



The Baroque Artists
of **Champaign Urbana**

Classic music. Contemporary inspiration.

and
Sarah Riskind, Music Director
present

**Young Baroque Artists Competition
Showcase Concert**

Sunday, April 3, 2022
Faith United Methodist Church
Champaign, IL

PROGRAM

6:30: Pre-Concert Lecture

A Brief Introduction to Latin American Classical Music

Adriana Martínez, Assistant Professor of Music, Eureka College

7:30: Welcome

Presentation of 2022 Competition Awards

Cello Suite No. 3 in C major, BWV 1009 Johann Sebastian Bach (1685–1750)

III. Courante

IV. Sarabande

V. Bourrée I - Bourrée II

Nick Bonn, guitar ~ Third Place Winner

student of Ignacio Barcia

Cello Suite No. 1 in G major, BWV 1007

Johann Sebastian Bach

II. Allemande

Firmiana Wang, cello ~ Second Place Winner

student of Laura Gaynon

Partita No. 3 for Solo Violin, BWV 1006

Johann Sebastian Bach

II. Loure

III. Gavotte en Rondeau

Noel Chi, violin ~ First Place Winner

student of Meg Freivogel

~ BRIEF INTERMISSION ~



Follow us on



BACH Chorus

Hanacpachap cussicuinin Juan Pérez de Bocanegra (1598-1645)

Linda Wessels, soprano; Victoria Morford, alto;
Ben Johnson, tenor; Mark Penner, bass
Jonathan Young, organ; Barbara Hedlund, violoncello

Aladas jerarquías Tomás de Torrejón y Velasco (1644-1728)

Adriana Martínez, soprano; Aubrey Hawkinson, alto; Ben Johnson, tenor
Jonathan Young, organ; Barbara Hedlund, violoncello

Resuenen los clarines Manuel de Zumaya (c. 1678-1755)

Audrey Vallance, soprano; Ethan Lee, alto;
Tim Rowell, tenor; William Mendoza, bass
Jonathan Young, organ; Barbara Hedlund, violoncello

Madre, la de los primores Sor Juana Inés de la Cruz (c.1651-1695)

Circumdederunt me doloris mortis Juan Gutierrez de Padilla (c. 1590-1664)

Exaudi nos, Domine José Joaquim Emerico Lobo de Mesquita (1746-1805)

Kathy Dams, soprano; Kelley Wegeng, alto; Tim Rowell, tenor
Jonathan Young, organ; Barbara Hedlund, violoncello

Aquí te amo Modesta Bor (1926-1998)

Indianas Carlos Guastavino (1912-2000)

- I. Gala del día
- II. Quién fuera como el jazzmín
- VI. Una de dos

Jonathan Young, piano

PROGRAM NOTES

Sarah Riskind, Music Director

Each year, the BACH Choir is thrilled to support the growth of young musicians through the Young Baroque Artists Competition. We honor these students for devoting their time, effort, and curiosity to Baroque music. While there are many other worthwhile pursuits available to those who have the means, we believe that in Baroque music there is a particular musicality that can be a valuable part of a young artist's journey. Noel Chi, Firmiana Wang, and Nick Bonn show a remarkable attention to the direction of a musical line, and we invite you to celebrate their artistic voices in the first half of this concert.

Starting with several Baroque *villancicos*, our second half moves beyond the Baroque period to explore a number of choral works from Latin America. Our program features composers from Peru, Mexico, Venezuela, Brazil, and Argentina, with a range of sacred and secular texts. While most of their musical influences can be traced back to Europe, there are ways in which the musics of indigenous cultures have had a considerable impact.

We open the choral portion of our program with a processional hymn to the Virgin Mary. Considered the earliest vocal polyphony printed in the New World, *Hanacpachap cussicuinin* is sung in the indigenous language family of Quechua, which was spoken in the Incan Empire. Today, 25% of Peruvians speak a Quechuan language. The Franciscan priest Juan Pérez de Bocanegra may have composed this European-style hymn, since he published it in a 1631 collection. The printed text in Roman characters is a transliteration of the sounds using Spanish pronunciation conventions.

Our next three selections belong to the 15th-18th-century genre of the *villancico*, which employed Spanish texts to celebrate sacred feasts. The form involves the alternation of an *estribillo* (refrain) with *coplas* (verses), and many Latin American villancicos also incorporate indigenous rhythms.



Spanish-born Tomás Torrejón y Velasco (1644-1728) eventually became the *maestro de capilla* (chapel master) of the Lima Cathedral. The rousing refrain of *Aladas jerarquías* sets the words ¡*Volad, corred, venid!* (“fly, run, come!”) with a contrasting metrical pulse that emphasizes the commanding text.

