



The Baroque Artists  
of **Champaign Urbana**

Classic music. Contemporary inspiration.

and  
Sarah Riskind, Music Director  
present

**The Three Bs**  
Music by Bonds, Burleigh, and Boulanger

Saturday, June 3, 2023  
Westbrook Auditorium, Wesleyan University  
Bloomington, IL

Sunday, June 4, 2023  
Faith United Methodist Church  
Champaign, IL

# PROGRAM

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## Hymne au Soleil

Lili Boulanger (1893-1918)  
text by Auguste Lacaussade

Amy Kinzer, contralto

## Five Songs of Laurence Hope

Harry T. Burleigh (1681-1767)  
text by Laurence Hope

arranged and edited by Marques L.A. Garrett

1. Worth While
2. The Jungle Flower
3. Kashmiri Song
4. Among the Fuchsias
5. Till I Wake

~ BRIEF PAUSE ~

## Credo

Margaret Bonds (1913-1972)  
text by W.E.B. Du Bois

1. I Believe in God
2. Especially Do I Believe in the Negro Race  
Ollie Watts Davis, soprano
3. I Believe in Pride of Race
4. I Believe in the Devil and His Angels
5. I Believe in the Prince of Peace
6. I Believe in Liberty  
Philip W. Phillips, baritone
7. I Believe in Patience

*Though Bonds orchestrated the Credo in 1966, the piano-vocal instrumentation we are performing tonight is the original 1965 version.*





## 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. Alves in 2017.

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

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

**Classic music. Contemporary inspiration.**



# PROGRAM NOTES

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*Sarah Riskind, Music Director*

## **Introduction:**

In 1854, Peter Cornelius reportedly linked Hector Berlioz with Ludwig van Beethoven and Johann Sebastian Bach as the greatest composers of all time. Conductor Hans von Bülow replaced Berlioz with Johannes Brahms several decades later. “The Three Bs” is generally understood to include Bach, Beethoven, and Brahms, leading us to wonder why a particular initial gives one creative mind such transcendent status over others. If we use “The Three Bs” as a shorthand for the greats of European art music, what about Mozart? What about Schumann? (or Robert Schumann...)

J. S. Bach was certainly a prolific creator of sublime musical works, as were Beethoven and Brahms; we should continue to perform them, particularly since all classical music is experiencing less visibility in our society. At the same time, countless other composers throughout Western history have produced music worthy of performance. Some were pressured to limit their musical pursuits to domestic life (women like Fanny Mendelssohn Hensel), some were refused opportunities on account of their race (such as the Chevalier de Saint-Georges), and we can imagine all the musicians who would be household names today if they had received the same level of training and support as some of their counterparts.

This catchy title does not imply a rejection of Bach, Beethoven, and Brahms, nor does it suggest that we only need to perform Bonds, Burleigh, and Boulanger once. It is an opportunity to dig deeper into history and celebrate the wealth of music we have.

## **Lili Boulanger: *Hymne au Soleil* (Hymn to the Sun), LB 24**

Lili Boulanger produced so many stunning works in her short life—specifically between the ages of 17 and 24, when she died of intestinal tuberculosis (or perhaps Crohn’s Disease)—that we can imagine a reality with hundreds of choral and vocal masterpieces being celebrated in the Western canon if she had been granted more years.

Boulanger was raised in a vibrantly musical home; her father was an opera composer and vocal instructor, and her mother was a singer. Her equally famous older sister Nadia is best known today for conducting

major orchestras and teaching Aaron Copland, Elliott Carter, George Walker, John Eliot Gardiner, Philip Glass, Astor Piazzolla, and other prominent musicians. Gabriel Fauré was among the guests at the Boulanger household, no doubt contributing to the influences on Lili's compositional style.

Though Nadia had previously won second prize and their father won first prize in 1835, Lili Boulanger was the first woman to win the coveted First Prize of the prestigious Prix de Rome competition (Maurice Ravel surprisingly failed to win in five attempts). Women had only recently been allowed to compete, and there was considerable backlash, as demonstrated in this excerpt from "Fighting in Frills" by Emile Vuillermoz:

A few months ago, in these columns, I warned musicians of the imminence of the "pink peril": events have not been slow to prove me right. A young suffragette, Mademoiselle Lili Boulanger, has just triumphed in the last competition of the Prix de Rome over all her male competitors and has won on her first attempt the first Premier Grand Prix, with such authority, speed, and ease as to cause great anxiety to those candidates who have for long years sweated blood and tears in striving for this goal.<sup>1</sup>

When we consider that Lili Boulanger won the Rome Prize in 1913, her 20th year, while battling chronic illness, it is clear that Vuillermoz and doubtless many of his contemporaries underestimated the dedication and drive with which Boulanger approached her craft.

