



The Baroque Artists
of **Champaign Urbana**

Classic music. Contemporary inspiration.

and

Sarah Riskind, Music Director

present

the

Young Baroque Artists Competition
Showcase Concert

Sunday, March 5, 2023
McKinley Presbyterian Church
Champaign, IL

PROGRAM

Presentation of 2023 Competition Awards

Flute Sonata in B minor, BWV 1030

Johann Sebastian Bach
(1685-1750)

- I Andante
- II Largo e dolce
- III Presto

Grace To ~ Third Place Winner
student of Rebecca Johnson

Oboe Sonata in A minor, TWV 41a3

Georg Philipp Telemann
(1681-1767)

- III Andante amabile
- IV Vivace

Ioelle Lee ~ Second Place Winner
student of Aaron Wilbert
Sunny Choo, piano

Prelude and Fugue in F minor, BWV 881

Johann Sebastian Bach

Ryan Nateghpour ~ First Place Winner
student of Erin Mulliken

Magnificat in B-flat

Francesco Durante (1684-1755)
ed. Clayton Westermann

- I Magnificat, anima mea Dominum
- II Et misericordia
Jess Dager, soprano; Kathy Dams, alto
- III Deposuit potentes
- IV Suscepit Israel
Tim Rowell, tenor; William Mendoza, bass
- V Sicut locutus est
- VI Sicut erat in principio

~ BRIEF INTERMISSION ~

Organ Concerto in F Major, HWV295
("The Cuckoo and the Nightingale")

George Frideric Handel
(1685–1759)

- I Larghetto
- II Allegro
- III Larghetto
- IV Allegro

Jonathon Young, organ

Oz Cantata (*Midwest premiere*)

Sarah Riskind (1987–)

- I Tik-Tok
- II Jack Pumpkinhead
- III The Patchwork Girl
- IV Ozma

Soloists: Taylor Hanson (Dorothy, Ozma), Audrey Vallance (Billina, Mombi), Danda Beard (Narrator), William Mendoza (Jack Pumpkinhead), Victoria Morford (Margolotte), Tim Rowell (Crooked Magician), Dee Walls (Glass Cat), Amy Kinzer (Patchwork Girl)

String Quartet: Gaeun Kim, Eun Namkung, YooBin Lee,
Barbara Hedlund

Tonight's concert is exclusively sponsored by Janice Bahr and Ernie Hoffman. Janice was a member of the BACH choir for many years and sang as soloist in area churches; she is a former BACH board chair and is a valued volunteer. Ernie was the founder of the music program at Parkland College and is a longtime music educator. We're grateful for their enthusiastic support of music of all kinds in our community - and especially for the music and activities of the Baroque Artists of Champaign-Urbana.



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 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

Sarah Riskind, Music Director

The works we present to you tonight may seem unconnected at first glance. Francesco Durante's Magnificat in B Flat is a lively and appealing pre-Classical work, G. F. Handel's Organ Concerto in F Major is a bird-themed instrumental piece, and my 2016 *Oz Cantata* is a musical exploration of 100-year-old children's books. Nevertheless, as we yearn for a true end to winter, we can experience renewal through the miracles found in the most unassuming guises. The Christian narrative of humble Mary's transformation celebrates divine power, and while Durante's concise setting might seem less profound than J. S. Bach's more famous version, each movement contains compelling and memorable musical ideas. Handel's Organ Concerto in F Major ("The Cuckoo and the Nightingale") may lead us to laugh at the transparent cuckoo calls, but in an age when organs are often restricted to church services, this is a wonderful opportunity to hear their more extended capabilities.

Finally, we come to the *Oz Cantata*: Why use the term "cantata," mainly associated with Bach's weekly church compositions? Like many other cantatas, this one tells a story across multiple movements with voices and instruments. Though there are actors and narrators, it is not musical theatre or opera. The BACH Choir brings sacred heroes to light in countless liturgical Christian works, but now we sing about different heroes: a young girl named Dorothy, the philosophical creatures Jack Pumpkinhead and the Patchwork Girl, the princess Ozma, and other dynamic individuals that shaped these beloved novels.