Mexican composer Manuel de Zumaya (c. 1678-1755) held *maestro de capilla* positions in both Mexico City and Oaxaca. In *Resuenen los clarines*, he honors the patron saint of music St. Cecilia with trumpet-like dotted rhythms in a double-choir texture.

Sor Juana Inés de la Cruz (c. 1651-1695) is revered today for her work as a poet, writer, composer, scientist, philosopher, and early feminist; she is considered one of the most important figures of the Spanish Golden Age. Born to a Creole mother and Spanish father, Sor Juana was primarily

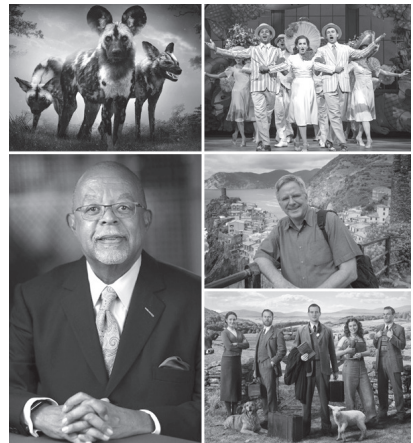
self-educated; she wrote extensive works in Spanish, Nahuatl, and Latin throughout her time as a lady-in-waiting and then a nun. In addition to writing a musical treatise, she composed a number of villancicos for church usage; unfortunately, only *Madre, la de los primores* survives with musical notation.

Circumdederunt me doloris mortis is a motet composed in the *stile antico*, the imitative polyphonic style of sacred Renaissance music. Although Juan Gutierrez de Padilla (c. 1590-1664) often wrote in a more Baroque style, this motet's unrelentingly thick texture expresses a desperately mournful text. Padilla was born in Málaga, Spain, then moved to Puebla, Mexico in 1620 and built a career at the Puebla Cathedral.

Our first Classical era selection of the 2021-2022 season, the first movement of mixed-race Brazilian composer José Joaquim Emerico Lobo de Mesquita's *Missa para Quarta-Feira de Cinzas* (Mass for Ash Wednesday) demonstrates the interplay between lyrical solo lines and short choral phrases. The violoncello obbligato part is an additional compelling voice in this texture. Lobo de Mesquita (1746-1805) was a

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skilled organist, improviser, and teacher, even founding a music school in Diamantina, Brazil.

Our second set of Latin American repertoire highlights two 20th-century composers who have yet to gain widespread acclaim in the American choral world. Modesta Bor (1926-1998) was born on Isla de Margarita off the coast of Venezuela, eventually teaching at the Universidad Central de Venezuela in Caracas. Bor sets the evocative Neruda poem *Aquí te amo* with dreamy romantic melodies passed between voices. Freely changing meters highlight the ebb and flow of the text.

From Argentinian composer Carlos Guastavino (1912-2000), we have three additional romantic—and stylistically Romantic—poetry settings, which are selected from his six *Indianas*. As in the solo art songs for which he is known, he combines captivating melodies with virtuosic piano parts. The first and last pieces in the set, *Gala del día* and *Una de dos*, use dance-like variations of syllabic emphasis to imply constantly changing meters. Despite both pieces being notated in a 6/8 meter, these rhythmic influences from *mestizo* musics are essential in creating a sense of vitality. *Quién fuera como el jazmín*, the second piece from *Indianas*, expresses the yearning of lovers through soaring melodic leaps.

Through these villancicos, masses, motets, and partsongs, we hope to pique your interest in the wealth of choral music Latin American composers have produced over the centuries. In future concerts, we would also love to explore the many musical contributions of Latin American composers living in the United States.

***Want to contact us or join
our email list? Drop us a line
at info@baroqueartists.org***





MISSION STATEMENT

Baroque Artists of Champaign-Urbana

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

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



TEXTS & TRANSLATIONS

Hanacpachap cussicuinin

Hanacpachap cussicuinin,
Huaran cacta muchas caiqui.
Yupairuru pucocmallqui,
Runa cunap suyacuinin.
Callpannacpa quemicuinin,
Huaciascaita.

Uyarihuai muchascaita
Diospa rampan Diospamaman
Yurac tocto hamancaiman
Yupascalla, collpascaita
Huahuaiquiman suyuscaita
Ricuchillai.

Chipchijcachac catachillai
Punchau pussac quean tupa
Cam Huacyacpac, manaupa
Queçaiquicta hamauinillai
Piñascaita quespichillai
Susurhuana.