In July 1912, Boulanger composed the *Hymne au Soleil* using a poem by Auguste Lacaussade (1817-1935). Lacaussade adapted this text from Casimir Delavigne's 1833 tragedy *Le Paria*, which depicted the love between a pariah and the daughter of a Brahmin priest; Lacaussade drew from a scene in which worshippers praised the rising sun. In Boulanger's setting, the sunrise is painted with sweeping rising lines. She almost exclusively uses major and minor triads, filled out with choir and piano, but melodically pivots between modes to create a sense of wonder and mystery. The middle section with an alto soloist more closely resembles the musical impressionism with which she is often associated, but the relentless chordal hymn returns for the ending.

<sup>1</sup> Annegret Fauser, "'La Guerre En Dentelles': Women and the 'Prix de Rome' in French Cultural Politics," *Journal of the American Musicological Society* 51, no. 1 (1998): 84. <https://doi.org/10.2307/831898>.

**Harry T. Burleigh: *Five Songs of Laurence Hope* (arr. Marques L. A. Garrett for SATB chorus)**

With lyrical melodies and intriguing harmonic surprises, the *Five Songs of Laurence Hope* can easily captivate the listener without explanation. However, the fascinating careers of poet, composer, and arranger provide a deeper appreciation of this previously underperformed song cycle.

We begin with the poet known as “Laurence Hope,” born Violet Adela Florence Cory (1865-1904) in Gloucestershire, England. Adela moved to India at 16 for her father’s career, then married Colonel Malcolm Hassels Nicolson at 23. *Garden of Kama* was her first poetry book in 1901, though presented as translations of Indian poetry to increase the appeal, and this was followed by *Stars of the Desert* in 1903 and the posthumous *Indian Love* in 1905. Nicolson’s work reflects the influence of Indian poets; she often wore traditional Indian clothing and was fluent in Urdu. There was a strong appetite for “exotic” eastern settings in Europe, and the male pseudonym allowed her to publish fairly explicit sensual poetry. Scholars have speculated about whether the themes of forbidden love refer to her rumored affairs (potentially with both men and women) or merely catered to the fashions of the time. In any case, she ended her own life in 1904 after the loss of her husband.

Composer Harry Thacker Burleigh (1866-1949) is frequently associated with his teacher Antonín Dvořák at the National Conservatory of Music in New York. Burleigh’s grandfather Hamilton Waters, who had purchased his freedom from slavery, taught Burleigh the spiritual melodies that he later shared with Dvořák—inspiring the Largo theme from the New World Symphony. In New York, Burleigh was an acclaimed high baritone with positions at Temple Emanuel and St. George’s Episcopal Church (though many congregants at St. George’s initially objected because of his race).

H. T. Burleigh was best known for his spiritual arrangements, particularly “Deep River” in 1917, which opened the door for numerous others to be sung by Paul Robeson, Marian Anderson, and other vocal greats of the day. To understand Burleigh’s purpose in creating these arrangements, we can reflect on the following quote:

The plantation songs known as “spirituals” are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in camp meetings, revivals and other religious exercises. .... It is a serious misconception of their meaning and value to treat them as “minstrel” songs, or to try to make them funny by a too literal attempt to imitate the manner of the Negro in singing them....

Their worth is weakened unless they are done impressively, for through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of man.... The message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man—every man—will be free.

– Harry T. Burleigh, 1917

Despite the success of his spirituals, Burleigh wanted to be known more for his art songs. The 1915 *Five Songs of Laurence Hope* were premiered by tenor John McCormack and pianist Edwin Schneider in 1916, and audiences received them with enthusiasm. “He has sensibility, humor and even imagination; and he shuns our molasseslike sentimentality as though it were the plague upon our songs that it really is,” wrote H. T. Parker in the *Boston Transcript*.

