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Music for Royalty

Sunday, July 23, 2017
St. John's Catholic Chapel
Champaign, IL

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PROGRAM

Concerto in d minor for two violins and cello,
op. 3 no. 11 (RV 565)

Antonio Vivaldi
(1678–1741)

Allegro – Adagio spiccato – Allegro – Adagio largo e spiccato – Allegro
Sun-Young Shin, Maureen Murchie, violins; Benjamin Hayek, cello

Ich hatte viel Bekümmernis (BWV 21)

Johann Sebastian Bach
(1685–1750)

Prima Pars

1. Sinfonia
2. Chorus: *Ich hatte viel Bekümmernis*
3. Aria: *Seufzer, Thränen, Kummer, Not*
4. Recitative: *Was hast du mich, mein Gott*
5. Aria: *Bäche von gesalznen Zähmen*
6. Chorus: *Was betrübst du dich, meine Seele*

Secunda Pars

7. Recitative: *Ach Jesu, meine Ruh*
8. Duet: *Komm mein Jesu und erquicke*
9. Chorus: *Sei nun wieder zufrieden*
10. Aria: *Erfreue dich, Seele, erfreue dich Herze*
11. Chorus: *Das Lamm, das erwürget ist*

Sherezade Panthaki, soprano; Alexis Korbe, mezzo-soprano;
Thom R. Baker, tenor; Ricardo Herrera, bass

INTERMISSION

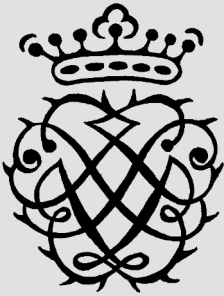
Missa in Angustiis (Lord Nelson Mass), Hob. XXII:11

Franz Josef Haydn
(1732–1809)

1. *Kyrie*
2. *Gloria in excelsis Deo—Qui tollis peccata mundi—Quoniam tu solus sanctus*
3. *Credo in unum Deum—Et incarnates est—Et Resurrexit*
4. *Sanctus*
5. *Benedictus*
6. *Agnus Dei—Dona nobis pacem*

Sherezade Panthaki, soprano; Alexis Korbe, mezzo-soprano;
Thom R. Baker, tenor; Ricardo Hererra, bass

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Thank you to St. John's Catholic Chapel for hosting this concert in their beautiful sanctuary, Martha Stiehl for the use of her portative organ, and Dr. Leonard Rumery for the use of choral scores.

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PROGRAM NOTES

by Chester L. Alwes

The first half of tonight's program is an interesting example of parody, in which J. S. Bach apparently appropriates the music of the concluding movement of Antonio Vivaldi's Concerto for two violins in d minor, op. 3 no. 11 (RV 565). Vivaldi's concerto was first published as part of his opus 3, *L'estro armonico* ("The Harmonic Inspiration") in Amsterdam (1711–12). Dedicated to Grand Prince Ferdinand of Tuscany, this collection contains twelve concertos for one, two and four violins. In his nearly 500 concertos, Vivaldi developed both the standard three-movement form (Fast-Slow-Fast) and the ritornello form found in its two fast movements. The ritornello form used restatements of the opening material in various keys, ultimately concluding with a final statement in the original key. These statements of the ritornello alternate with digressive episodes for the soloist(s) based to varying degrees on the melodic profile of the unifying ritornello. Other composers developed this idea, adding elements of thematic integration in which the soloist(s) not only vamp on the ritornello but expand its formal sophistication by reprising the opening solo episode prior to the final statement(s) of the ritornello in the home key and using fragments of the ritornello as accompaniment for the solo sections.

The eleventh concerto of Vivaldi's op. 3 for two violins in d minor earned contemporary praise for its solid compositional logic. The first "movement" is a complex of three distinct sections: the initial *allegro* falls into two distinct sections based on texture (solo violins vs. basso continuo). The second is a brief, homophonic excursion through texture for the entire ensemble based on the circle of fifths. These two prepare for the third, which, at 104 measures in length, constitutes a typical Vivaldi first movement *allegro*, save for the fact that its ritornello is a strict fugal exposition. The movement unfolds as a five-segment, rondo-like form, ABABA (where the A sections are tutti ritornellos and the B sections are elaborations of the ritornello's themes for the three *concertante* instruments [violin 1, violin 2, and cello]). The middle slow movement, marked *largo e spiccato*, is a lovely pastorale in 12/8 marked by a prominent use of the solo *violino primo* without bass accompaniment. Like the beginning of the concerto, the third movement begins in contrapuntal style with only the three soloists. The "theme" is based on ascending leaps that create brief dissonances (as in Corelli). This distinctive combination of texture and theme plays a relatively minor role in the finale of the concerto, giving way

to more elaborate solo passages that navigate the circle of fifths and some striking chromatic passages.

