht auf, steht auf* ("Rise up, rise up"), as well as unified statements of *ihr* ("you"). The florid *Alleluia* section treats listeners to a snapshot of Bach's counterpoint at its best.

The tenor recitative introduces passages from the biblical Song of Songs, including the recognizable phrase *Der Bräut'gam kommt, der einen Rehe / und jungen Hirschen gleich / auf denen Hügeln springt* ("The bridegroom comes, who like a roe / and young stag / leaps upon the hills"). These sensual love songs are interpreted in the Christian tradition as an allegory for the love between Christ and the Church or between Christ and the human soul, the latter of which is made explicit in this cantata. The nocturnal serenade between soprano (soul) and bass (Christ) in the third movement features a *violino piccolo* obbligato melody (substituted with violin today).

Celebrating the arrival of Christ the Bridegroom in the fourth movement, Bach adorns the tenor Chorale with the well-beloved unison string melody. In the accompanied bass recitative that follows, additional Song of Songs

imagery (*Dich will ich auf mein Herz, / auf meinen Arm gleich wie ein Sigel setzen* ["I will set you upon My heart, / upon My arm as a seal"]) describes the comfort the bride has found as a result of her openness to Christ. They sing a warm and loving duet in the sixth movement with oboe obbligato.

The final Chorale is a song of praise, presenting the third verse of Nicolai's hymn in a majestic homophonic setting.

### **Song of Songs: Sacred love songs beyond Bach**

J. S. Bach was far from the only composer to be inspired by the fervent and tender words of the Song of Songs; any attempt at a complete survey of these works would result in our audiences joining us night after night! Instead, we are sharing four sets of stunning settings, each highlighting a different language.

In showcasing the remarkable work of Raphaela Aleotti, *Vidi Speciosam* and *Ego Flos Campi* foreshadow our Italian convent-themed spring concert. Aleotti was a nun in Ferrara during the late 16th/early 17th centuries, a singer and instrumentalist who also directed 23 other nuns at her convent. While these motets are attributed to Raphaela, there also exists a collection of madrigals by a Vittoria Aleotti; scholars are uncertain whether these women were sisters or in fact the same composer by different names. *Vidi Speciosam* is rich with text painting, from the rising lines on *ascendentem* to the melismatic waves of *aquarum*. *Ego Flos Campi*, on the other hand, demonstrates a more syllabic polychoral style.

German composer Melchior Franck was a contemporary of Aleotti and one of the pioneers of the German-language motet. His 24 Song of Songs motets were published in 1608 for use in wedding celebrations, and they employ dramatic textural contrasts, as well as surprising harmonic moments. In *O daß ich dich, mein Bruder*, he alternates upper and lower voices antiphonally, starting on the text *Da wollt ich dich tränken mit gemachtem Wein* ("I would give you spiced wine to drink"). A warm and tender triple meter connects this to the end of the motet. *Du bist aller Dinge schön* employs the same device, with the breathless *wie schön* ("how beautiful") and the sweet *Honig und Milch* ("honey and milk") exemplifying the breadth of Franck's rhetorical abilities.

Three settings of Song of Songs texts in Hebrew recast the lovers as God and the people Israel. In *Y'did Nefesh/Dodi Li*, Illinois composer Robert Applebaum combines two original texts and melodies with compelling modal harmonies. *Uri Tzafon*, by Israeli composers Dov Carmel and

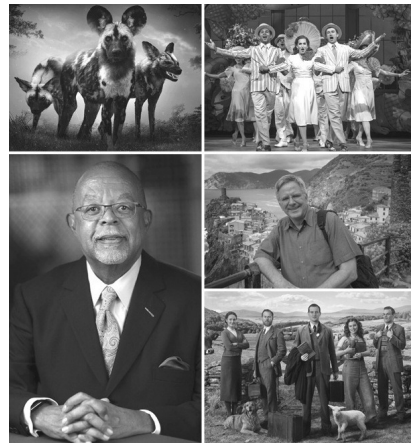
Yehezkel Braun, also illustrates the tendency in Jewish music for many joyful texts to be set in minor modes. The folk melody *Kol Dodi* is arranged by Elliot Levine, a longstanding pillar of the vocal ensemble The Western Wind.

