



The Baroque Artists
of **Champaign Urbana**

Classic music. Contemporary inspiration.

and

Joseph Baldwin, Music Director

present

**Classics of the
British Choral Repertoire**

Sunday, November 10, 2019
University Place Christian Church
Champaign, IL

PROGRAM

O Nata Lux de Lumine Thomas Tallis (c.1505–1585)

Zadok the Priest George Frideric Handel (1685–1759)
Jonathan Young, organ

My Heart Is Inditing George Frideric Handel
Aubrey Hawkinson, soprano
Kendra Wieneke, alto
Tim Rowell, tenor
Stephen Larson, bass
Jonathan Young, organ

Serenade to Music Ralph Vaughan Williams (1872–1958)
Danda Beard, soprano
Audrey Vallance, soprano
Janna Watson, soprano
Cami Philgreen, alto
Kendra Wieneke, alto
Jeff Combs, tenor
Stephen Larson, bass
Jonathan Young, piano
Trevor Thompson, violin

~ INTERMISSION ~

Magnificat and Nunc Dimittis Herbert Howells (1892–1983)
Tim Rowell, tenor

Te Deum in C Benjamin Britten (1913–1976)
Janna Watson, soprano

A Child's Prayer James MacMillan (b. 1959)
Audrey Vallance & Janna Watson, sopranos

O Radiant Dawn James MacMillan



*Tonight's concert
is sponsored by
Janice Bahr &
Erwin Hoffman*

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





MISSION STATEMENT

Baroque Artists of Champaign-Urbana

BACH is Champaign-Urbana's premier chamber choir. Joseph Baldwin is its second music director, succeeding Chester L. Alwes in 2017.

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

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

Classic music. Contemporary inspiration.



PROGRAM NOTES

by Nicholas Temperley

In one way tonight's program honors Chester Alwes, founder of BACH. He wanted above all to perform the great masterpieces of Baroque choral music, which he largely succeeded in doing. But Chet was also very interested in the special tradition of Anglican cathedral music, which he wrote about in his *History of Western Choral Music*. Tonight's concert does not really cover that tradition, but Joseph Baldwin has picked out interesting instances of British composers responding to varying situations.

Thomas Tallis was a leading Catholic composer in the years before the Reformation. "O nata lux de lumine" was the office hymn for the Feast of the Transfiguration that he may well have set in the 1530s. It was not published until 1575, after Queen Elizabeth I had established the Church of England; she allowed Latin Catholic music to be sung privately, as long as it did not confuse the text by overlap of the words. So it is in a simple hymn form with the last two lines repeated. This piece would not have been allowed in an Anglican church until about 1890.

"Zadok the Priest" and "My Heart Is Inditing" are two of four anthems that Handel was commissioned to provide for the coronation of King George II and Queen Caroline in 1727. The words were part of the traditional coronation ceremony, and had been set by earlier composers. On this occasion they were performed by a choir of forty-five men and boys and an orchestra of 160, including trumpets and drums, which we represent as well as we can on the organ. "Zadok" has a tremendous introductory build-up, which seems hardly justified by what follows, until we remember that it accompanied the new king's entry to Westminster Abbey. We then hear "God save the king" and a plagal "Amen" cadence, grand enough to have ended a whole oratorio. "My Heart Is Inditing" was performed at the entry of the queen and speaks on her behalf; hence its milder character and its many references to women.

Forward another two centuries. Ralph Vaughan Williams's "Serenade to Music" is a secular work, commissioned for one of England's greatest conductors, Sir Henry Wood, to mark his 50th year as a conductor. The words are Shakespeare's romantic tribute to the beauties of music, from *The Merchant of Venice*. At the first performance at the Royal Albert Hall in 1938, it was sung by sixteen soloists, leading singers of the day, with players chosen from three London orchestras; they all wanted to express

their gratitude to Wood. Vaughan Williams provided suitably luscious music for them, and the concert raised £9,000 for Wood's chosen charity, providing health care for musicians.

Herbert Howells in later life became a devoted Anglican composer. While acting as temporary organist of St. John's College, Cambridge, during World War II he was asked by the Dean of King's College to compose a traditional "service," consisting of the daily canticles for morning and evening prayer (Te Deum, Benedictus or Jubilate, Magnificat, and Nunc Dimittis). He called it the *Collegium Regale* (King's College). It would prove to be the first of some twenty mostly evening services that he dedicated to specific cathedrals and colleges over the next thirty years, including ones for Dallas and Washington Episcopal Cathedrals. These canticles had been set to music by hundreds of English composers since the Reformation, so it was not easy to produce original musical settings, but Howells developed a highly individual, not too modernistic, style that took full advantage of trained voices and large, echoing buildings.