Nocahina pim huanana
Mitanmanta çananmanta
Tecçe machup churinmanta.
Llapa yallec millaimana
Muchapuai yasuihuana
Huahuaiquicta.

Vequeta ricui pinquicta
Çucai çuaci huacachacman
Sonco queve putichacman
Cutirichij ñuajquicta
Ricuchihuai uyayquicta
Diospamaman.

Heaven's joy!
a thousand times shall we praise you.
O tree bearing thrice-blessed fruit,
O hope of humankind,
helper of the weak.
hear our prayer!

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to our assistance,
show us the Fruit of your womb.

O brilliant light of the Southern Cross,
Meeting with the bringer of the day,
Summon me in my disdain,
Save me
From my anger,
Precious grain store.

Like me, who will take revenge
For his time on earth,
For his lineage,
For the sons of his ancestors,
Overcoming all abominations,
Your child.

See the tears, see them sparkle,
Weeping profusely,
Your heart grieving,
Turn your eyes upon me,
Look upon me with your face,
Mother of God.

Aladas jerarquías

Aladas jerarquías, a quién toca hoy
dejar
por campos de esmeraldas, palacios
de cristal
volad, corred, venid,
que sube ya inmortal el que venció
la muerte, muriendo por amar.

1. Volad, corred, venid,
pues vuestra dicha es tal
que merecéis ser trono
a tanta majestad.

2. Volad, corred, venid,
siendo a su trono real,
si baja la cerviz, el ala pedestal.

3. Abrid esos palacios,
sus puertas elevad,
que aunque no va más grande,
mayor de cuerpo va.

Volad, corred, venid,
y el camino sembrad
con palmas de Setín,
con rosas de Senar,
volad, corred, venid!

Winged hierarchies, leave your
emerald
countryside and crystal palaces at
once!
Fly, run, come! He who overcame
death, dying
for love, is about to become mortal.

Fly, run, come! So you will rejoice
when in the presence of such
majesty.

Fly, run, come! Bow at the altar
with your wings to the royal throne.

Open your palaces, lift your doors,
for although He has no body,
great is His presence.

Fly, run, come!
And fill the road with palms but not
roses.

Resuenen los clarines

Resuenen los clarines
en el orbe sonoros y dulces,
y en todos los confines,
resuenen de la fama
para que eterna viva la alabanza,
en el merecimiento
de Cecilia el dulce acento,
que mas plausible supuesto le
permite
Resuenen los clarines

May the trumpets sound
all around the world, full of sound
and sweetness,
and in every corner,
shall they sound with fame,
so praise may live eternally,
in the worthiness
of Cecilia, the one with the sweet
accent,
invited by this commendable theme,
may the trumpets sound.

Celebra esta ciudad a Cecilia la
Virgen,
con lazo indisoluble,
de Dios el maridage tiene firme

Su mismo día triumphante
la Hispana heroica estirpe laureó
con este Reyno,
las armas Españolas siempre
insignes

Luzca el Pendón, la leal Ciudad que
mide,
vendidos vasallages
con cultos soberanos a esta Virgen.

This city celebrates Cecilia, the
Virgen,
with an indestructible union
to God through a strong marriage.

On this very same triumphant day,
the heroic hispanic lineage praised
with this Kingdom,
all the every-distinguished Spanish
arms.

May the Standard be shown,
the loyal city that shows its services
with cults to this Virgen.

Madre, la de los primores

Madre, la de los primores,
la que es virgen siendo madre,
la madre de tantas hijas,
y madre de tantos padres.
Goza hoy en tu templo felicidades,
pues de tu esposo eres divino
Atlante.

Descanse muy en buen hora
en el templo que le hace,
quien amante solicita
que de trabajar descanse.
Goza hoy...

Mother, the one who leads us,
the one virgin mother,
the mother of so many daughters,
and mother of so many fathers.
Enjoy today in your temple of
celebration,
Since your husband you are the
divine Atlas.

Rest well in good time
In the temple made for you,
Who solicits love
That of working rest.
Enjoy today...

Circumdederunt me dolores mortis

Circumdederunt me dolores mortis,
et pericula inferni invenerunt me.
In tribulatione mea invocavi
Dominum
et ad Deum meum clamavi.

The sorrows of death have compassed
me:
and the perils of hell have found me.
In my trouble, I called upon the name
of the Lord
and cried out to my God.

Exaudi nos, Domine

Exaudi nos, Domine,
quoniam benigna est misericordia
tua; secundum multitudinem
miserationum tuarum respice nos,
Domine.