*I Sat Down Under His Shadow* is notable for its lush harmonies, particularly emphasizing third relationships; it exhibits Edward Bairstow’s early 20th-century English church music style. Robert Harris’ *Set Me as a Seal Upon Thine Heart* combines stunning melodic lines with expressive text painting and satisfying arrivals. Harris is a Black American composer and a professor emeritus at Northwestern University’s Bienen School of Music. Our final selection is *Arise, My Beloved*, which expresses the lovers’ eagerness through the warm waves of “come away” and offset rhythms of “arise.” Also a living Black American composer, Adolphus Hailstork is known for a number of impactful symphonic and choral-orchestral commissions.

The Song of Songs text has a particular power to inspire a composer’s best work, through the union of vivid human experience and sacred allegory. We hope that these phrases—*Arise and come away*—will ring in your ears as a sign of joy to come.

Please help ensure the future of BACH concerts and our mission with your tax-deductible donation, ticket purchases, sponsorship, or charitable gift. Credit card donations and checks made out to BACH are welcome. Or join the BACH Continuo group of volunteers.

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# TEXTS & TRANSLATIONS

## Bach: Wachtet Auf

1. Wachtet auf, ruft uns die Stimme  
Der Wächter sehr hoch auf der  
Zinne,  
Wach auf, du Stadt Jerusalem!  
Mitternacht heißt diese Stunde;  
Sie rufen uns mit hellem Munde:  
Wo seid ihr klugen Jungfrauen?  
Wohl auf, der Bräutigam kommt;  
Steht auf, die Lampen nehmt!  
Alleluja!  
Macht euch bereit  
zu der Hochzeit,  
Ihr müsset ihm entgegen gehn!

2. Er kommt, er kommt,  
Der Bräutigam kommt!  
Ihr Töchter Zions, kommt heraus,  
Sein Ausgang eilet aus der Höhe  
In euer Mutter Haus.  
Der Bräutigam kommt, der einem  
Rehe  
Und jungen Hirsche gleich  
Auf denen Hügeln springt  
Und euch das Mahl der Hochzeit  
bringt.  
Wacht auf, ermuntert euch!  
Den Bräutigam zu empfangen!  
Dort, sehet, kommt er hergegangen.

3. Soprano: Wenn kommst du, mein  
Heil?  
Bass: Ich komme, dein Teil  
Soprano: Ich warte mit brennendem  
Öle  
Eröffne den Saal  
Zum himmlischen Mahl

Awake, calls the voice to us  
of the watchmen high up in the  
tower;  
awake, you city of Jerusalem.  
Midnight the hour is named;  
they call to us with bright voices;  
where are you, wise virgins?  
Indeed, the Bridegroom comes;  
rise up and take your lamps,  
Alleluia!  
Make yourselves ready  
for the wedding,  
you must go to meet Him.

He comes, He comes,  
the Bridegroom comes,  
O Zion's daughters, come out,  
his course runs from the heights  
into your mother's house.  
The Bridegroom comes, who like a  
roe  
and young stag  
leaps upon the hills;  
to you He brings the wedding  
feast.  
Rise up, take heart,  
to embrace the bridegroom;  
there, look, He comes this way.

Soprano: When will You come, my  
Savior?  
Bass: I come, as Your portion.  
Soprano: I wait with burning  
oil.  
Now open the hall  
for the heavenly meal.

Bass: Ich öffne den Saal  
Zum himmlischen Mahl  
Soprano: Komm, Jesu!  
Bass: Komm, liebe Seele!

4. Zion hört die Wächter singen,  
Das Herz tut ihr vor Freuden  
springen,  
Sie wachet und steht eilend auf.  
Ihr Freund kommt vom Himmel  
prächtig,  
Von Gnaden stark, von Wahrheit  
mächtig,  
Ihr Licht wird hell, ihr Stern geht auf.  
Nun komm, du werthe Kron,  
Herr Jesu, Gottes Sohn!  
Hosianna!  
Wir folgen All'  
Zum Freudensaal  
Und halten mit das Abendmahl.

5. So geh herein zu mir,  
Du mir erwählte Braut!  
Ich habe mich mit dir  
In Ewigkeit vertraut.  
Dich will ich auf mein Herz,  
Auf meinem Arm gleich wie ein  
Siegel setzen  
Und dein betrübtes Aug ergötzen.  
Vergiß, o Seele, nun  
Die Angst, den Schmerz,  
Den du erdulden müssen;  
Auf meiner Linken sollst du ruhn,  
Und meine Rechte soll dich küssen.