The final movement of this concerto is the model for no fewer than three works by J. S. Bach that all date from his time in Weimar (1710–1717). The first is his transcription of Vivaldi’s concerto for organ (BWV 596); the same thematic idea (in the major mode) forms the subject of his Fugue in G major for organ (BWV 541). We know that Bach engaged in a playful competition with his cousin, Johann Gottfried Walther, making keyboard transcriptions of concertos by Vivaldi and other Italian composers. It was in this way that Bach essentially taught himself the *concerto grosso* form that was to prove essential to his progress as a composer. The person who was the catalyst for this activity is Prince Johann Ernst of Saxe-Weimar (1696–1715). An accomplished musician in his own right (likely a pupil of Gottfried Walther), Johann Ernst provided Bach and Walther access to recently published Italian concertos that he acquired during his studies at the University of Utrecht (1711–13). The most important example of what Bach learned from the study of these is the opening chorus of Bach’s cantata for the third Sunday after Trinity, *Ich hatte viel Bekümmernis* (BWV 21). The first documented performance of this cantata took place on June 10, 1714 (the third Sunday after Trinity), but there is general agreement among Bach scholars that at least one version of the cantata (and possibly more) predated this premiere. This proposal suggests a prototype consisting of movements 2–6 and 9 of the present work, to which Bach added the opening sinfonia, solo movements (7–8, 10) and concluding chorus (11) of the second part of the cantata. By making this expansion, Bach created a two-part cantata (mvts. 1–6 sung before the sermon and the remainder sung “*Nach der Predigt*” [“after the sermon”]) that is a theological dialogue.

The texts of part I deal with the soul’s lamentation articulated in Old Testament language, the second part providing a description of the soul’s transition from that worldly perspective to a spiritual view of existence grounded in the hope of life everlasting. Supporting this textual dichotomy is a musical one—the movements of part I are all in minor keys (predominantly c and f minor), while four of the second part’s five movements use major keys, accomplishing an ascent through the circle of fifths (from three flats to two to one and, finally, to the C major of the final chorus). This transformation from sorrow to joy is evident in a comparison of the texts of the two arias in parts I (mvts. 3 and 5) with the final aria of part II (#10). The first (the famous and beautiful “*Seufzer, Tränen, Kummer, Not*”) references tears of sorrow, the metaphor of which is hyperbolically expanded in the tenor aria (mvt. 5), which progresses from description of

the tears as a “sea of salty tears” to a “rushing flood” and, finally, a “sea of tribulation.” Conversely, the final aria is positively jubilant. Its final line, “Transform yourself, weeping, into pure wine,” refers not to the Gospel for the Third Sunday after Trinity (the parables of the lost sheep and the lost coin), but the first manifestation of Jesus’ glory, the changing of water into wine at the wedding feast in Cana (the Gospel lesson for Epiphany 2). The other critical change that takes place in part II is the introduction of a recitative-aria dialogue between the “Soul” and Jesus (the first appearance of a major key!) in which the presence of Jesus as the agent of the soul’s deliverance is established. This assurance allows the eschatological ending of the cantata, using the text from Revelations 5 that is so well known from its use to conclude Handel’s *Messiah*. This same progression from despair to joy is mirrored in the four choruses (two in each part) that serve as an affirmation of Jesus’s power to transform the soul’s doubt and grief into the joyful reality of eternal life. These comparisons have led to the exalted status that this cantata enjoys in Bach’s larger output and prompted speculation beginning as early as Rudolph Jauernig’s article in the *Bach Jahrbuch* (1954) that Bach’s inscription of “*per ogni tempore*” (“for any time”) suggests that this cantata may have been composed for Johann Ernst’s departure on his final journey prior to his untimely death at the age of nineteen. It may well be that Bach referenced Vivaldi’s op. 3 no. 11 precisely because it was one of the Prince’s favorites. (Its publication in Amsterdam in 1712 coincides precisely with Johann Ernst’s study in the Netherlands!)

The concluding work in this concert is Franz Josef Haydn’s *Missa in angustiis* (Hob. XXII:11), a work that has become popularly associated with the British admiral, Horatio Nelson, who defeated Napoleon Bonaparte’s fleet at the battle of Aboukir Bay on August 1, 1800, dealing Napoleon’s aspiration to conquer the Ottoman Empire a severe blow. As an interesting historical aside, it was Nelson’s victory and the resulting British naval blockade of Alexandria that led not only to Napoleon’s abandonment of his Egyptian campaign, but also to British acquisition (from the French) of the famous “Rosetta Stone,” which was discovered by French scholars who accompanied Napoleon’s campaign. In his “draft catalogue,” Haydn styled this mass as written “*in angustiis*,” a Latin phrase that admits several hypothetical interpretations (none associated with Nelson directly). What is indisputable is that the mass was written, like all the “late” masses, to commemorate the name day of Prince Nicolaus’ wife, Marie Hermenegild (September 8). Indeed, Nicolaus (who had no particular fondness for music) brought Haydn out of “retirement” (which had begun in 1794) expressly to compose one such mass per year. Perhaps the simplest explanation of the connection of Haydn’s mass with Britain’s celebrated admiral is that Nelson and his entourage are known to have paid a state visit to Austria (and then Eisenstadt) in September 1800, two years after the work’s creation. Even

Haydn's renowned biographer, H. C. Robbins Landon, believes that we can only speculate (but never know) precisely how the association between Nelson and this mass in d minor came about.