Francesco Durante: Magnificat in B-flat

Francesco Durante's compositional output was centered on liturgical music, rather than opera, and this four-voice *Magnificat* setting was originally misattributed to his student Giovanni Battista Pergolesi. The short, repetitive phrases and simple harmony are characteristic of the *galant* style, a precursor to the more complex structures of the Classical period. At the same time, Durante's studies of Renaissance counterpoint are evident in his use of psalm tones.

Durante's joyful *Magnificat* celebrates one of the foundations of Christianity: the miracle of the virgin Mary's pregnancy. The traditional intonation of *Magnificat anima mea Dominum* passes between voices throughout the first movement, and the sopranos and altos chant the line *ecce enim ex hoc beatam me dicent omnes* on a single pitch. In the second movement, lyrical soprano and alto solos are followed by an aptly powerful chorus on the phrase *Fecit potentiam in brachio suo* ("He has shown strength with his arm"). Here, the basses highlight *dispersit* ("scattered") with dramatic octaves and runs. The *Deposuit* chorus is set as a fugue, a typical choice in Baroque choral masterworks and others looking to them for inspiration. The light and tuneful tenor/bass duet in *Suscepit Israel* leads to another syllabic chorus (*Sicut locutus est*), this time adopting a more widespread use of call-and-response devices. The grand homophony of the *Gloria Patri* gives the listeners a restful moment to appreciate before the final movement, *Sicut erat*; the latter follows the common practice of reprising much of the opening movement's musical material. At the same time, the cascading *Amens* and crisp *et in secula seculorum* motives allow this movement to surpass the first movement with a sense of finality.

Francesco Durante: Magnificat

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo
salutari meo.

My soul magnifies the Lord.
And my spirit rejoices in God, my
savior.

Quia respexit humilitatem ancillae suae.

For he has regarded the lowliness
of his handmaiden.

Ecce enim ex hoc beatam me dicent
omnes generationes.

Behold, from henceforth, I will be
called blessed by all generations.

Quia fecit mihi magna, qui potens est,
et sanctum nomen ejus.

For the Mighty One has done great
things for me, and holy is his
name.

Et misericordia ejus a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos, mente cordis sui.

His mercy is for those who fear
him from generation to generation.
He has shown strength with his
arm. He has scattered the proud in
the thoughts of their hearts.

Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit bonis
et divites dimisit inanes.

He has brought down the powerful
from their thrones and lifted up
the lowly. He has filled the hungry
with good things, and sent the rich
away empty.

Suscepit Israel puerum suum,
recordatus misericordiae suae.

He has helped his servant Israel in
remembrance of his mercy.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

According to the promise he made
to our ancestors, to Abraham and
to his descendants forever.

Gloria a Patri et Filio et Spiritui Sancto.

Glory to the Father and to the
Son and to the Holy Spirit.

Sicut erat in principio, et nunc, et
semper in secula seculorum.
Amen.

As it was in the beginning,
is now and for ever and ever,
Amen.

George Frideric Handel: Organ Concerto in F Major

Tonight, just as the BACH Choir celebrates the skills and dedication of young musicians in our community, we choose to share the musical offerings of our instrumental collaborators. We offer particular thanks to our stellar accompanist Jonathan Young and fantastic continuo player/instrumental contractor Barbara Hedlund.

“The Cuckoo and the Nightingale” takes its name from elements in the second movement that depict those bird calls. Handel played the organ part himself in the 1739 premiere, during a performance of his oratorio *Israel in Egypt*. As with many of Handel’s works, he recycled considerable material from previous works, in this case one of his trio sonatas that he rearranged to produce movements I and IV of this concerto.

Sarah Riskind: Oz Cantata

The Wonderful Wizard of Oz (pub. 1900) is L. Frank Baum’s best-known Oz book but not his only one. He also wrote thirteen other illustrated books in the same series. The whimsical characters range from royalty and talking animals to ordinary children, but even the most comical stories reveal fundamental human truths. In August 2016, I chose four passages of text on the theme of life, humanity, and identity to set for choir, soloists, and string quartet as the centerpiece of my first doctoral degree recital at the University of Washington. Since I learned to read partly by looking over my father’s shoulder as he read me the Oz books, Baum’s words were a fitting source of inspiration. L. Frank Baum’s classic Oz books feature transformations and creation of new life, leading us to wonder whether our thoughts, emotions, or actions are the most essential functions of being human.