*Five Songs of Laurence Hope* depicts scenes of forbidden love, often in romantic and fragrant settings. “Worth While” contains an unrestrained outpouring of passion, but perhaps the most breathtaking moment is the piano’s sighing chromatic descent into C major. “The Jungle Flower” reveals Burleigh’s gift for melody; on the sentimental phrase “sweet thou art and loved,” he adds depth with stunning harmonic inflections. In “Kashmiri Song,” the narrator reflects on a past lover in an increasingly dramatic manner, and Burleigh depicts the relentless obsession primarily with steady 3- and 4- bar phrases in 4/4 time.

It is fitting that “Among the Fuschias” highlights the raised fourth scale degree in E flat minor while describing the “secret place” that tempts the narrator away from reason. “Till I Wake” concludes the set with a depiction of death and the hope of remembering one’s lover in the afterlife; Burleigh’s rhythms and melodic contours paint the contrast between dying and awakening. Echoing the end of the first song, Burleigh has the piano (and the lower voices in this arrangement) gently sink into C major.



Because the high quality of this song cycle begs more modern performances than it has received, Dr. Marques L. A. Garrett deftly employed material from the piano accompaniment to arrange it for SATB chorus in 2020. An Assistant Professor of Music in Choral Activities at the University of Nebraska-Lincoln, Garrett is a highly respected clinician and researcher in today's American choral scene. Particularly notable is his database of Non-Idiomatic Music by Black Composers and the brand new Oxford Book of Choral Music by Black Composers (he explains on his website: "Non-idiomatic, as it relates to black composers, refers to the original concert music that is not part of the traditional idiomatic canon associated with black musicians. That canon includes spirituals, gospel, jazz, hip-hop, and rap among others.").

### **Margaret Bonds: *Credo***

The title "Credo" comes with certain expectations in a choral performance. The central text of the Catholic mass begins, *Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilibus omnium et invisibilibus* ("I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible.") However, just as tonight's program takes "The Three Bs" in a different direction, this powerful work by Margaret Bonds declares a more pointed message. The groundbreaking text by W. E. B. Du Bois was revolutionary in its time, yet it was no less impactful and relevant when Bonds set it to music in 1965 or now in 2023.

Born in Great Barrington, Massachusetts, William Edward Burghardt Du Bois (1868-1963) was the first African American to receive a PhD from Harvard University. He was a founding member of the NAACP (National Association for the Advancement of Colored People) and started its journal *The Crisis* in 1910. Often described as one of the most influential racial justice texts of the 20th century, the Credo was published in the New York newspaper *The Independent* in 1904, then reprinted in his autobiography *Darkwater: Voices from Within the Veil* in 1920.

Composer and pianist Margaret Allison Bonds (1913-1972) was also an activist for racial and social justice. She was primarily raised in the home of her musician mother in Chicago, which was frequented by leading African American intellectuals and musicians of the time. After attending the Coleridge-Taylor Music School and studying with Florence Price and William Dawson, Bonds was admitted to Northwestern University for Bachelor's and Master's degrees. However, the university imposed considerable restrictions based on her race: she was not allowed to live there, and she had to study in the library basement. It was there that she



encountered “The Negro Speaks of Rivers” by Langston Hughes, leading to a lifelong friendship and collaborative partnership.

After her move to New York in 1939, Bonds maintained an active career as a composer and pianist, but she also worked to support African American youth and combat injustice. She was particularly aware of gender inequality as well; she said the following in a *Washington Post* interview in 1964:

I am a musician and a humanitarian.... People don't really think a woman can compete in this field [of concert music].... Women are expected to be wives, mothers and do all the nasty things in the community (Oh, I do them), and if a woman is cursed with talent, too, then she keeps apologizing for it.

Sadly, after six decades, many will find that this quote still resonates.

Du Bois' *Credo* calls out to a world built on systemic racism, with discrimination and injustice embedded in all levels of society as well as punctuated aggressively with hate crimes.