Musically, all six late masses (1796–1802) postdate the end of Haydn's symphonic compositions; it is, therefore, hardly unexpected that these masses share aspects of symphonic design. Indeed, musicologist Martin Chusid has posited that the last six masses are all "vocal symphonies" (i.e., groupings of multiple movements in the Fast-Slow-Fast configuration of the Italian Sinfonia). In addition, the Nelson Mass is unique in both its key (d minor) and orchestration (three trumpets, timpani, strings, and organ). Of the last six, the Nelson Mass is the only one Haydn wrote in a minor key (the other five were in either B-flat or C major). The stark austerity of the scoring may well support the notion that Haydn himself, or Austria, was going through a difficult time; some years later, when Breitkopf and Härtel published the mass, a decision was made to eliminate the solo organ part and replace it with winds, creating a more traditional-sounding mass. Notable as well are the trumpet fanfares in the Kyrie, at "*Crucifixus*" in the Credo and most extraordinarily in the Benedictus; the first two have a menacing quality that is appropriate for a mass in "time of fear," but the third in the *Benedictus* sounds quite regal.

The Kyrie opens with ominous trumpet calls, which, repeated, accompany the first choral entrance; unlike other late symphonies Haydn does not include a slow introduction (a derivative of the last symphonies), but he plunges into a tumultuous *allegro*. The first soprano solo sets the text "*Christe eleison*" in the related key of F major. After a single concluding choral statement of the text, the *Kyrie* text returns, marking the beginning of a fugal development section. Since liturgical precedent forbids the restatement of "*Christe eleison*," there is no reprise of the soprano's melody; instead, Haydn adds a virtuosic soprano obbligato over the choral-orchestral recapitulation.

Both the Gloria and the Credo are three-movement complexes (F-S-F). Particularly interesting is Haydn's literal reprise of the opening music of the Gloria to begin the concluding fast section ("*Quoniam tu solus sanctus*"). The slow movement ("*Qui tollis peccata mundi*") is dominated by the bass soloist, accompanied by quiet repetitions of his texts by the chorus. The opening of the Credo is a strict canon between the paired choral voices (S/T, A/B) *sans* solo voices, accompanied by bumptious, folk-like music. The second movement sets the text "*Et incarnatus est*" for the solo voices with choral interpolations, the most notable of which is the pounding unison setting of "*Crucifixus*." Following historical precedent, Haydn concludes both large movement complexes with fugal imitation, although he is careful not

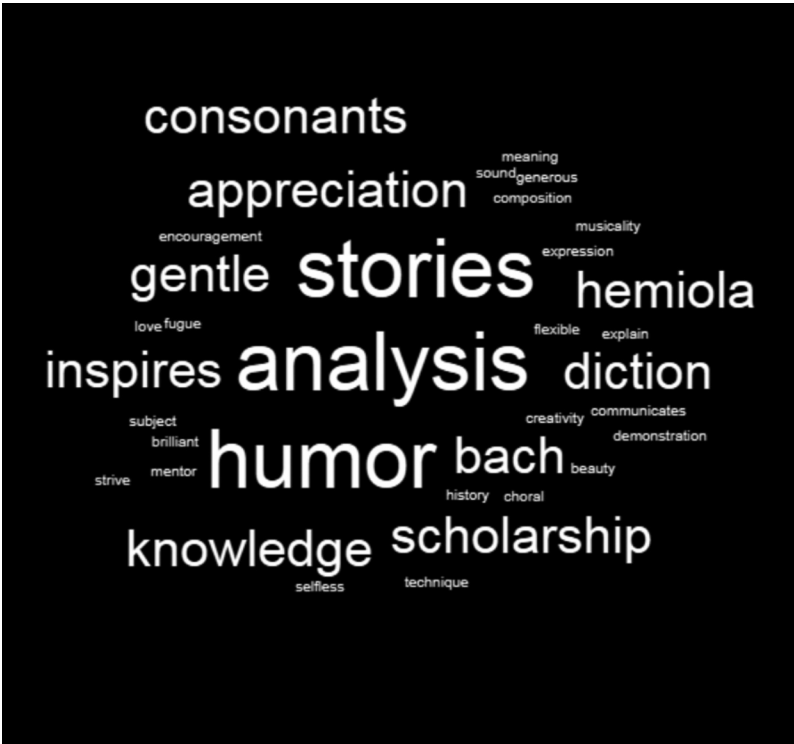
to let that texture detract from the need to end these “vocal symphonies” with fast music that telegraphs the inevitable end of each.