6. Soprano: Mein Freund ist mein,  
Bass: Und ich bin dein,  
both: Die Liebe soll nichts scheiden.  
Soprano: Ich will mit dir  
Bass: Du sollst mit mir  
both: mit (dir, mir) in Himmels  
Rosen weiden,  
Da Freude die Fülle, da Wonne wird  
sein!

Bass: I open the hall  
for the heavenly meal.  
Soprano: Come, Jesus!  
Bass: I come, come, lovely soul!

Zion hears the watchmen sing,  
her heart leaps for joy within  
her,  
she wakens and hastily arises.  
Her glorious Friend comes from  
heaven,  
strong in mercy, powerful in truth,  
her light becomes bright, her star  
rises.  
Now come, precious crown,  
Lord Jesus, the Son of God!  
Hosannah!  
We all follow  
to the hall of joy  
and hold the evening meal together.

So come in to Me,  
you My chosen bride!  
I have to you  
eternally betrothed Myself.  
I will set you upon My heart,  
upon My arm as a seal,  
and delight your troubled eye.  
Forget, O soul, now  
the fear, the pain  
which you have had to suffer;  
upon My left hand you shall rest,  
and My right hand shall kiss you.

Soprano: My Friend is mine.  
Bass: And I am yours.  
both: Love will never part us.  
Soprano: I will with You.  
Bass: You will with Me.  
both: Graze among heaven's  
roses,  
where complete pleasure and  
delight will be!



7. Gloria sei dir gesungen  
 Mit Menschen-und englischen  
 Zungen,  
 Mit Harfen und mit Zimbeln schon.  
 Von zwölf Perlen sind die Pforten,  
 An deiner Stadt sind wir Konsorten  
 Der Engel hoch um deinen Thron.  
 Kein Aug hat je gespürt,  
 Kein Ohr hat je gehört  
 Solche Freude.  
 Des sind wir froh,  
 Io, io!  
 Ewig in dulci jubilo.

Let Gloria be sung to You  
 with mortal and angelic tongues,  
 with harps and even with cymbals.  
 Of twelve pearls the portals are made,  
 In Your city we are companions  
 Of the angels high around Your  
 throne.  
 No eye has ever perceived,  
 no ear has ever heard  
 such joy  
 as our happiness,  
 Io, io,  
 eternally in dulci jubilo!

### Aleotti: Vidi Speciosam

Vidi speciosam sicut columbam  
 ascendentem desuper rivos  
 aquarum,  
 cuius inestimabilis odor erat nimis.  
 Et sicut dies dies verni, flores  
 rosarum et lilia convallium.

I saw the fair one, like a dove above  
 the streams of water:  
 whose priceless fragrance clung to her  
 garments.  
 And as on a spring day, she was  
 surrounded by roses and lily-of-the-  
 valley.

### Aleotti: Ego Flos Campi

Ego flos campi et lilium  
 convallium.  
 Sicut lilium inter spinas, sic amica  
 mea inter filias,  
 Sicut malus inter ligna silvarum, sic  
 dilectus meus inter filios.

I am the rose of Sharon, and the lily  
 of the valley.  
 As the lily among thorns, so is my  
 love among the daughters.  
 As the apple tree among the trees of  
 the woods, so is my beloved among  
 the sons.

### Franck: O daß ich dich, mein Bruder

O daß ich dich, mein Bruder,  
 der du meiner Mutter Brüste  
 säugest,  
 draußen finde und dich küssen  
 müßte,  
 daß mich niemand höhnete!  
 Ich wollt' dich führen und in meiner  
 Mutter Haus bringen, da du mich  
 lehren solltest.

O that you were to me like a brother  
 who nursed at my mother's  
 breasts!  
 If I found you outdoors, I would kiss  
 you,  
 and no one would despise me.  
 I would lead you and  
 bring you to the house of my  
 mother who taught me.

Da wollt' ich dich tränken mit  
gemachtem Wein  
und mit dem Most meiner  
Granatäpfeln.  
Seine Linke liegt unter meinem  
Haupt,  
und seine Rechte herzet mich.

I would give you spiced  
wine to drink,  
the nectar of my  
pomegranates.  
His left hand is under  
my head,  
and his right arm embraces me.

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**Franck: Du bist aller Dinge schön**

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Du bist aller Dinge schön, meine  
Freundin, und ist kein Flecken  
an dir.  
Komm, meine Braut von Libanon.  
Du hast mir das Herz genommen,  
meine Schwester, liebe Braut.  
Wie schön sind deine Brüste,  
meine Schwester, liebe Braut.  
Deine Brüste sind lieblicher denn  
Wein, und der Geruch deiner  
Salben übertrifft alle Würze.  
Deine Lippen sind wie ein  
triefender Honigseim. Honig  
und Milch ist unter deiner  
Zungen,  
Und der Geruch deiner Kleider ist  
wie der G'ruch Libanon.

