



The Baroque Artists  
of **Champaign Urbana**

Classic music. Contemporary inspiration.

and  
Sarah Riskind, Music Director  
present

**To the Hands**  
music by Dietrich Buxtehude and Caroline Shaw

Sunday, November 6, 2022  
St. Patrick's Catholic Church  
Urbana, IL

# PROGRAM

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## **Membra Jesu Nostri, BuxWV75**

Dietrich Buxtehude (c. 1637–1707)

- I. Ad pedes
- II. Ad genua
- III. Ad manus

Audrey Vallance and Ingrid Kammin, soprano  
Kendra Wieneke, alto  
Héctor Camacho-Salazar, tenor  
Jack Bertrand, bass

## **To the Hands**

Caroline Shaw (b. 1982)

- I. Prelude
- II. in medio / in the midst
- III. Her beacon-hand beckons
- IV. ever ever ever
- V. Litany of the Displaced
- VI. I will hold you

~ INTERMISSION ~

## **Membra Jesu Nostri, BuxWV75**

Dietrich Buxtehude

- IV. Ad latus
- V. Ad pectus
- VI. Ad cor
- VII. Ad faciem

Audrey Vallance and Ingrid Kammin, soprano  
Kendra Wieneke, alto  
Héctor Camacho-Salazar, tenor  
Jack Bertrand, bass



## 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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## *Ad Manus: To the Hands*

Hands are a powerful symbol. They can represent strength, toil, craftsmanship, sharing, connectedness, support, touch, and countless other aspects of the human experience. Over two years into a global pandemic, we now have a deeper understanding of what it means to keep to ourselves and refrain from reaching out. Tonight, the Baroque Artists of Champaign-Urbana will share two stunning works about tragedy, sacrifice, connection, and hope.

*Membra Jesu nostri patientis sanctissima* (Most Holy Members of our Suffering Jesus) (BuxWV75) is a Passion-meditation on seven body parts of Jesus Christ on the cross. Dietrich Buxtehude composed these seven cantatas in 1680, probably intending them for performances at separate liturgical occasions. When professional choir The Crossing performed *Membra Jesu Nostri* in 2016, seven composers were each commissioned to write a work inspired by one of these cantatas. Caroline Shaw's *To the Hands* extends the image of Jesus Christ's hands in *Ad manus* to depict displaced people reaching for succor, the Statue of Liberty whose "beacon hand beckons," the folded hands of a grandmother left behind, and an enveloping embrace. The BACH Choir will perform *To the Hands* directly after *Ad manus* in order to highlight the thematic and musical connections.

## *Membra Jesu Nostri*

Of German and Danish background, Dietrich Buxtehude (c.1637–1707) was the organist at St. Mary's in Lübeck in Northern Germany. He is known for his considerable output of sacred vocal and organ music; this reputation inspired visits from younger composers such as G. F. Handel and J. S. Bach. *Membra Jesu Nostri* was dedicated to his friend Gustav Düben, director of music at the Swedish court.

Most of the text of *Membra Jesu Nostri* comes from a medieval strophic poem called *Salve mundi salutare*, published in *Domini Bernhardi Oratio rhythmica* in Hamburg in 1633. The opening and closing choruses are settings of prose from the Latin Vulgate Bible. Each cantata utilizes approximately the same structure: instrumental sonata, chorus, solo and trio arias set apart by instrumental ritornellos, and a return of the chorus.

Cantata VI. *Ad cor* (to the heart) is written for a quintet of viols, but tonight we will be performing this movement on modern string instruments.

Whether listeners connect to the words on a religious level or in other ways, Buxtehude's cantatas imbue the heartfelt poetry with a transcendent beauty unlike other works that are frequently performed in the present day.

### ***To the Hands***

Composer, vocalist, and violinist Caroline Shaw (b. 1982) is best known for her Pulitzer-winning composition *Partita for 8 Voices*. She composed the *Partita* for Roomful of Teeth, a contemporary vocal ensemble (of which she is a member) that commissions new works incorporating vocal techniques from around the world. Since Roomful of Teeth's founding director Brad Wells was my undergraduate conducting mentor at Williams College, I am particularly thrilled to be performing one of Shaw's major works.