“I believe in God,” echoing the Nicene Creed, declares the fundamentally divine source of human equality (modern audiences will note that Bonds kept Du Bois' gendered language intact, but we invite the audience to remember that sexist and cissexist systems disproportionately affect people of color, particularly those whose sexual orientations, gender identities, or both are marginalized). While the first movement's syncopated rhythm and homophonic texture convey the strength and passion of the opening text, the second movement employs a soaring soprano solo to express the “sweetness of its soul, and its strength in that meekness that shall yet inherit this turbulent earth.” In the word “especially,” we hear evidence of Du Bois' dual pride in his race and his country, which were at odds throughout his life.

Bonds sets the next two paragraphs for tenors and basses, beginning with an anthem that calls for unity among the Black community. A tender treatment of Du Bois' extolling of labor and service leads to more gnarly harmonies in the “black, sweating cotton hands of Georgia and the First Families of Virginia,” for whose divinely ordained equality Du Bois advocates. Bonds' harmonic language becomes even more dissonant in the fourth movement, depicting the Devil's influence in promoting injustice with a relentless series of half-diminished chords and frequent uses of tritones (historically named “the devil's interval”). Even the sweetly melodic fifth movement is interrupted with a dissonant condemnation of war (Du Bois' perspective was shaped by the racial injustices perpetrated on both the victims of war and the African American soldiers in American armies).

The baritone soloist takes the lead in movement 6, “I Believe in Liberty,” using Biblical language to paint an idyllic scene where Black Americans can experience the world with full rights and opportunities. To “ride on the railroad, uncursed by color,” Du Bois writes, “...working as they will.” The dreamy harmonies and high register at the end are hopeful, and yet the final movement counsels patience. Perhaps from this we can understand that the world cannot change overnight. We will not achieve justice without persistent effort, and we need to listen to each other.

Margaret Bonds wrote to Langston Hughes in February 1960, “I’ll love it when more singers who are NOT Negroes recognize the universal message in our songs and sing them far and wide. It’s happening more and more.” Due to the recent publication and distribution of the Credo score, choirs all over the United States are performing this work and carrying out her dreams.

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.

## **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)



# TEXTS & TRANSLATIONS

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## Hymne au Soleil: Boulanger

Du soleil qui renaît bénissons la  
puissance.  
Avec tout l'univers célébrons son  
retour.  
Couronné de splendeur, il se lève, il  
s'élançe.  
Le réveil de la terre est un hymne  
d'amour.

Sept coursiers qu'en partant le Dieu  
contient à peine,  
Enflamment l'horizon de leur  
brûlante haleine.  
O soleil fécond, tu parais!

Avec ses champs en fleurs, ses  
monts, ses bois épais,  
La vaste mer de tes feux embrasée,  
L'univers plus jeune et plus frais,  
Des vapeurs de matin sont brillants  
de rosée.

*(First stanza repeats)*

As the sun is reborn let us bless its  
great might.  
We, like all things, salute its  
resurgence above.  
Crowned in splendor, it rises, and  
climbs to great height!  
The awak'ning of earth is a paeon to  
love.

Seven steeds loosely reined by Helios,  
while racing with fiery breath on high,  
set vast horizons blazing:  
O, thou fertile sun, you appear!

With all the fields abloom, dense  
woods, mountains far-flung,  
The spacious seas by your fire lit  
anew,  
All creation glows fresh and young  
And the mist of the morning is  
sparkling with dew.

*(First stanza repeats)*

## **Burleigh: Worth While**

I asked my desolate shipwrecked soul  
“Wouldst thou rather never have met  
The one whom thou lovedst beyond control  
And whom thou adorest yet?”  
Back from the senses, the heart, the brain,  
Came the answer swiftly thrown,  
“What matter the price? We would pay it again,  
We have had, we have lov’d, we have known!”

## **Burleigh: The Jungle Flower**

Thou art one of the jungle flowers, strange and fierce and fair,  
Palest amber, perfect lines, and scented with champa flower.  
Lie back and frame thy face in the gloom of thy loosened hair;  
Sweet thou art and loved -- ay, loved -- for an hour.

But thought flies far, ah, far, to another breast,  
Whose whiteness breaks to the rose of a twin pink flower,  
Where wind the azure veins that my lips caressed  
When Fate was gentle to me for a too-brief hour.

## **Burleigh: Kashmiri Song**

Pale hands I loved beside the Shalimar,  
Where are you now? Who lies beneath your spell?  
Whom do you lead on Rapture’s roadway, far,  
Before you agonise them in farewell?