You are altogether beautiful, my  
darling; there is no flaw in  
you.  
Come, my bride of Lebanon.  
You have stolen my heart, my sister,  
dear bride.  
How beautiful are your breasts, my  
sister, dear bride.  
Your breasts are sweeter than wine,  
and the fragrance of your perfume is  
beyond spice.  
Your lips are like a dripping  
honeycomb.  
Honey and milk are under your  
tongue,  
and the fragrance of your clothes is like  
the fragrance of Lebanon.

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**Applebaum: Y'did Nefesh/Dodi Li**

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Y'did nefesh, Av harachaman,  
meshoch Avdecha el Retzonecha.  
Yarutz avdecha kemo ayal,  
yishtachave mul hadarach.  
Ki ye'erav lo yedidutach, minofet  
tsuf vechol ta'am.

Dodi li va'ani lo haro'eh  
bashoshanim  
Mi zot olah min hamidbar  
M'kuteret mor, mor ul'vona  
Libavtini, achoti chalah.  
Uri tzafon uvoi teiman

Heart's delight, Source of mercy, draw  
Your servant into Your arms.  
I leap like a deer to stand in awe before  
You.  
Your love is sweeter to me than the  
taste of honey.

My beloved is mine and I am my  
beloved's who browses among the  
lilies.  
...Who is this that comes up from the  
desert, in clouds of myrrh and  
frankincense?  
...You have captured my heart, my  
sister, my bride.  
...Awake, O north wind come, O south  
wind!

## Carmel/Braun: Uri Tzafon

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Uri tzafon Uvo'i teiman, Hafichi  
gani Yiz'lu vesamav.  
Yavo dodi l'gano, V'yochal p'ri  
m'gadav.

Awake, O North wind and come, O  
South wind!  
Blow upon my garden. Let its fragrance  
be wafted abroad.  
Let my beloved come to his garden  
and eat its choicest fruits.

## Levine: Kol Dodi

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Kol Dodi, hineih zeh ba. M'daleg  
al heharim, m'kapeitz al  
ha'gvaot.

Hark! My beloved! There he comes,  
leaping over mountains, bounding  
over hills.

## Bairstow: I Sat Down Under His Shadow

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I sat down under His shadow with great delight and his fruit was sweet to  
my taste.  
He brought me to the banqueting house and His banner over me was love.

## Harris: Set Me as a Seal Upon Thine Heart

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O thou, whom my soul loveth,  
Set me as a seal upon thine heart,  
as a seal upon thine arm.  
For love is strong as death;  
Many waters cannot quench love.  
Neither can the floods drown it.

## Hailstork: Arise, My Beloved

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Arise! my beloved, my fair one and come away:  
For lo, the winter is past.  
Flowers appear on the earth,  
The time of singing is here.  
The voice of the dove is heard in our land.

# MEET THE ARTISTS

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Previously based in Seattle and Boston, conductor and composer **Sarah Riskind** is the Director of Choral Activities/Assistant Professor of Music at Eureka College. She leads the Eureka College Chorale, Chamber Singers, and instrumental Chamber Ensemble, as well as teaching courses in composition, improvisation, musicianship, and conducting.

Riskind is a long-time faculty member and choral director at The Walden School Young Musicians Program, an inspiring summer program in New Hampshire for creative musicians ages 9–18. She has written chamber music for the Quince Contemporary Vocal Ensemble, Hub New Music, the International Contemporary Ensemble, and Ensemble Dal Niente as part of the Walden School Faculty Commissioning Project. Many of her 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, Riskind specializes in Renaissance polyphony, Sephardic music, musicianship training, and choral improvisation. In a 2021 Walden Online Workshop entitled *Chromaticism in Renaissance Music: What living musicians can learn from Gesualdo and friends*, she discussed wide-ranging uses of *musica ficta* and guided the multigenerational participants in composing with similar techniques.