In addition to sharing the sheet music for *To the Hands* on her website free of charge, Shaw has written her own program notes; therefore, we will explain *To the Hands* using her words.

– Sarah Riskind, Music Director

The Crossing commissioned *To the Hands* as a response to *Ad manus* from Dieterich Buxtehude's 17th century masterpiece, *Membra Jesu Nostri*. It is a part of the Seven Responses project and was performed by members of The Crossing, the International Contemporary Ensemble (ICE), and the early music ensemble Quicksilver, alongside the complete Buxtehude and new works by six other composers.

*To the Hands* begins inside the 17th century sound of Buxtehude. It expands and colors and breaks this language, as the piece's core considerations, of the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises, gradually come into focus.

The prelude turns the tune of *Ad manus* into a wordless plainchant melody, punctured later by the strings' introduction of an unsettling pattern. The

second movement fragments Buxtehude's choral setting of the central question, "*quid sunt plagae istae in medio manuum tuarum,*" or "what are these wounds in the midst of your hands." It settles finally on an inversion of the question, so that we reflect, "What are these wounds in the midst of our hands?" We notice what may have been done to us, but we also question what we have done and what our role has been in these wounds we see before us.

The text that follows in the third movement is a riff on Emma Lazarus' sonnet *The New Colossus*, famous for its engraving at the base of the Statue of Liberty. The poem's lines "Give me your tired, your poor, / Your huddled masses yearning to breathe free" and its reference to the statue's "beacon-hand" present a very different image of a hand—one that is open, beckoning, and strong. No wounds are to be found there—only comfort for those caught in a dangerous and complex environment. While the third movement operates in broad strokes from a distance, the fourth zooms in on the map so far that we see the intimate scene of an old woman in her home, maybe setting the table for dinner alone. Who is she, where has she been, whose lives has she left? This simple image melts into a meditation on the words *in caverna* from the Song of Solomon, found in Buxtehude's fourth section, *Ad latus*.

In the fifth movement the harmony is passed around from one string instrument to another, overlapping only briefly, while numerical figures are spoken by the choir. These are global figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC) data reported in May 2015 (accessed on 20/03/2016 at [www.internal-displacement.org](http://www.internal-displacement.org)). Sometimes data is the cruelest and most honest poetry.

The sixth and final movement unfolds the words *in caverna* into the tumbling and comforting promise of "ever ever"—"ever ever will I hold you, ever ever will I enfold you". They could be the words of Christ, or of a parent or friend or lover, or even of a nation.

– Caroline Shaw



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# TEXTS & TRANSLATIONS

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## Buxtehude: Membra Jesu Nostri

### I Ad pedes (To the feet)

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1 Sonata (instrumental introduction)

2 Chorus (SSATB)

Ecce super montes  
pedes evangelizantis  
et annunciantis pacem

Behold, upon the mountains  
the feet of one bringing good news  
and proclaiming peace.

3 Aria (S I)

Salve mundi salutare,  
salve, salve Jesu care!  
Crucis tuae me aptare  
vellem vere, tu scis quare,  
da mihi tui copiam.

Hail, salvation of the world,  
Hail, hail, dear Jesus!  
On Your cross would I hang  
Truly, You know why  
Give me Your strength

4 Aria (S II)

Clavos pedum, plagas duras,  
et tam graves impressuras  
circumplector cum affectu,  
tuo pavens in aspectu,  
tuorum memor vulnerum.

The nails in Your feet, the hard blows  
and so grievous marks  
I embrace with love,  
Fearful at the sight of You  
Mindful of Your wounds

5 Aria (B)

Dulcis Jesu, pie Deus,  
Ad te clamo licet reus,  
praebe mihi te benignum,  
ne repellas me indignum  
de tuis sanctis pedibus.

Sweet Jesus, merciful God  
I cry to You, in my guilt  
Show me Your grace,  
Turn me not unworthy away  
From Your sacred feet.

6 Chorus (da capo: Ecce super montes)

7 Chorus (SSATB)

Salve mundi salutare,  
salve Jesu care!  
Crucis tuae me aptare  
vellem vere, tu scis quare,  
da mihi tui copiam.