As in other classical masses, the Sanctus, although the oldest text of the Mass, seems to receive short shrift. A ten-measure *adagio* opens with expressive crescendo of the simple choral harmonies and majestic declamation of Isaiah’s apocryphal vision. “*Pleni sunt coeli*” is given an allegro arpeggiated theme that is reminiscent of the opening of the Kyrie (but now in D major!). Haydn begins his setting of “*Osanna in excelsis*” with a sprightly fugato theme, which lapses fairly quickly into declamatory homophony whose forte dynamic is twice interrupted by unexpectedly theatrical passages marked *subito piano*. The brevity of the Sanctus (35 measures) also gives Haydn (and other contemporaries) time to write an extended Benedictus, the liturgical highpoint of the mass when the elevated host becomes the body of Christ. Typically, Haydn features solo voices in this movement and uses a key not yet heard previously in the mass. But in the Nelson Mass, Haydn returns to the d minor tonality and *angst*-ridden tension of the Kyrie. In their definitive study of Haydn’s masses, Don Moses and Robert Demaree describe the Benedictus as “Beethovenian” in conception and “adapting the architecture of the concerto to one of Mass movements.” The spirit of Beethoven is evident in the many sudden dynamic contrasts and unexpected melodic and harmonic turns of phrase. Essentially, Haydn uses the lengthy orchestral exposition (measures 1–34) as the basis for three vocal statements, each of which varies that material in ways both doctrinaire and surprising. Following the third comes a surprise that elevates the Nelson Mass to a new sphere of musical form and drama. At the point in the exposition where Haydn, after a dramatic silence, quietly returns to the tonic, he now inserts a deceptive cadence to B-flat. Here, the trumpets transform the most profound of all the fanfare gestures heard earlier into a passage of terrifying awe that seems to envision the coming of Christ in majesty, surrounded on every side by legions of angels. It was this passage that prompted early commentators to suggest a direct connection to Nelson (inserted just for his visit to Eisenstadt) and, indeed, Haydn creates the dramatic entrance of a heroic figure, which transcends anything heard in this or any other of the late masses. After this breathtaking climax, there is nothing left for Haydn to add, aside from the most literal of repetitions of the “*Osanna in excelsis*” heard following the Sanctus.

For the concluding Agnus Dei, Haydn turns to G major, the sub-dominant of d minor/major, the same key (and music) he chose for “*Et incarnatus est.*” In this movement, he follows tradition by using the soloists to present the requisite three statements of the text “Lamb of God, who takes away the sins of the world, have mercy on us.” Again, following historical and

liturgical precedent he leaves the conclusion of the third, “*Dona nobis pacem*” to the chorus, as a separate fast movement in the tonic D major. While this jubilant music makes for a wonderful ending to the piece, its musical character has nothing whatever to do with the meaning of the words, “Grant us peace.”! It is far more a typical symphonic close than an exploration of the mass’s concluding corporate prayer for peace. Its jubilant, almost silly music certainly lets the audience/congregation know that the mass/concert is over (*Ite, missa est*). But this is the Haydn who is reported to have said that just thinking of God made him happy; so perhaps he saw no disconnect between music and text.

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BACH MISSION STATEMENT



Baroque Artists of Champaign-Urbana

BACH is a not-for-profit organization offering vibrant, historically informed performances of music from the seventeenth and eighteenth centuries. BACH is the only professional group in Illinois outside of Chicago dedicated to live performances of baroque music.

BACH is a true community enterprise, drawing on the talent of music faculty, students, and area professionals as well as the support of volunteers. A notable feature of the group is its flexibility of personnel, which allows for widely varied programming of vocal and instrumental music.

BACH aims to bring baroque music to groups that may not otherwise have many chances to hear it, and in so doing, offers educational opportunities for performers and listeners alike.

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TEXTS & TRANSLATIONS

Ich hatte viel Bekümmernis (BWV 21)

1. Sinfonia
2. Chorus: *Ich hatte viel Bekümmernis in meinem Herzen; aber deine Trösterung erquickte meine Seele.*
3. Aria (S)
Seufzer, Tränen, Kummer, Not, Ängstlich Sehnen, Furcht und Tod Nagen mein beklemmtes Herz, Ich empfinde Jammer, Schmerz.
4. Recitative (T)
Wo hast du dich, mein Gott, In meiner Not, in meiner Furcht und Zagen Denn ganz von mir gewandt? Ach! Kennst du nicht dein Kind? Ach! Horst du nicht das Klagen Von denen, die dir sind Mit Bund und Treu verwandt? Du warest meine Lust Und bist mir grausam worden: Ich suche dich an allen Orten; Ich ruf und schrei dir nach, Allein mein Weh und Ach! Scheint itzt, als sei es dir ganz unbewusst.
5. Aria (T)
Bäche von gesalznen Zähren, Fluten rauschen stets einher. Sturm und Wellen mich versehren, Und die trübsalvolle Meer Will mir Geist und Leben schwächen. Mast und Anker wollen brechen, Hier versink ich in den Grund, Dort seh in der Hölle Schlund.
6. Chorus
Was betrübst du dich, meine Seele, und bist so unruhig in mir? Harre auf Gott! Denn ich werde ihm noch danken, dass er meines Angesichtes Hilfe und mein Gott ist.
1. Sinfonia
2. Chorus (Ps. 94:19) I had great grief in my heart, but your consolations revived my soul.
3. Aria
Sighs, tears, grief, distress, Anxious yearning, fear and death gnaw at my heavy heart; I feel misery, sorrow.
4. Recitative
Why then, my God, have you turned away from me in my distress, fear and dismay? Ah, know you not your own child? Ah, don't you hear the lamentation of those who are yours according to faith and covenant? You, who were my delight, have now become terrible to me; I seek you everywhere; I call and cry to you, But you now seem quite unaware of my lamentation and woe.
5. Aria
Streams of salty tears and floods rush along continually. Storm and waves destroy me and this sea filled with tribulation now only weakens my life and spirit. Mast and anchor are about to break; Here, I sink to the ground; there, I look into the jaws of hell.
6. Chorus (Ps. 42:11)
Why are you cast down, O my soul, and why so disquieted within me? Wait upon God! For even now I give thanks to God for being the balm of my soul and my God.