In addition to choral conducting, composition, and singing early music, Sarah Riskind enjoys playing Irish and French-Canadian fiddle and classical violin. 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](http://www.sarahriskind.com)

Broadway and orchestral veteran, recipient of shared Emmy, Tony, Grammy, Gran Prix du Disque, and multiple awards, **Barbara Hedlund** enjoys an active career as orchestral and chamber musician, recording artist, orchestra and college music festival administrator, music editor and publisher, orchestra founder, executive director, music librarian, professor, adjudicator, associate producer for Public Radio Television, concert, opera, and theatre productions, a City of Urbana Public Arts and Culture Commissioner, young

artist scholarship sponsor and mentor. From 1996 to 1999, she and her husband Ronald wore many hats as founders, sponsors, performers, fund raisers, administrators, and crew for the Baroque Artists, originally housed and administered in their home studio.

Soprano **Ingrid Kammin** received a Doctorate in Musical Arts in Vocal Performance and Literature from the University of Illinois at Urbana-Champaign. Ingrid has studied and performed extensively throughout Europe, specifically at *Il Corso Estivo per Giovani Cantisti* in Urbania, Italy and at *La Sorbonne* in Paris, France. She has been the recipient of several awards and scholarships including the Central Illinois Metropolitan Opera Auditions and the Illinois Opera Theatre Enthusiast award. Ingrid is comfortable performing and teaching a variety of styles of music from Early Music/Opera to Contemporary/New Music to Musical Theater to Pop. She can be heard as the soprano soloist with Sinfonia di Camera on the recording *On Freedom's Ground* released by Albany Records and as a featured vocalist for *Elsinore's* 2013 album *Push/Pull* released on Parasol Records. Ingrid is incredibly passionate about teaching and vocal pedagogy and is an active member of the National Association of Teachers of Singing and was recently awarded the NATS *Emerging Leaders Award*. Ingrid currently serves as Adjunct Instructor of Voice at Illinois Wesleyan University and maintains a private voice studio in the Champaign-Urbana area. Ingrid is also passionate about arts advocacy, collaboration, and education throughout the community, region, and beyond. She is currently the President of the Board of Directors for the Baroque Artists of Champaign-Urbana and was recently appointed Director of the Ralla Klepak Community Music Scholars Program at Illinois Wesleyan University.

**Tim Rowell** began his musical journey with piano lessons at about eight years of age. In the fifth grade he began to learn to play the coronet, switching to the baritone in junior high. From then on he was in the concert band from junior high school through college. All along the musical journey he has sung almost continuously in a variety of choirs and ensembles, done solos in church services and at weddings, and performed in the occasional talent show. His longest-running solo gig was singing the national anthem before sporting events at the high schools where he taught. He considers himself privileged to have benefitted from the instruction of several top-notch choir directors. Tim has been singing with the Baroque Artists since the Fall of 2017.

**Stephen L. Larson**, a local educator, vocal coach, conductor, and performer, received a Bachelor of Music Education degree from Millikin University and Master's degrees from VanderCook College of Music in Chicago and Eastern Illinois University. He has taught music at all grade levels throughout Central Illinois. A versatile musician, Larson sings with the Baroque Artists of Champaign-Urbana (BACH), Decatur's Opus 24, U of I Oratorio Society, and area church choirs. Larson is a co-founder and conductor of the Urbana Pops Orchestra, and is an accomplished pianist.

**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 completed doctoral coursework and recitals at the University of Illinois. Jonathan was the Alternate Winner of the 2011 Mu Phi Epsilon International Competition. 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. He is currently Instructor of Organ at Eastern Illinois University, and was a Visiting Lecturer at the University of Illinois teaching Aural Skills courses in 2016–2017 and a Senior Lecturer and Visiting University Organist at PLU for the 2009–2010 academic year. Jonathan has appeared on several recordings with the PLU Choir of the West and Choral Union as an accompanist and soloist, including the Choral Union's 2011 American Prize-winning *25th Anniversary Album*. 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 and parishes. 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 and aerodynamic efficiency, Jonathan earned an Associate of Engineering Science degree at Parkland College, graduating in May 2021.