Salvum me fac Deus
quoniam intraverunt aquae
usque ad animam meam.

Gloria Patri, et Filio, et Spiritui
Sancto,
Sicut erat in principio, et nunc, et
semper,
et in saecula saeculorum. Amen.

Save me, O god:
for the waters are come in
even unto my soul.

Hear us, O Lord,
for thy mercy is kind;
look upon us according to the multitude
of thy tender mercies.

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

Aquí te amo

Aquí te amo.
En los oscuros pinos se desenreda el
viento.
Fosforece la luna sobre las aguas
errantes.
Andan días iguales persiguiéndose.

Se descifne la niebla en danzantes
figuras.
Una gaviota de plata se descuelga
del ocaso.
A veces una vela. Altas, altas,
estrellas.

Aquí te amo y en vano te oculta el
horizonte.
Te estoy amando aun entre estas
frías cosas.
A veces van mis besos en esos
barcos graves,
que corren por el mar hacia donde
no llegan.

Here I love you.
In the dark pines the wind disentangles
itself.
The moon glows like phosphorous on
the vagrant waters.
Days, all one kind, go chasing each other.

The snow unfurls in dancing figures.
A silver gull slips down from the west.
Sometimes a sail. High, high stars.

Here I love you and the horizon hides
you in vain.
I love you still among these cold things.
Sometimes my kisses go on those heavy
vessels
that cross the sea towards no arrival.

Ya me veo olvidado como estas
viejas anclas.
Son más tristes los muelles cuando
atraca la tarde.
Amo lo que no tengo. Estás tú tan
distante.

Me miran con tus ojos las estrellas
más grandes.
Y como yo te amo, los pinos en el
viento,
quieren cantar tu nombre con sus
hojas de alambre.

I see myself forgotten like those old
anchors.
The piers sadden when the afternoon
moors there.
I love what I do not have. You are so
far.

The biggest stars look at me with your
eyes.
And as I love you, the pines in the
wind
want to sing your name with their
leaves of wire.

Gala Del Día

Amo la luz del alba porque te besa,
y te devuelve viva, viva y traviesa.

Erguida espiga al viento del
mediodía
Amo el sol que te dora, madura y
mía.

Ay! corazón de la noche, gala del
día!
Mi vida estoy quemando por tu
alegría.

Cuando la tarde llora su luz perdida
Amo el trino que prendes sobre mi
vida.

Quiero tanto a la noche que es
infinita
como tu hora dulce, oscura y tibia.

Ay! corazón de la noche, Gala del
día!
Mi vida estoy quemando por tu
alegría.

I love the light of dawn because it
kisses you,
and makes you alive, alive and
fanciful.

Straight tassel to the wind of noon,
I love the sun that gilds you, ripe and
mine.

Alas! Heart of the night, finery of the
day!
My live, I am longing for your
happiness.

When the afternoon cries for its lost
light,
I love the song you put in my life.

I love so much the night that is
infinite,
as your sweet hour, dark and warm.

Alas! Heart of the night, finery of the
day!
My live, I am longing for your
happiness.

Quién Fuera Como El Jazmín...

Quién fuera como el jazmín,
cuando empieza a florecer,
echando perfume fino, para estar
en tu poder.

Para estar en tu poder, mi amor,
¡Quién fuera flor!

Quién fuera como la rosa, en su
airosa gallardía,
alzándose colorada con la luz del
nuevo día.

Para estar en tu poder, mi amor,
¡Quién fuera flor!

Quién fuera como el clavel, el
clavel disciplinado,
creciéndose de rubores y de
blanco salpicado.

Para estar en tu poder, mi amor,
¡Quién fuera flor!

Who could be like the jasmine, when it
begins to bloom,
giving fine perfume, to be in your
possession.

To be in your possession, my love,
who could be a flower!

Who could be as the rose, with its
gracefulness,
arising, red, with the light of the new
day.

To be in your possession, my love,
who could be a flower!

Who could be as the carnation, a
variegated carnation,
growing in blushes and sprinkled in
white.

To be in your possession, my love,
who could be a flower!

Una De Dos

A la vara del mimbre
la doble el agua.
una vara en el aire,
otra mojada.

Como a la vara el agua,
tu amor me dobla
Quien me ha visto en tus ojos,
quien en la sombra.

Una de dos:
me encontrarán llorando
o estoy con vos.

Water bends
the willow stick.
One stick up in the air
and the other soaking.

As water to the willow,
your love turns me
Some saw me in your eyes
and some in the shadows.