Hail, salvation of the world,  
Hail, hail, dear Jesus!  
On Your cross would I hang  
Truly, You know why  
Give me Your strength.



## **II Ad genua (To the knees)**

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### 1 Sonata

#### 2 Chorus (SSATB)

Ad ubera portabimini, et super genua blandicentur vobis.	You will be brought to nurse and dandled on the knees.
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#### 3 Aria (T)

Salve Jesu, rex sanctorum, spes votiva peccatorum, crucis ligno tanquam reus, pendens homo verus Deus, caducis nutans genibus.	Hail Jesus, King of Saints Hope of sinners' prayers, like an offender on the wood of the cross, a man hanging, true God, Bending on failing knees!
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#### 4 Aria (A)

Quid sum tibi responsurus, actu vilis corde durus? Quid rependam amatori, qui elegit pro memori, ne dupla morte morerer.	What answer shall I give You, Vile as I am in deed, hard in my heart? How shall I repay Your love, Who chose to die for me Lest I die the second death?
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#### 5 Aria (SSB)

Ut te quaeram mente pura, sit haec mea prima cura, non est labor et gravabor, sed sana bor et mundabor, cum te complexus fuero.	That I may seek You with pure heart, Be my first care, It is no labour nor shall I be loaded down: But I shall be cleansed, When I embrace You.
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#### 6 Chorus (da capo: Ad ubera portabimini)

## **III Ad manus (To the hands)**

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### 1 Sonata

#### 2 Chorus (SSATB)

Quid sunt plagae istae in medio manuum tuarum?	What are those wounds in the midst of Your hands?
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### III Ad manus (To the hands) *continued*

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#### 3 Aria (S I)

Salve Jesu, pastor bone,  
fatigatus in agone,  
qui per lignum es distractus  
et ad lignum es compactus  
expansis sanctis manibus.

Hail, Jesus, good shepherd,  
wearied in agony,  
tormented on the cross  
nailed to the cross  
Your sacred hands stretched out.

#### 4 Aria (S II)

Manus sanctae, vos amplector,  
et gemendo condelector,  
grates ago plagis tantis,  
clavis duris guttis sanctis  
dans lacrymas cum osculis.

Holy hands, I embrace you,  
and, lamenting, I delight in you,  
I give thanks for the terrible  
wounds,  
the hard nails, the holy drops,  
shedding tears with kisses.

#### 5 Aria (ATB)

In cruore tuo lotum  
me commendo tibi totum,  
tuae sanctae manus istae  
me defendant, Jesu Christe,  
extremis in periculis.

Washed in Your blood  
I wholly entrust myself to You;  
may these holy hands of Yours  
defend me, Jesus Christ,  
in the final dangers.

#### 6 Chorus (da capo: Quid sunt plagae istae)

### IV Ad latus (To the side)

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#### 1 Sonata

#### 2 Chorus (SSATB)

Surge, amica mea,  
speciosa mea, et veni,  
columba mea in foraminibus petrae,  
in caverna maceriae.

Arise, my love,  
my beautiful one, and come,  
my dove in the clefts of the rock,  
in the hollow of the cliff.

#### 3 Aria (S I)

Salve latus salvatoris,  
in quo latet mel dulcoris,  
in quo patet vis amoris,  
ex quo scatet fons cruoris,  
qui corda lavat sordida.

Hail, side of the Saviour,  
in which the honey of sweetness is  
hidden,  
in which the power of love is  
exposed,  
from which gushes the spring of  
blood  
that cleans the dirty hearts.

#### 4 Aria (ATB)

Ecce tibi appropinquo,  
parce, Jesu, si delinquo,  
verecunda quidem fronte,  
ad te tamen veni sponte  
scrutari tua vulnera.

Lo I approach You,  
Pardon, Jesus, if I sin,  
With reverent countenance  
freely I come to You  
to behold Your wounds.

#### 5 Aria (S II)

Hora mortis meus flatus  
intret Jesu, tuum latus,  
hinc expirans in te vadat,  
ne hunc leo trux invadat,  
sed apud te permaneat.