After the Sermon

7. Recitative (S, B)
Seele: *Ach Jesu, meine Ruh, Mein Licht, wo bleibest du?*
Jesus: *O Seele, sieh! Ich bin bei dir.*
Seele: *Bei mir? Hier ist ja lauter Nacht.*
Jesus: *Ich bin dein treuer Freund, Der auch im Dunkeln wacht. Wo lauter Schalken sind.*
Seele: *Brich doch mit deinem Glanz und Licht des Trostes ein!*
Jesus: *Die Stunde kömmt schon, Da deines Kämpfes Kron Dir wird ein süßes Labsal sein.*
8. Duet (S, B)
Komm, mein Jesu und erquicke./ Ja, ich komme und erquicke. Und erfreu mit deinem Blicke! /Dich mit meinem Gnadenblicke. Diese Seele,/Deine Seele, Die soll sterben,/Die soll leben, Und nicht leben,/Und nicht sterben, Und in ihrer Unglückshöhle/Hier aus dieser Wundenhöhle

Ganz verderben./Sollst du erben

Ich muss stets in Kummer schweben,/Heil durch diesen Saft der Reben.
Ja, ach ja, ich bin verloren./Nein, ach nein, du bist erkoren.
Nein, ach nein, du hassest mich./Ja, ach ja, ich liebe dich.
Ach, Jesu, durchsüsse mir Seele und Herze!/ Entweichet, ihr Sorgen, verschwinde, du Schmerze!
Komm, mein Jesu und erquicke./ Ja, ich komme und erquicke.
Mich mit deinem Gnadenblicke./ Doch mit meinem Gnadenblicke.
7. Dialogue Recitative
Soul: Ah Jesus, my light and my resting place, where are you?
Jesus: O soul, see, I am with you!
Soul: With me? Here there is nothing but night.
Jesus: I am your faithful friend, who watches over you in the darkness, where demons are.
Soul: Break into the darkness, then, with your radiant light and comfort!
Jesus: The hour is at hand when your crown of strife will become a sweet refreshment for you.
8. Duet
Come, my Jesus, and refresh me./Yes, I am coming to refresh you
And delight me with your glance./With my gracious glance.
This soul/Your soul
Shall die/shall live
And not live/And not die
And here, in the cavern of misfortune and wounds/Here from this den of wounds
completely perish?/You shall inherit
must I constantly wait in affliction?/from the juice of these vines.
Yes, ah yes, I am lost,/No, ah no, you have been chosen.
No, ah no, you hate me./Yes, ah yes, I love you.
Ah Jesus, completely sweeten my soul and heart./Depart, you cares; vanish, you pains.
Come, my Jesus, and refresh me./ Yes, I am coming to refresh you
Me with your glance of grace/You with my glance of grace

9. Chorus [+ Chorale]
Sei nun wieder zufrieden, meine Seele, denn der Herr tut dir Guts.

*Was helfen uns die schweren Sorgen? Was hilft uns unser Weh und Ach?
Beseufzen unser Ungemach? Wir machen unser Kreuz und Leid nur grösser durch die Traurigkeit.*

*Denk nicht in deiner Drangsalshitze, Dass du von Gott verlassen seist.
Und das der Gott im Schosse sitze, Der sich mit stetem Glücke seist.
Die Folgezeit verändert dich Und setzet jeglichem sein Ziel.*

10. Aria (T)
*Erfreue dich, Seele, erfreue dich, Herze, Entweiche nun Kummer, verschwinde, du Schmerze!
Verwandle dich, Weinen, in lauterem Wein! Es wird nun mein Ächzen ein jauchzen mir sein. Es brennert und flammert die reineste Kerze
Die Liebe, des Trostes in Seele und Brust, Weil Jesus mich tröstet mit himmlischer Lust.*

11. Chorus
Das Lamm, das erwürget ist, ist würdig zu nehmen Kraft und Reichtum und Weisheit und Stärke und Ehre und Preis und Lob. Lob und Ehre und Preis und Gewalt sei unserm Gott von Ewigkeit zu Ewigkeit. Amen. Alleluia!

9. Chorus (Ps. 116:7)
Now, once more, be content, o my soul, for the Lord does only good for you.
What good to us are heavy cares? What good are laments and woe? How does it help that every morning we bemoan our affliction?
We make our cross and suffering only greater through sorrow.

Think not in the heat of your ordeal that you are forsaken by God, and that God feeds those who sit within his bosom on constant good fortune. The coming time will alter much and set for each an ultimate goal.

10. Aria
Rejoice, Soul; Rejoice, O heart; Vanish now, grief, and sorrow! Transform your whining into pure wine! My moaning will now become a song of rejoicing. It burns and flames the purest candle of love, of comfort in my soul and breast, for Jesus consoles me with heavenly delight.