Oh, pale dispensers of my Joys and Pains,  
Holding the doors of Heaven and Hell,  
How the hot blood rushed wildly through the veins  
Beneath your touch, until you waved farewell.

Pale hands, pink tipped, like Lotus buds that float  
On those cool waters where we used to dwell,  
I would have rather felt you round my throat,  
Crushing out life, than waving me farewell!

## **Burleigh: Among the Fuchsias**

Call me not to a secret place  
when daylight dies away,  
tempt me not with thine eager face  
and words thou shouldst not say.  
Entice me not with a child of thine,  
ah, God, if such might be,  
for surely a man is half divine  
who adds another link to the line  
whose last link none may see.

Call me not to the Lotus lake  
where drooping fuchsias hide,  
what if my latent youth awake  
and will not be denied?  
Ah, tempt me not for I am not strong  
(thy mouth is a budded kiss)  
My days are empty, my nights are long;  
ah, why is a thing so sweet so wrong,  
as thy temptation is?

## **Burleigh: Till I Wake**

When I am dying, lean over me tenderly, softly,  
Stoop, as the yellow roses droop  
in the wind from the South,  
So I may when I wake, if there be an Awakening,  
Keep, what lulled me to sleep,  
the touch of your lips on my mouth.

## **Bonds: Credo**

I believe in God who made of one blood all nations that on earth do dwell.  
I believe that all men, black and brown and white, are brothers, varying  
through time and opportunity, in form and gift and feature, but differing  
in no essential particular, and alike in soul and in the possibility of infinite  
development.

Especially do I believe in the Negro Race; in the beauty of its genius, the  
sweetness of its soul, and its strength in that meekness which shall yet inherit  
this turbulent earth.

**Bonds: Credo** *(continued)*

I believe in Pride of race and lineage and self; in pride of self so deep as to scorn injustice to other selves; in pride of lineage so great as to despise no man's father; in pride of race so chivalrous as neither to offer bastardy to the weak nor beg wedlock of the strong, knowing that men may be brothers in Christ, even though they be not brothers in law.

I believe in Service—humble reverent service, from the blackening of boots to the whitening of souls; for Work is Heaven, Idleness Hell, and Wage is the “Well done!” of the Master, who summoned all them that labor and are heavy laden, making no distinction between the black sweating cotton-hands of Georgia and the First Families of Virginia, since all distinction not based on deed is devilish and not divine.

I believe in the Devil and his angels, who wantonly work to narrow the opportunity of struggling human beings, especially if they be black; who spit in the faces of the fallen, strike them that cannot strike again, believe the worst and work to prove it, hating the image which their Maker stamped on a brother's soul.

I believe in the Prince of Peace. I believe that War is Murder. I believe that armies and navies are at bottom the tinsel and braggadocio of oppression and wrong, and I believe that the wicked conquest of weaker and darker nations by nations whiter and stronger but foreshadows the death of that strength.

I believe in Liberty for all men; the space to stretch their arms and their souls, the right to breathe and the right to vote, the freedom to choose their friends, enjoy the sunshine and ride on the railroad, uncursed by color; thinking, dreaming, working as they will in the kingdom of beauty and love.

I believe in the training of little children, black even as white; the leading out of little souls into the green pastures and beside the still waters, not for pelf or peace, but for life lit by some large vision of beauty and goodness and truth; lest we forget, and the sons of the fathers, like Esau, for mere meat barter their birthright in a mighty nation.

Finally, I believe in Patience—patience with the weakness of the Weak and the strength of the Strong, the prejudice of the Ignorant and the ignorance of the Blind; patience with the tardy triumph of Joy and the mad chastening of Sorrow; —patience with God!

# 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 was 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 her work in classical music, Riskind is a fiddler and vocalist in the Peoria-based Irish band Turas. She holds a DMA in Choral Conducting from University of Washington, an MM in Choral Conducting from University of Wisconsin at Madison, and a BA in Music from Williams College.

[www.sahriskind.com](http://www.sahriskind.com)



**Dr. Ollie Watts Davis** is the Suzanne and William Allen Distinguished Professor of Music and Conductor of the award-winning Black Chorus at the University of Illinois Urbana-Champaign. Her awards include being named a University Scholar, among the highest honors bestowed upon a member of the Illinois faculty, the Outstanding Faculty Leadership Award, the Campus Award for Excellence in Teaching, and the UI Women’s Association Bronze

Medallion of Honor, which recognized her as a woman who “through example and service has used her talents to enrich the lives of others.”