I. Tik-Tok

The text of the first movement comes from *Ozma of Oz* (pub. 1907), in which Dorothy and Billina the Hen activate a mechanical man in the land of Ev. I set the words on Tik-Tok's instruction sheet for the choir to emphasize thinking and communicating as central human actions. When Tik-Tok slowly wakes up, Billina and Dorothy begin to think of him as a person. This foreshadows the rise of Artificial Intelligence in science fiction and real-life technology; Star Trek's Data comes to mind, but we know of significant AI advances made even since I premiered the *Oz Cantata* in 2017 (not to mention a far more common association with the name Tik-Tok!).

Dorothy: Once, I knew a man made out of tin, who was a woodman named Nick Chopper. But he was as alive as we are, 'cause he was born a real man, and got his tin body a little at a time— first a leg and then a finger and then an ear— for the reason that he had so many accidents with his axe, and cut himself up in a very careless manner. But this copper man is not alive at all, and I wonder what it was made for, and why it was locked up in this queer place.

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Dorothy: Which shall I wind up first?

Billina the Hen: Number One, I should think. That makes him think, doesn't it?

Dorothy: Yes.

Billina: He doesn't seem any different.

Dorothy: Why, of course not; he is only thinking, now.

Billina: I wonder what he is thinking about.

Dorothy: I'll wind up his talk, and then perhaps he can tell us.

Tik-Tok: Good morn-ing, lit-tle girl. Good morn-ing, Mrs. Hen.

II. Jack Pumpkinhead

The story of Jack Pumpkinhead takes place in *The Marvelous Land of Oz* (1904), the second book in the series. A boy named Tip steals the magical Powder of Life from his evil captor, Mombi the Witch, and animates a wooden man with a jack-o'-lantern head. Despite Jack Pumpkinhead's outlandish appearance and origins, he often reveals unexpected depths. Musically, I aimed to contrast Mombi's frenetic nature with Jack's ponderous soul-searching and the levity present in the scene.

Mombi: He lives! – he lives! – he lives!

Narrator: At first [Tip] was so frightened and horrified that he wanted to run away, but his legs trembled and shook so badly that he couldn't. Then it struck him as a very funny thing for Jack to come to life, especially as the expression on his pumpkin face was so droll and comical it excited laughter on the instant.

Jack: I hope you are not reflecting on my personal appearance.

Narrator: It was so funny to hear his grave voice, while his face continued to wear its jolly smile, that Tip again burst into a peal of laughter. Even Mombi was not without a curious interest in the man her magic had brought to life; for, after staring at him intently, she presently asked:

Mombi: What do you know?

Jack: Well, that is hard to tell. For although I feel that I know a tremendous lot, I am not yet aware how much there is in the world to find out about. It will take me a little time to discover whether I am very wise or very foolish.

III. Patchwork Girl

This passage from *The Patchwork Girl of Oz* (Book 7, pub. 1913) illustrates the literary theme of a creation breaking out of intended boundaries, due to the unintended gift of free will. A magician helps the woman Margolotte to animate a patchwork doll with the aforementioned Powder of Life to be her servant. However, the Munchkin boy Ojo grants her numerous human gifts by pouring other potions while the other characters are distracted. In addition to being unexpectedly intelligent, the patchwork girl Scraps is proud of her unique, colorful appearance. Children and adult readers alike can learn from her example, as ridiculous and fantastical a character as she may be.

Margolotte: I must be careful not to give her too much brains, and those she has must be such as are fitted to the station she is to occupy in life. In other words, her brains mustn't be very good.

Narrator: Thinking it both unfair and unkind to deprive her of any good qualities that were handy, the boy took down every bottle on the shelf and poured some of the contents in Margolotte's dish. No one saw him do this, for all were looking at the Powder of Life.

Magician: It will take a few minutes for this powder to do its work.