11. Chorus (Rev. 5:12-13)
Worthy is the Lamb who was slain to receive power and riches wisdom and strength and honor, praise and glory!
Glory and honor and praise and power be to our God from eternity to eternity. Hallelujah! Amen!

Lord Nelson Mass (*Missa in angustiis*), Hob. XXIII:11

1. *Kyrie eleison. Christe eleison.
Kyrie eleison*
2. *Gloria in excelsis Deo et in terra
pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te;
gratias agimus tibi propter
magnam gloriam tuam. Domine
Deus, Rex Coelestis, Deus Pater
omnipotens. Domine Fili
unigenite, Jesu Christe. Domine
Deus, Agnus Dei, Filius Patris,*
3. *Qui tollis peccata mundi,
miserere nobis; Qui tollis peccata
mundi, suscipe deprecationem
nostrum. Qui sedes ad dexteram
Patris, miserere nobis.*
4. *Quoniam tu solus Sanctus, tu
solus Dominus, Tu solus
Altissimus, Jesu Christe, cum
Sancto Spiritu in gloria Dei
Patris. Amen.*
5. *Credo in unum Deum, Patrem
omnipotentem, factorum coeli et
terrae, visibilium omnium et
invisibilium. [Et in unum
Dominum Jesum Christum,
Filius Dei unigenitum] et ex
Patre natum ante omnia secula.*
1. Lord have mercy, Christ have mercy, Lord have mercy.
2. Glory to God in the highest and peace to God's people on earth. We praise you, we bless you, we adore you, we glorify you because of your great glory. Lord God, king of Heaven, God the Father almighty, God, the only-begotten Son of the Father, Jesus Christ, God of Gods, Lamb of God, Son of the Father.
3. Who takes away the sins of the world, have mercy on us. Who takes away the sins of the world, receive our prayer. Who sits at the right hand of the Father, have mercy on us.
4. For You alone are holy, You alone are the Lord, You alone are the most high Jesus Christ with the Holy Spirit in the glory of God the Father. Amen.
5. I believe in one God, the Father almighty. Creator of heaven and earth, of all this is, seen or unseen. [And I believe in one Lord, Jesus Christ, the only-begotten Son of God], born of the Father before all ages. God of God, light of light, true

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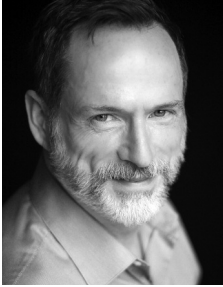
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*Deum de Deo, Lumen de lumine,
Deum verum de Deo vero,
genitum non factum
consubstantialem Patri: per quem
omnia facta sunt. Qui propter nos
homines et propter nostrum salutem
descendit de coelis.*

6. *Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est.*
 7. *Et resurrexit tertia die, secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos; cuius regni non erit finis. Et in Spiritum sanctum Dominum et vivificantem; qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et in unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.*
 8. *Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis!*
 9. *Benedictus qui venit in nomine Domini. Osanna in excelsis!*
 10. *Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.*
 11. *Dona nobis pacem!*
- God of true God. Begotten not made, of one being with the Father by whom all things were made. Who for us and our salvation came down from heaven.
6. And was incarnate by the Holy Spirit of the Virgin Mary, and was made man. He was also crucified for us under Pontius Pilate, suffered and was buried.
 7. And on the third day, rose again according to the scriptures, and ascended into heaven and sits on the right hand of the Father. From there, he will come again in glory to judge the living and the dead; and His Kingdom shall have no end. And [I believe] in the Holy Spirit, the Lord and giver of life [who proceeds from the Father and the Son], who together with the Father and the Son is worshiped and glorified, who has spoken through the prophets. And [I believe] in one holy catholic and apostolic church. I confess one baptism for the remission of sins, and I await the resurrection of the dead and the life of the world to come. Amen.
 8. Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.
 9. Blessed is He who comes in the name of the Lord. Hosanna in the highest.
 10. Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, grant us peace.
 11. Grant us peace.

MEET THE ARTISTS



Described by *The New York Times* as “especially pleasing,” his voice a “lustrous tenor,” **Thom Baker** enjoyed a career in NYC and upstate before coming to UIUC to pursue a doctorate in choral music. As a professional choral artist, among his achievements are a long relationship with the Grammy-nominated (1997) vocal ensemble Pomerium, as well as lengthy affiliations in concert and recording studio with Voices of Ascension, Amor Artis and Musica

Sacra. Mr. Baker also recorded music of Stravinsky with the composer’s amanuensis, Robert Craft, and sings on Bobby McFerrin’s *VOCABuLarieS*—also Grammy-nominated (2011).

In 2010, Mr. Baker began to work on the other side of the podium as a choral conductor in central New York, where he was the director of choral activities for SUNY Broome and conducted three choirs in Ithaca. There he had a full voice studio and taught for six years at Cornell University. The tenor was heard in Urbana this year in Mendelssohn’s *Elijah*, Britten’s *Cantata misericordium* and Beethoven’s *Symphony no. 9*. For the last two years, Baker directed the adult choir at St. Matthew Evangelical Lutheran Church in Urbana. Thom Baker is a conducting student of Dr. Andrew Megill and is currently assembling his doctoral dissertation under the guidance of Dr. Chester L. Alwes.