One or the other:
they will find be crying
or I will be with you.

Por fijarse en el río,
el cielo baja
y se lo paga el río
dándole andanza.

Como ese espejo al cielo
quisiera verte
Al cielo que lo mira
cielo devuelve.

Una de dos:
me encontrarán llorando
o estoy con vos.

When he looks at himself in the river,
the sky comes down.
The river rewards him,
giving tenderness.

As that mirror to the sky
I would like to watch you.
The sky watches the river,
the mirror gives back the sky.

One or the other:
they will find be crying
or I will be with you.

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MEET THE ARTISTS

Born in Mexico City, Mexico, **Adriana Martínez** holds a PhD in Musicology from the Eastman School of Music of the University of Rochester. Her research and teaching focuses on the role that music—folk, popular, and classical—plays in the formation of national identity in Latin America and the United States. A versatile singer and scholar, Dr. Martínez also maintains an active singing career, and first joined BACH in 2018. She is Assistant Professor of Music at Eureka College in Eureka, IL, where she teaches music history, music theory, and voice.

Nick Bonn is a junior at Champaign Central High School. He enjoys running track and cross-country, and playing classical guitar. He began his musical education when he was 5, learning guitar using the Suzuki method in Ann Arbor.

Firmiana Wang is a junior at the University Laboratory High School in Urbana, IL. She currently plays the cello in the East Central Illinois Youth Orchestra (ECIYO) and for her school's pit orchestra. For the past two years, she was selected for the Illinois Music Education Association All-State Honors Orchestra. Previously, she attended the Pre-College Chamber Music Program at the Illinois String Academy and was a member of the ECIYO Honors Quartet (2019-2021).

Noel Chi is a 16-year-old violinist and a senior at University Laboratory High School in Urbana, IL. Her interest in music began with her mother, who took her to orchestral concerts and introduced her to classical recordings on the radio before she could even speak. However, she admits that she was also inspired by the classical-music focused childrens' show Little Einsteins. She began her violin studies at the age of two with Terry Coulton in Charleston, IL. At the age of eight, she joined the Eastern Illinois Symphony Orchestra as a part of their Symphonic Honors Initiative Program for gifted young musicians. As a soloist, Noel has won first-prize awards in the East Central Illinois Youth Orchestra Concerto Competition and the Chambana International Music Competition. Since 2019, she has served as concertmaster for the East Central Illinois Youth Orchestra. Most recently, Noel was selected by audition to perform in the Illinois Honors All-State Orchestra as Principal Second Violin. She currently studies with Meg Freivogel, second violinist of the renowned Jupiter String Quartet. This fall, she plans to begin pursuing an undergraduate degree in violin performance. When Noel is not playing violin, she is likely to be found listening to other genres of music, drawing, or playing with her cat.

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.

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.

MEET THE MUSIC DIRECTOR

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

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Sarah Scott
Rev. John S. Setterlund
Deborah Townsend

Continuo Volunteers

Production Manager:
Bill Hanafin

Jan Bahr
Danda Beard
Rick Borup
Bill & Dee Breeding
Barbara Curtis
Jessica Dager
Cindy Duffy

Jay & Judi
Geistlinger
Kathleen Harvey
Ernie Hoffman
Debra Karplus
Jane Kuntz
Brandi & Jason
Lowe
Marilyn Marshall
Dave & Sharron
Mies
Mark Penner
Anne Robin
Robin Sahner
Marlys Scarbrough
Roger Shanks
Dennis Sims
David Smith
Frank Thomas
Mary & Michael
Trout
Samantha Wells
Jonathan Young
Barbara 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
www.baroqueartists.org

BACH CHORUS

Soprano

Danda Beard
Linda Buzard*
Kathy Dams
Jenna Finch
Emmie Fisher
Adriana Martínez
Audrey Vallance
Linda Wessels

Alto

Barbara Curtis
Aubrey Hawkinson
Bobbie Hendrick
Jane Kuntz
Ethan Lee
Marilyn Marshall
Sharron Mies*
Victoria Morford
Anne Robin
Kelley Wegeng
Kendra Wieneke

Tenor

Bill Hanafin
Ben Johnson
Tim Rowell
Robin Sahner
David Smith

Bass

John Abelson
Stephen Larson*
William Mendoza
Mark Penner

* section leader

Upcoming Concert

**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



Kiwanis
CHAMPAIGN-URBANA

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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Sharron & David Mies
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*Design Rendering for St. George's Episcopal Church,
Nashville, TN. Opus 48 Currently in Production*