In the hour of death, may my soul  
Enter, Jesus, Your side  
Hence dying may it go into You,  
Lest the cruel lion seize it,  
But let it dwell with You.

#### 6 Chorus (da capo: Surge amica mea)

### V Ad pectus (To the breast)

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#### 1 Sonata

#### 2 Trio (ATB)

Sicut modo geniti infantes  
rationabiles,  
et sine dolo concupiscite,  
ut in eo crescatis in salutem.  
Si tamen gustatis, quoniam dulcis  
est Dominus.

Like newborn infants,  
long for the guileless milk of reason,  
that by it you may grow into  
salvation,  
if indeed you have tasted that the  
Lord is good.

#### 3 Aria (A)

Salve, salus mea, Deus,  
Jesu dulcis, amor meus,  
salve, pectus reverendum,  
cum tremore contingendum,  
amoris domicilium.

Hail God, my salvation,  
sweet Jesus, my beloved,  
hail, breast to be revered,  
to be touched with trembling,  
dwelling of love.

#### 4 Aria (T)

Pectus mihi confer mundum,  
ardens, pium, gemebundum,  
voluntatem abnegatam,  
tibi semper conformatam,  
juncta virtutum copia.

Give me a clean breast,  
ardent, pious, moaning,  
an abnegated will,  
always conforming to You,  
with an abundance of virtues.

5 Aria (B)

Ave, verum templum Dei,  
precor miserere mei,  
tu totius arca boni,  
fac electis me apponi,  
vas dives Deus omnium.

Hail, true temple of God,  
I pray, have mercy on me,  
You, the ark of all that is good,  
make me be placed with the chosen,  
rich vessel, God of all.

6 Trio (da capo: Sicut modo geniti)

**VI Ad cor (To the heart)**

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1 Sonata

2 Trio (ATB)

Vulnerasti cor meum,  
soror mea, sponsa,  
vulnerasti cor meum.

You have wounded my heart,  
my sister, my bride,  
You have wounded my heart.

3 Aria (S I)

Summi regis cor, aveto,  
te saluto corde laeto,  
te complecti me delectat  
et hoc meum cor affectat,  
ut ad te loquar, animes.

Heart of the highest king, I greet  
You,  
I salute You with a joyous heart,  
it delights me to embrace You  
and my heart aspires to this:  
that You move me to speak to You.

4 Aria (S II)

Per medullam cordis mei,  
peccatoris atque rei,  
tuus amor transferatur,  
quo cor tuum rapiatur  
languens amoris vulnere.

Through the marrow of my heart,  
of a sinner and culprit,  
may Your love be conveyed  
by whom Your heart was seized,  
languishing through the wound of  
love.

5 Aria (B)

Viva cordis voce clamo,  
dulce cor, te namque amo,  
ad cor meum inclinare,  
ut se possit applicare  
devoto tibi pectore.

I call with the living voice of the  
heart,  
sweet heart, for I love You,  
to incline to my heart,  
so that it may commit itself to you  
in the breast devoted to You.

6 Trio (da capo: Vulnerasti cor meum)

## VII Ad faciem (To the face)

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### 1 Sonata

### 2 Chorus (SSATB)

Illustra faciem tuam super servum tuum, salvum me fac in misericordia tua.	Let Your face shine upon Your servant, save me in Your mercy.
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### 3 Aria (ATB)

Salve, caput cruentatum, totum spinis coronatum, conquassatum, vulneratum, arundine verberatum facie sputis illita.	Hail, bloodied head, all crowned with thorns, beaten, wounded, struck with a cane, the face soiled with spit.
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### 4 Aria (A)

Dum me mori est necesse, noli mihi tunc deesse, intremenda mortis hora veni, Jesu, absque mora, tuere me et libera me.	When I must die, do not then be away from me, in the anxious hour of death come, Jesus, without delay, protect me and set me free!
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### 5 Chorus (SSATB)

Cum me jubes emigrare, Jesu chare, tunc appare, o amator amplectende, temet ipsum tunc ostende in cruce salutifera.	When You command me to depart, dear Jesus, then appear, O lover to be embraced, then show Yourself on the cross that brings salvation.
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### 6 Chorus (SSATB)