Kerry Heimann is the president of the American Boychoir School. Since joining its faculty in 2004 as assistant music director, Kerry has worn numerous hats during his tenure, including accompanying the choir’s almost 100 annual concerts, coordinating an extensive international touring and recording schedule, and assisting in designing the choir’s PR and strategic marketing efforts. He has since relinquished most of his musical responsibilities to

lead the school, now in its 79th year of offering rigorous musical and academic curriculum to its students and serving as one of the nation’s preeminent musical ensembles.

With bachelor’s and master’s degrees in organ performance from the University of Illinois at Urbana-Champaign, Dr. Heimann earned his

doctoral degree in harpsichord and early music from Illinois, with a minor in choral conducting and literature. His principal teachers have included Charlotte Mattax, Michael Farris, Chet Alwes, Fred Stoltzfus, and Nicholas Temperley. During his academic programs, he received several awards and honors, including the Gerald M. Crystal Fellowship and the prestigious Theodore Presser Award, as well as being inducted into Pi Kappa Lambda National Honor Society in Music.

A widely sought-after accompanist, conductor, and collaborator, Dr. Heimann has played at Lincoln Center, Carnegie Hall, and Kennedy Center and performed at festivals throughout Europe and North America. Following a growing interest in music of the baroque era, he helped to found the Baroque Artists of Champaign-Urbana and served as producer for Charlotte Mattax's three CDs of the harpsichord works of Jean Henry d'Anglebert, Charles Noblet, and Pierre Fevrier.

Dr. Heimann has performed at national and regional conferences for such organizations as the American Choral Directors Association, the Society for Seventeenth Century Music, the American Institute of Organbuilders, and the Organization of American Kodaly Educators. In addition, Dr. Heimann serves as Associate Minister of Music for Trinity Episcopal Cathedral in Trenton, NJ.



Ricardo Herrera (bass-baritone), performer, teacher and stage director, was featured as soloist with Distinguished Concerts International in Jenkin's *Mass for Peace* at Carnegie Hall. He sang the role of Escamillo in *Carmen* with Glacier Symphony Orchestra and with Oldenburgisches Staatstheater in Germany; was a soloist in Beethoven's *Ninth Symphony* with the Lake Forest Symphony and Sinfonia da Camera; and Simon in Handel's *Judas*

Maccabaeus with BACH. Most recently he performed the role of Diego Rivera in *Frida* by Rodriguez with Michigan Opera Theater and Cincinnati Opera; Figaro in *Le Nozze di Figaro* with El Paso Opera; and Dr. Bartolo in *Il Barbiere di Siviglia* with Bel Canto at Caramoor, for which he received rave reviews including one from the New York Times which stated "As Bartolo ... the bass-baritone Ricardo Herrera nearly stopped the show with his hearty singing of the showpiece aria ... capped by rapid-fire patter."

Mr. Herrera was honored to be the First Prize Award Winner of the Licia Albanese-Puccini Foundation Competition in NYC and was also invited to participate in Plácido Domingo's Operalia World Opera Contest. He

performed the title role in the Western Opera Theater National Tour of *Don Giovanni*. He has presented concerts and master classes in the USA, Mexico, Europe, and Asia.

Upcoming engagements include the role of Papageno in Mozart's *Magic Flute* with Festival Amadeus in Montana.

Professor Herrera is a member of the voice faculty at The University of Illinois and served for seven years as Director of the Opera Studio.



Alexis Korbe (mezzo-soprano) is a graduate teaching assistant at the University of Illinois at Urbana-Champaign, pursuing an Artist Diploma in voice. Originally from Hays, KS, she holds a BM in flute performance and a BA in French from Fort Hays State University. There, she won the Lyle Dilley Outstanding Band Musician Award. In Wichita, she received a Koch Cultural Trust Grant, the Frances Shelly Fellowship, and the Michael P. Tilford Fellowship. She held a Graduate

Administrative Assistantship as well as a Graduate Staff Assistantship while attending Wichita State University. Alexis finished a master of music in flute performance with Dr. Frances Shelly as well as a master of music in opera performance with Dr. Pina Mozzani. She accompanied for WSU's choirs and was a Concerto/Aria Competition Finalist. While there, she played Prince Orlovsky in Strauss's *Die Fledermaus*, Miss Effie Belle Tate in Floyd's *Cold Sassy Tree*, and played keyboard and flute for numerous shows with several companies. At the University of Illinois, she recently sang in the Lyric Theatre's *Viva Verdi!* as well as in the Sinfonia da Camera's performance of Mendelssohn's *Elijah*. Alexis is thrilled to be representing UIUC!