Benjamin Britten, though a generation younger than Howells, produced his "Te Deum in C" earlier than Howells's series. It was commissioned in 1934 for the choir of a London church with organ accompaniment, which he later arranged for harp or piano and string orchestra. He had no background in church music, and the structure he uses owes little to tradition. It builds to a climax at "Holy, holy, holy" without harmonic progressions, by piling up short motives starting in the bass. A contrasting quiet section has a treble solo with "O Christ" as an effective choral refrain, an entirely original idea at the time. A second climax is reached before the quiet ending.

The postmodern period is represented by two short a-cappella works by a Scottish Catholic composer, James MacMillan, who has specialized in writing masses and other liturgical music that can be sung by congregations without trained musicians and understood by all. "A Child's Prayer" is a moving expression of grief in response to the Dunblane Massacre of 1996, when a man shot sixteen children and one teacher dead in a Scottish school, a much rarer event in Britain than here. It ends almost unbearably with two treble voices left alone. "O Radiant Dawn," a modern translation of the medieval antiphon for December 21 (*O Oriens*), was set by MacMillan in 2007 for the University of Strathclyde. It begins with the very same musical phrase as the Tallis hymn that opened this concert. MacMillan is unafraid to use traditional harmonies, and even familiar melodies, but always in ways that surprise us and arouse our feelings.

TEXTS & TRANSLATIONS

Tallis: O Nata Lux de Lumine

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
laudes precesque sumere.
Qui carne quondam contegi
dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

O Light born of Light,
Jesus, redeemer of the world,
Mercifully accept the praises
and prayers of your suppliants.
O you who once deigned to be
hidden in flesh on behalf of the lost,
Grant us to be made members
of your blessed body.

Handel: Zadok the Priest

Zadok the priest and Nathan the prophet anointed Solomon king;
and all the people rejoiced, and said:
God save the King, long live the King, may the King live for ever!
Amen! Alleluja!

Handel: My Heart Is Inditing

My heart is inditing of a good matter:
I speak of the things which I have made unto the King.
Kings' daughters were among thy honourable women.
Upon thy right hand did stand the Queen in vesture of gold,
and the King shall have pleasure in thy beauty.
Kings shall be thy nursing fathers
and queens thy nursing mothers.

Vaughan Williams: Serenade to Music

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Look how the floor of heaven is thick inlaid
With patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;

Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho! and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted. Music! hark!
It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it.
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! The moon sleeps with Endymion
And would not be awak'd. Soft stillness and the night
Become the touches of sweet harmony.

Howells: Magnificat and Nunc Dimittis

Magnificat

My soul doth magnify the Lord and my spirit hath rejoiced in God my
Saviour.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me and holy is his Name.
And his mercy is on them that fear him throughout all generations.
He hath shewed strength with his arm, he hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from their seat and hath exalted the humble
and meek.
He hath filled the hungry with good things and the rich he hath sent
empty away.
He remembering his mercy hath holpen his servant Israel, as he promised
to our forefathers, Abraham and his seed for ever.

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.

Nunc Dimittis

Lord, now lettest thou thy servant depart in peace according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles and to be the glory of thy people Israel.

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.

Britten: Te Deum in C

We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubin and Seraphin continually do cry:
Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles,
the goodly fellowship of the Prophets,
the noble army of Martyrs praise thee;
the holy Church throughout all the world
doth acknowledge thee the Father of infinite Majesty,
thine honourable, true, and only Son,
also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ:
thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints in glory everlasting.

O Lord, save thy people, and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee,
and we worship thy Name, ever, world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

MacMillan: A Child's Prayer

Welcome Jesu,
Deep in my soul forever stay,
Joy and love my heart are filling
On this glad and sacred day

MacMillan: O Radiant Dawn

O Radiant Dawn, Splendour of eternal Light,
Sun of Justice:
come, shine on those who dwell in darkness
and the shadow of death.
Isaiah had prophesied,
'The people who walked in darkness have seen the great light;
upon those who dwelt in the land of gloom a light has shone.'
Amen.