Amen

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# Caroline Shaw: To the Hands

## I. Prelude

[no text – choir on vowels only]

## II. in medio/in the midst

[text from Buxtehude's *Ad manus* – Zechariah 13:6 –  
adapted by Caroline Shaw, with the addition of *in medio manuum  
nostrarum* (“in the midst of **our** hands”)]

*quid sunt plagae istae*  
*quid sunt plagae istae in medio manuum tuarum in medio*  
*quid sunt plagae istae*  
*quid sunt plagae istae in medio manuum nostrarum*

*translation:*

what are those wounds  
what are those wounds in the midst of your hands in the midst  
what are those wounds  
what are those wounds in the midst of our hands

## III. Her beacon-hand beckons

[text by Caroline Shaw, responding to the 1883 sonnet  
“The New Colossus” by Emma Lazarus, which was mounted on the  
pedestal of the Statue of Liberty in 1903]

**Her beacon-hand beckons:**

**give**  
**give to me**  
**those yearning to breathe free**  
**tempest-tossed they cannot see**  
**what lies beyond the olive tree**  
**whose branch was lost amid the pleas**  
**for mercy, mercy**  
**give**  
**give to me**  
**your tired fighters fleeing flying from the**  
**from the**  
**from**  
**let them**

**i will be your refuge  
i will be your refuge  
i will be  
i will be  
we will be  
we will**

#### **IV. ever ever ever**

[text by CS – the final line, *in caverna*, is from Buxtehude’s *Ad latus* – the line from the Song of Songs, *in foraminibus petrae, in caverna maceriae*, or “in the clefts of the rock, in the hollow of the cliff”]

**ever ever ever  
in the window sills or  
the beveled edges  
of the aging wooden frames that hold  
old photographs  
hands folded  
folded  
gently in her lap**

**ever ever  
in the crevices  
the never-ending efforts of  
the grandmother's tendons tending  
to her bread and empty chairs  
left for Elijahs  
where are they now**

*in caverna in caverna*

#### **V. Litany of the Displaced**

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (<http://www.internal-displacement.org/global-figures> – accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

## VI. i will hold you

[text by CS – The final line is a reprise from the Zechariah text.]

**i would hold you  
i would hold you  
ever ever will i hold you  
ever ever will i enfold you**

*in medio*

*in medio*

*in medio*

*in medio*

*in medio manuum tuarum*

## Upcoming Concerts



### **Messiah Sing-Along**

November 27, 2022 (Sunday) – 4:00 pm  
First Baptist Church of Savoy

### **Young Baroque Artists Showcase**

Featuring the winners and ensembles from local high schools  
March 5, 2023 (Sunday) – 7:30 pm  
McKinley Presbyterian Church, Champaign, IL

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

June 4, 2023 (Sunday) – 7:30 pm  
Faith United Methodist Church, Champaign, IL

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



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

**Jack Bertrand** is a PhD student and Teaching Assistant in Music Education at the University of Illinois Champaign-Urbana. Previously, Jack earned a Master of Music in Choral Conducting from Michigan State University and taught in public schools for seven years. His love of creative activities influences his research, which includes creativity, arts-based methods, and participatory methods. When not singing with BACH or studying, he teaches private voice, piano, and pre-K music lessons at the Champaign School of Music.

**Margaret Briskin** is a double bass player and lives in Champaign. She has performed regularly with the Champaign-Urbana Symphony, Peoria Symphony, the Heartland Festival Orchestra, and Illinois Symphony. Margaret is currently principal bass at the Millikin Decatur Symphony Orchestra.

Colombian tenor **Héctor Camacho-Salazar** has led a career that spans several genres, including opera, oratorio, sacred music, and art song.

In 2021, he played Ferrando in a New York production of *Così fan tutte*. In 2020, he performed as Gherardo in *Gianni Schicchi* at the Teatro Mayor Julio Mario Santo Domingo. He debuted as Tamino on the same stage in *The Magic Flute* in 2015. He has performed Handel's *Messiah*, J.S. Bach's *Magnificat*, F.P. Schubert's *Mass in Eb*, and Berlioz's *Lélio, ou le retour à la vie*.