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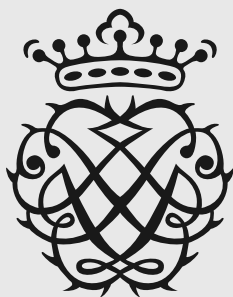
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Van Bowersox  
Dee Breeding  
Linda Buzard  
Dave Delaney  
Cindy Duffy  
Anne Ellison

Marvin Fairbanks  
Bill Hanafin  
Kathleen Harvey  
Debra Karplus  
Mary Koloroutis  
Carol Larson  
David Larson  
Marilyn Marshall  
Nelly Matova  
Sharron Mies  
David Mies  
Bruce Reznick  
Anne Robin  
Robin Sahner  
Marlys Scarbrough  
Sarah Scott  
Roger Shanks  
Frank Thomas  
Michael Trout  
Herbert Whiteley  
Gaye Wong  
Barb Zachow



The BACH Continuo group is always growing as audience members volunteer their time to support BACH's activities. If you would like to share your time and talents, please contact our office:

**BACH—Baroque Artists  
of Champaign-Urbana**  
P. O. Box 2935  
Champaign, IL 61825-2935  
[info@baroqueartists.org](mailto:info@baroqueartists.org)  
[www.baroqueartists.org](http://www.baroqueartists.org)

# MUSICIANS

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## Bach Chorus

### Soprano

Danda Beard  
Dee Breeding  
Linda Buzard\*  
Jessica Dager  
Kathy Dams  
Jenna Finch  
Emmie Fisher  
Janet Luedtke  
Adriana Martinez  
Audrey Vallance  
Karin Vermillion  
Sam Wells  
Linda Wessels

### Tenor

Wayne Badger\*  
Bill Hanafin  
Jiajun Li  
Tim Rowell  
Robin Sahrner  
Dave Smith

### Alto

Barbara Curtis  
Emmett Etchingham  
Aubrey Hawkinson  
Jane Kuntz  
Ethan Lee  
Brandi Lowe  
Marilyn Marshall  
Sharron Mies\*  
Victoria Morford  
Anne Robin  
Marlys Scarbrough  
Amy Thoren  
Kendra Wieneke

### Bass

John Abelson  
Stephen Larson\*  
Brian Mustain  
Mark Penner

\* section leader

## Bach Instrumentalists

### Violin I

Jinyou Lee, *Concertmaster*  
Ion-Alexandru Malaimare  
Hannah Reitz

### Violin II

Eun Namkung  
Basia Latawiec  
Hanna Woo

### Viola

YooBin Lee  
Andreas Ruiz-Gehrt

### Violoncello

Barbara Hedlund

### Double Bass

Renata Cáceres

### Oboe I

Evan Tammen

### Oboe II

Angela Schmid Tammen

### English Horn

Natasha Keating

### Bassoon

Randal Dennler

### Organ

Jonathan Young

*Want to contact us or join  
our email list? Drop us a line  
at [info@baroqueartists.org](mailto:info@baroqueartists.org)*





## THANK YOU TO OUR SEASON SPONSOR



**Frances Cramer** was a lifelong lover of music and the arts. This was evident in her support of the Art Institute of Chicago, National Museum for Women in the Arts, Baroque Artists of Champaign-Urbana, and programming on public radio and TV (UI's WILL). She was a regular attendee at concerts in the area, and she rarely missed an event at Krannert Center; she listened to opera on WILL every Saturday.

In addition to her love of the arts, Fran was passionate about peace and social justice and was a longtime member of Rantoul First United Methodist Church where she served in many different positions. In 1969, Fran was on the Founding Committee for the Clothing Center in Rantoul run by Church Women United, and she served as its volunteer director for over 30 years. In recognition of her service, Fran received several awards, including the Champaign County Friend of the Family award (1977), the Diana award for exceptional service to humanity (1980), Rantoul Citizen of the Year (1995), and the Church Women United Valiant Woman Award (2000). In 2006, she was awarded the Tolly-Cramer award in from Methodist Federation for Social Action for lay persons engaged in social justice ministries. Throughout her life, Fran did her best to help others and support many causes, and her family is happy to know that her legacy of support will live on this season as a sponsor of BACH.

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Michael Trout

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Friends of Michael Leonard  
*~ in memory of Michael*  
Liza Goldwasser  
Jane Kuntz & Richard Powers  
Sharron & David Mies

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Sponsors: \$1,000 & above  
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Marlys Scarbrough  
John Setterlund

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John Schwartz  
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Nancy S. Stagg  
Tuesday Morning Musical Club

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## **Upcoming Concerts**



### **Young Baroque Artists Showcase**

**February 27, 2022 (Sunday) – 7:30 pm**

Featuring the winners and ensembles from local high schools

### **Both Sides of the Wall: Music from the Convent and Beyond (Italian Baroque)**

**June 5, 2022 (Sunday) – 7:30 pm**

Visit our website for details and tickets: [www.baroqueartists.org](http://www.baroqueartists.org)

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