Narrator: But suddenly the Patchwork Girl threw up one arm, which knocked the bottle of powder from the magician's hand and sent it flying across the room.

Noticing the mirror, she stood before it and examined her extraordinary features with amazement— her button eyes, pearl bead teeth and puffy nose.

Then she laughed again, long and merrily, and the Glass Cat crept out from under the table and said:

Glass Cat: I don't blame you for laughing at yourself. Aren't you horrid?

Patchwork Girl: Horrid? Why, I'm thoroughly delightful. I'm an Original, if you please, and therefore incomparable. Of all the comic, absurd, rare and amusing creatures the world contains, I must be the supreme freak. Who but poor Margolotte could have managed to invent such an unreasonable being as I? But I'm glad— I'm awfully glad!— that I'm just what I am, and nothing else.

IV. Ozma

At the end of *The Marvelous Land of Oz*, we learn that Mombi's mistreated ward Tip is much more than he seems (spoiler alert!): he is truly the Princess Ozma, whom Mombi had transformed into a boy as an infant. In this scene, the Sorceress Glinda persuades Mombi to change Tip back into Ozma, who turns out to be a classically beautiful princess. Inspired by Irish songs that describe the features of fair maidens, I extended the transformational moment with Irish-influenced ornamentation and harmony. Underscoring the vision of beauty is the truth about Ozma: whether she looks like an ordinary boy or a stunning princess, she is the same person inside. Despite its fantastical setting and motley crew of characters, this scene has numerous parallels in the present day.

Narrator: While the others watched her curiously, the Witch chanted a rhythmical verse in words which no one understood, and bent her lean body seven times back and forth over the fire. And now the incantation seemed complete, for the Witch stood upright and cried one word in a loud voice: "Yeowa!"

The vapor floated away; the atmosphere became clear again; a whiff of fresh air filled the tent, and the pink curtains of the couch trembled slightly, as if stirred from within.

Glinda walked to the canopy and parted the silken hangings. Then she bent over the cushions, reached out her hand, and from the couch arose the form of a young girl, fresh and beautiful as a May morning.

*Her eyes sparkled as two diamonds,
Her eyes sparkled as two diamonds,*

*Her eyes sparkled as two diamonds,
and her lips were tinted like a tourmaline.*

*All adown her back floated tresses of ruddy gold,
All adown her back floated tresses of ruddy gold,
with a slender jeweled circlet
confining them at the brow.*

*Her robes of silken gauze floated around her
Her robes of silken gauze floated around her
Like a cloud, her robes floated around her
and dainty satin slippers shod her feet.*

Narrator: At this exquisite vision Tip's old comrades stared in wonder for the space of a full minute, and then every head bent low in honest admiration of the lovely Princess Ozma. The girl herself cast one look into Glinda's bright face, which glowed with pleasure and satisfaction, and then turned upon the others.

Ozma: I hope none of you will care less for me than you did before. I'm just the same Tip, you know; only— only—

Jack Pumpkinhead: Only you're different!

Narrator: And everyone thought it was the wisest speech Jack had ever made.

MEET THE ARTISTS

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 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

Grace To is currently a junior at University Laboratory High School. She studies flute with Rebecca Johnson, a professor at EIU. She joined ECIYO (East Central Illinois Youth Orchestra) in 2019 and currently plays as principal flautist. She participated in the ILMEA All-State Conference in both 2022 and 2023.

Ioelle Lee is a junior at Urbana High School. She has three sisters. She loves to draw, make crafts, tend to her small garden, and bake. She has been playing oboe for 5 and a half years, and hopes to continue playing even after she graduates high school.

Ryan Nateghpour is sixteen years old and attends Normal Community High School as a Junior. For the past nine years, he has been delighted to work with his teacher Erin Mulliken in learning the piano, working on numerous pieces by Bach as well as many more by other composers. He has also played the violin for five years.

Broadway and orchestral veteran, recipient of shared Emmy, Tony, Grammy, Grand 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, fundraisers, 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. 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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Instrumentalists

Violin: Gaeun Kim,
Eun Namkung

Viola: YooBin Lee

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Champaign, IL 61825-2935

info@baroqueartists.org

www.baroqueartists.org



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