In 2022, he won the First Prize in the Male Voice Category at the Bogotá Philharmonic National Voice Competition, the most prestigious award for singers in his native country, and he was a finalist in the Krannert Debut Artist Competition in Champaign-Urbana, IL. He has received the merit-based Stotler Voice Fellowship at the University of Illinois at Urbana-Champaign in 2020, 2021, and 2022.

Broadway and orchestral veteran, recipient of shared Emmy, Tony, Grammy, Gran Prix du Disque, and multiple awards, **Barbara Hedlund** enjoys an active career as orchestral and chamber musician, recording artist, orchestra and college music festival administrator, music editor and publisher, orchestra founder, executive director, music librarian, professor, adjudicator, associate producer for Public Radio Television, concert, opera, and theatre productions, a City of Urbana Public Arts and Culture Commissioner, young artist scholarship sponsor and mentor. From 1996 to 1999, she and her husband Ronald wore many hats as founders, sponsors, performers, fund raisers, administrators, and crew for the Baroque Artists, originally housed and administered in their home studio.

Soprano **Ingrid Kammin** is a frequent performer with the Baroque Artists of Champaign-Urbana. Ingrid received a Doctorate in Musical Arts in Vocal Performance and Literature from the University of Illinois at Urbana-Champaign. Ingrid has studied and performed extensively throughout Europe, specifically at Il Corso Estivo per Giovani Cantiti in Urbania, Italy, and at La Sorbonne in Paris, France. She has been the recipient of several awards and scholarships including the Central Illinois Metropolitan Opera Auditions and the Illinois Opera Theatre Enthusiast award. Ingrid is comfortable performing and teaching a variety of styles of music from Early Music/Opera to Contemporary/New Music to Musical Theater to Pop. She can be heard as the soprano soloist with Sinfonia di Camera on the recording *On Freedom's Ground* released by Albany Records and as a featured vocalist for Elsinore's 2013 album *Push/Pull* released on Parasol Records.

Ingrid is incredibly passionate about teaching and vocal pedagogy and is an active member of the National Association of Teachers of Singing and was recently awarded the NATS *Emerging Leaders Award*. Ingrid currently serves as Adjunct Instructor of Voice at Illinois Wesleyan University and maintains a private voice studio in the Champaign-Urbana area. Ingrid is passionate about arts advocacy, collaboration, and education throughout the community, region, and beyond. She is currently the President of the Board of Directors for the Baroque Artists of Champaign-Urbana and is the Director of the Ralla Klepak Community Music Scholars Program at Illinois Wesleyan University.

**Ion-Alexandru Malaimare**, a native of Romania, has performed in recitals and concerts in Europe and United States. He was the 1st Prize winner at the Young Artist Competition of MTNA and the University of Illinois Concerto Competition. He served as Assistant Concertmaster of the Champaign-Urbana Symphony Orchestra and as Principal Second violin of the Heartland Symphony. He is on the faculty at Millikin University. He started a TikTok channel (@1violin1bow) and together with violist YooBin Lee, he started a YouTube Channel (The Eight Strings) featuring music videos for viola & violin.

**Eun Namkung** has degrees in orchestral music and musicology from HanYang University. She has played with the Champaign-Urbana Symphony, Sinfonia da Camera, the Heartland Festival Orchestra, the Danville Symphony, the Baroque Artists of Champaign-Urbana, and the Eastern Symphony Orchestra.

**Hannah Reitz** is currently pursuing her Doctorate of Musical Arts in Violin Performance at the University of Illinois, Urbana-Champaign, where she studies with Meg Freivogel of the Jupiter Quartet. She enjoys a varied career as a performer, teacher, and conductor. Over the past four years she has served as Assistant Director of the UNH Youth Symphony Orchestra, Resident Artist of Violin/Viola and Lecturer at the University of New Hampshire, a UNH Summer Youth Music School instructor, and Music Director of the Seacoast Youth Symphony Orchestra.