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MEET THE ARTISTS

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, held in conjunction with the fraternity's triennial convention in Rochester, New York. From 2014-2017, Jonathan was Director of Music and Organist at First Presbyterian Church of Urbana, and from 2011-2014 Director of Music at the Catholic Church of the Immaculate Conception in Mattoon, Illinois. He was a Visiting Lecturer at the University of Illinois teaching Aural Skills courses in 2016-2017, and was a Senior Lecturer and Visiting University Organist at PLU for the 2009-2010 academic year.

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 featuring Benjamin Britten's *The Company of Heaven* and movements from Kodaly's *Missa Brevis*. 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 is currently pursuing an Associate of Engineering Science degree at Parkland College in Champaign and is a 2-time winner of the Mod4 Hybrid class at the annual Green Grand Prix fuel economy competition held on the Watkins Glen International Raceway short course, where he competes with his modified 2013 Toyota Prius.

An avid orchestral and chamber musician, violinist **Trevor Thompson** strives to bring a wide variety of music to audiences across the country. Trevor performs a wide range of repertoire in concert halls throughout the Midwest, performing regularly with the Ohio Valley Symphony, Heartland Festival Orchestra, Millikin-Decatur Symphony Orchestra, Baroque Artists of Champaign Urbana, and Sinfonia da Camera. As a pioneer of new music, Trevor has premiered several new compositions as a member of the Illinois

Modern Ensemble and has recently commissioned a new work for violin and electronics by composer Ralph Lewis, an Illinois alumnus. A passionate chamber musician, Trevor has studied at the Montecito International Chamber Music Festival, the Bowdoin International Chamber Music Festival, as a Fellow at the Madeline Island Chamber Music Festival, and has performed in concert alongside artists such as Berlin Philharmonic violist Matthew Hunter and cellist Andres Diaz. Throughout his studies, Trevor has had the opportunity to perform in master classes with Timothy Lees, Robert Chen, Laurie Smukler, Yuan-Qing Yu, Soovin Kim, Mariciuo Fuks, and Robert DeMaine.

As an educator, Trevor has a passion and experience working with a wide variety of students and levels. Trevor has served as a violin instructor with the Athens Community Music School in Athens, Ohio, as a guest instructor with Danville area middle and high school orchestras, and as Teaching Assistant at the University of Illinois. Trevor is currently a Violin Instructor and Assistant Coordinator at the Illinois String Academy where he teaches and coaches precollege students.

Trevor received his bachelor's degree from Vanderbilt University, a master's degree from the University of Illinois, and is currently pursuing an Artist Diploma at the University of Illinois. Trevor's primary teachers have included Stephen Miahky, Stefan Milenkovich, Meg Frievoegel, and members of the Jupiter String Quartet.

MEET THE MUSIC DIRECTOR



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

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

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

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

Our 2019–2020 Season



***Messiah* Sing-Along**

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

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

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Les Délices—Myths and Allegories

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

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

Young Baroque Artists Concert/Haydn—Little Organ Mass

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

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

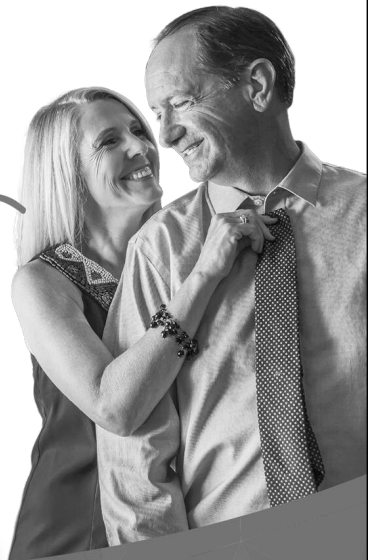
J.S. Bach—BWV 21 & Coffee Cantata

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

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

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

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Kendra Wieneke

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Wayne Badger*
Jeff Combs
Yohei Endo
Bill Hanafin
Tim Rowell
Dennis Sims
Derryl Singley
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John Abelson
Bill Buss
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* section leader



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Upcoming University of Illinois choral concerts