As a soprano, Dr. Davis earns superlatives for her vocal artistry, extraordinary versatility, and radiant stage presence. Since her Carnegie Hall debut, she has appeared with many of the nation’s leading orchestras, and internationally in Europe, Africa, Asia, and across the Americas. As a conductor and soprano with Black Chorus, Dr. Davis has released two recordings and is featured on *Rootsongs* with the Jupiter String Quartet, in addition to her solo recording, *Here’s One*.

As author of the *Talks* Mentoring curriculum, with StudiO: the Ollie Watts Davis Institute for Vocal Arts, and with her national Black Sacred Music Symposium, Dr. Davis lends her voice to important work. She serves with her husband, Rev. Dr. Harold Davis, at Grace Fellowship Church in Champaign, and together, they have five adult children and three grandchildren.

Ollie Watts Davis holds a B.S. from West Virginia Institute of Technology (magna cum laude); an M.A. from West Virginia University; and an M.M. and D.M.A. (Phi Beta Kappa) from the University of Illinois Urbana-Champaign.



**Philip Phillips**, a theoretical physicist at the University of Illinois, has a unique musical background. Although he played classical guitar most of his life, it was his vocal training which began in 2015 with Prof. Cynthia Coleman at Illinois that turned him into a vocalist. After Cynthia retired, he continued his studies with Rebecca Wilson and now studies with Kenneth Overton (New York) and Michael Precately (Kentucky). He has had a number of operatic performances

including Commendatore (*Don Giovanni*) and Alcindoro (*La Boheme*) both in 2018 at the Lyric Opera of UIUC. During the summer of 2022 at the Bayview Music Festival in Petoskey, Michigan, he played Colline in *La Boheme*. In vocal competitions, he placed first in the NATS auditions in 2020 and garnered second place in the American prize in Vocal Performance, Opera Division in 2022. Dream roles for him would be Osmin, Blitch, Fiesco, Banco and King Filippo.



**Amy Kinzer** is a graduate of Belmont University with a Bachelors of Music in commercial vocal performance. She is currently working as a campus minister at the Champaign Church of Christ and helps lead the worship team. She has a wonderful husband, two year old son, and is pregnant with her second bundle of joy.





**Jonathan Young** is Director of Music at the Catholic Church of the Exaltation of the Holy Cross in Champaign, Illinois. Jonathan holds a Bachelor of Music degree from Pacific Lutheran University and a Master of Music degree from the Eastman School of Music. 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. Jonathan maintains an active interest in organ building and voicing. Jonathan earned an Associate of Engineering Science degree at Parkland College, graduating in May 2021.

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P. O. Box 2935  
Champaign, IL 61825-2935  
[info@baroqueartists.org](mailto:info@baroqueartists.org)  
[www.baroqueartists.org](http://www.baroqueartists.org)

# BACH CHORUS & INSTRUMENTALISTS

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## **Soprano**

Lindsey Behrens  
Jess Dager  
Lindsay Dasenbrock  
Jenna Finch  
Emmie Fisher  
Adriana Martinez  
Yinglun Sun  
Audrey Vallance  
Linda Wessels

## **Alto**

Dee Breeding  
Kara Greer  
Bobbie Hendrick  
Amy Kinzer

Brandi Lowe  
Marilyn Marshall  
Roxanne Munch  
Victoria Morford  
Anne Robin  
Karin Vermillion

## **Tenor**

Wayne Badger  
Bill Hanafin  
Tim Rowell  
Robin Sahner  
David Smith  
Simon Tiffin  
Russell Zillman

## **Bass**

John Abelson  
Jack Bertrand  
William Mendoza  
Mark Penner  
Dee Walls

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## **Piano**

Jonathan Young

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*a generous anonymous donor*

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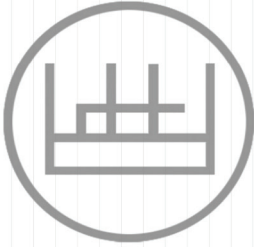
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This program partially supported by a grant from the Illinois Arts Council Agency