**Audrey Vallance**, soprano, has been blessed with an incredible career of performing for over 40 years. Audrey moved to the Champaign-Urbana area in 2006 from Houston where she was a member of Houston Grand Opera Chorus for several years. Audrey also lived in SE Asia for 6 years where she was a singer, director, and vocal coach, performing in Singapore, Myanmar, Vietnam, and Thailand. While in Bangkok, Audrey also directed choirs and several musicals.

Currently, Audrey teaches at her home studio and is in charge of the Creative Arts Music Program at Carle Hospital, bringing area performers into the common areas of the hospital to bring comfort and joy to the staff, visitors and patients.

**Kendra Wieneke**, mezzo-soprano, has enjoyed a diverse career as a classical singer, music educator, church musician, and nonprofit administrator. She studied at Eastman School of Music under the tutelage of Carol Webber and Jan Opalach and performed frequently with Eastman Opera Theater, notably singing the title role in Handel's *Serse* under the direction of renowned early music specialist Paul O'Dette. Other favorite roles include Bianca in *The Rape of Lucretia* (Britten), Anne in the collegiate premiere of Jake Heggie's *To Hell and Back*, and Martha in *The Secret Garden* (Simon/Norman). A dedicated recitalist and chamber musician, she has been featured in J.S. Bach's *Magnificat in D* (Rochester Philharmonic Orchestra), Haydn's *Harmoniemesse* (Eastman School of Music), Mozart's *Coronation Mass in C* (Voices), Handel's *Messiah* (Tallahassee Symphony Orchestra), and J. S. Bach's *Christ lag in Todes Banden* (Tallahassee Bach Parley). In 2016, she founded Patchwork Project, a small concert organization dedicated to re-imagining the art of the American song recital. With Patchwork, she curated and produced recitals throughout the Midwest and Northeast that challenged the notion of what experiencing classical vocal music can be. She currently directs the stewardship program for the UIUC College of Liberal Arts and Sciences and is a registered yoga teacher and dedicated dog mom to her pup, Johann Sebastian Chewbacca—known to friends as Chewie. She joined BACH in 2019 and is honored to join the ensemble as a soloist.

**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 (PLU) 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. 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*. Jonathan maintains an active interest in organ building and voicing, and has worked for Paul Fritts & Company, Buzard Pipe Organ Builders, and Richards, Fowkes & Company. An avid student of automotive aerodynamics and aerodynamic efficiency, Jonathan earned an Associate of Engineering Science degree at Parkland College, graduating in May 2021.

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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  
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Champaign, IL 61825-2935  
info@baroqueartists.org  
www.baroqueartists.org

# BACH CHORUS & INSTRUMENTALISTS

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## **Soprano**

Danda Beard  
Linda Buzard\*  
Jess Dager  
Kathy Dams  
Jan Dee  
Jenna Finch  
Amy Kinzer  
Adriana Martinez  
Roxanne Munch  
Yinglun Sun  
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## **Alto**

Dee Breeding  
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Victoria Morford  
Mora Novey  
Anne Robin  
Marlys Scarbrough

## **Tenor**

Wayne Badger\*  
Bill Hanafin  
Tim Rowell  
Robin Sahner  
David Smith  
Evan Stoor

## **Bass**

John Abelson  
Jack Bertrand  
William Mendoza\*  
Mark Penner

\* *section leader*

## **Instrumentalists**

---

### **Violin I:**

Ion-Alexandru  
Malaimare

### **Violin II:**

Eun Namkung

### **Viola:**

Hannah Reitz

### **Violoncello:**

Barbara Hedlund

### **Double Bass:**

Margaret Briskin

**Continuo:** Jonathan  
Young

## SPECIAL THANKS FROM BACH

**To Marilyn Marshall,**  
who graciously covered facility costs for this evening's performance;

**Sharron Mies,**  
whose gift co-sponsors this evening's performance; and

**Robin Sahner,**  
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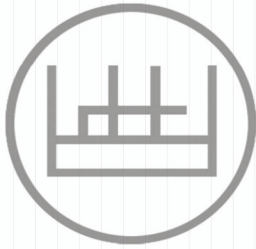
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