Shostakovich: Symphony No. 13

Foellinger Great Hall
March 12, 2020, 7:30 PM

A Celebration of Women

Smith Recital Hall
March 27, 2020, 7:30 PM

Women's Glee Club

Foellinger Great Hall
April 4, 2020, 2 PM

Varsity Men's Glee Club

Foellinger Great Hall
April 11, 2020, 7:30 PM

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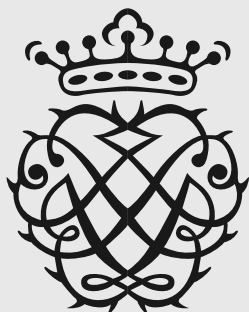
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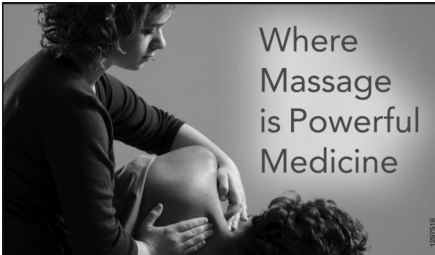
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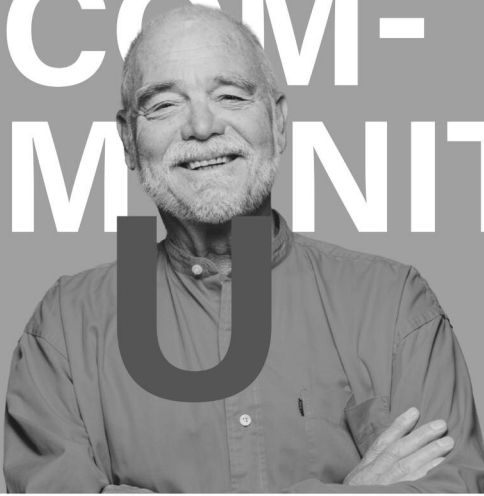
SPECIAL THANKS

BACH thanks **Andy Baylor** of Union Street Productions for donating his time and expertise to record our concerts.

BACH would also like to recognize the many contributions of **Bill Hanafin**, our production coordinator, and **Robin Sahner**, our librarian. We are grateful for all you do.

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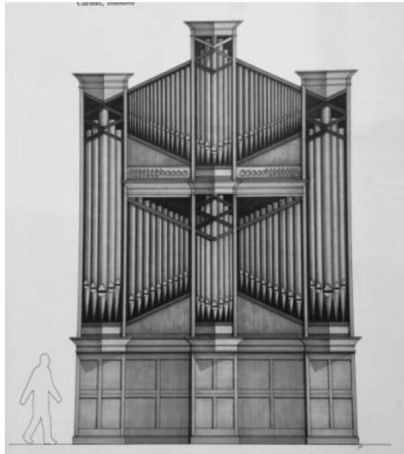


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SINFONIA

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DA CAMERA

Stefan Milenkovich Performs Bruch
Saturday, September 14, 7:30 pm

Homecoming in the Hall
Saturday, October 19, 7:30 pm

H.M.S. Pinafore
Friday, November 22, 7:30 pm

Melodies and Mallets
Saturday, February 8, 7:30 pm

A Mutual Celebration
Friday, March 27, 7:30 pm

Bartók Concerto for Orchestra
Saturday, April 25, 7:30 pm

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Thursday, December 12

Josefien Stoppelenburg, soprano
Carl Alexander, countertenor
Central Illinois Youth Chorus
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MAGICAL DELIGHTS

with Rachel Barton Pine, violin
Saturday, February 1

MOZART: *Overture to The Magic Flute*
BARBER: *Concerto for Violin and Orchestra*,
Op. 14
SMETANA: *Overture to The Bartered Bride*
DVOŘÁK: *Symphony No. 8 in G Major, Op. 88*

TICKETS

\$40 standard/\$36 senior/\$10 student

DIAMONDS AND GEMS

Saturday, March 7

J. David Harris, clarinet
Timothy McGovern, bassoon
DIAMOND: *Rounds for String Orchestra*
STRAUSS: *Duet-Concertino*
TCHAIKOVSKY: *Symphony No. 5 in E Minor*,
Op. 64

BRASS BRILLIANCE

Saturday, April 18

University of Illinois Women's Glee Club
Central Illinois Youth Chorus
Michael Cameron, bass
STRAUSS: *Till Eulenspiegels lustige Streiche*,
Op. 28
FAURÉ: *Pavane*
FAURÉ: *Caligula, Op. 52*
PAGANINI: *Fantasie on Rossini's "Moses"*
for Doublebass
RESPIGHI: *Pini di Roma (Pines of Rome)*

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