Maureen Murchie (violin) has performed on both modern and baroque violin and viola across the US as well as in China, Japan, and Europe, where a tour with baroque ensemble El Mundo included a concert at the 2014 Tage Alter Musik Regensburg. Maureen has held university faculty positions in Texas and Illinois, and she holds a doctorate from the University of Illinois at Urbana-Champaign, where she wrote a dissertation on the history of the

Sendai Philharmonic Orchestra in Sendai, Japan. Having grown up in Japan and attended Japanese schools, Maureen is fluent in Japanese and currently lives in New York City where she works as a freelance musician

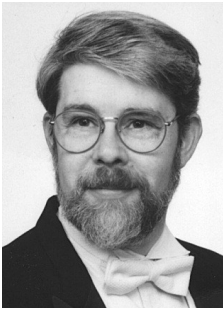
and Japanese translator/interpreter. Recent performing engagements include Handel & Haydn Society, Trinity Baroque Orchestra, NOVUS NY, Mark Morris Dance Company, guest principal viola with Houston's Mercury Ensemble, education outreach concerts with Filigree Baroque, The American Classical Orchestra, concertmaster/soloist at Boulder Bach Festival, solo work on the viola d'amore at Bethlehem Bach Festival, and guest violist with the Garth Newel Piano Quartet in a performance of Schubert's Trout Quintet. Upcoming projects include Beethoven's Ninth Symphony at Handel + Haydn with Masaaki Suzuki, a world premiere of the Franz Götz double viola d'amore concerto, and substitute work on the Broadway run of *Farinelli & The King* starring Iestyn Davies and Sir Mark Rylance.



Sherezade Panthaki (soprano) enjoys an international career and ongoing collaborations with many of the world's finest conductors, including Nicholas McGegan, Matthew Halls, Mark Morris, Nicholas Kraemer, Laurence Cummings, and Masaaki Suzuki, with whom she made her New York Philharmonic debut. Her 2016 Handel performance with Philharmonia Baroque Orchestra and conductor Nicholas McGegan was named one

of San Francisco's Top 10 Classical Music Events of the Year and described as "a breathtaking combination of expressive ardor, tonal clarity, technical mastery and dramatic vividness" by The San Francisco Chronicle. Ms. Panthaki's recent seasons have featured oratorio and opera performances with the Philharmonia Baroque Orchestra; Bach Collegium Japan; Tafelmusik Baroque Orchestra; the Oregon Bach Festival; the Mark Morris Dance Group; Calgary Philharmonic Orchestra; National Symphony Orchestra; Houston, Colorado, and Kansas City Symphony Orchestras; and The American Classical Orchestra. Her 2017 schedule includes Vivaldi performances with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, a US tour of Bach's *Christmas Oratorio* with conductor Masaaki Suzuki, Beethoven's *Ninth Symphony* at Lincoln Center with the American Classical Orchestra, her debut with the St. Louis Symphony Orchestra in a program of Vivaldi opera arias, a fully staged performance of Rameau's *Les Indes Galantes* at the Metropolitan Museum of Art, Mozart's *Grand Mass in c minor* at the Spoleto Festival, Brahms *Requiem* with the Calgary Philharmonic Orchestra, Purcell's *Dido and Aeneas* with the Mark Morris Dance Group across the US, and numerous performances of Bach and Handel oratorios. She is an invited guest soloist with the most accomplished early music ensembles in New

York City, including Trinity Wall Street's live-streamed Bach at One Cantatas series. Born and raised in India, Ms. Panthaki began her musical education at an early age as a pianist. She holds an Artist Diploma with top honors from the Yale School of Music and the Yale Institute of Sacred Music, as well as a master's degree from the University of Illinois and a bachelor's degree from West Virginia Wesleyan College. As a student, and later as an emerging professional, she appeared as soprano soloist in several baroque oratorios under the guidance of conductor Chester Alwes and BACH. An active and passionate music educator, she is frequently called upon to present vocal masterclasses at universities and arts schools across the United States, including being the 2016 Christoph Wolff Visiting Performer at the Harvard University Department of Music. Ms. Panthaki has served as vocal coach for the Yale Baroque Opera Project, and currently teaches voice lessons to selected scholarship winners of the top undergraduate and graduate choral ensembles at Yale University. For more information and current performance schedules, please visit www.sherezadepanthaki.com



Chester L. Alwes, music director, is professor emeritus of music at the University of Illinois. As a member of the school of music faculty from 1982–2011, he conducted the U of I Concert Choir, the Oratorio Society, and the Women's Glee Club, as well as the University of Illinois, Illini, and Champaign-Urbana Symphony orchestras. He participated in the planning of major symposia on the music of Heinrich Schütz and Henry Purcell, and he was a featured conductor at both. He taught graduate courses in the history of

choral literature. An acknowledged authority on the performance practice of early music, he has written articles, edited music, and given lectures across the country. Volumes 1 and 2 of his long-awaited book, *A History of Western Choral Music*, are now available from Oxford University Press (and Amazon). Among his proudest achievements is the success of his students, both at the university level and in the professional world. That continuing interest was acknowledged in 2000 when Dr. Alwes received the University of Illinois Graduate College's Award for Outstanding Mentoring of Graduate Students. As a composer, Dr. Alwes has published primarily with the Roger Dean Music Company, Oxford University Press, Mark Foster Music, and Augsburg-Fortress. The founding of BACH in 1996, like his founding of Musica Sacra in Louisville, Kentucky, in 1971, represented the fulfillment of a long-held dream of working with a small group of dedicated musicians in the performance of Baroque repertory.

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Benjamin Hayek
Haeju Song

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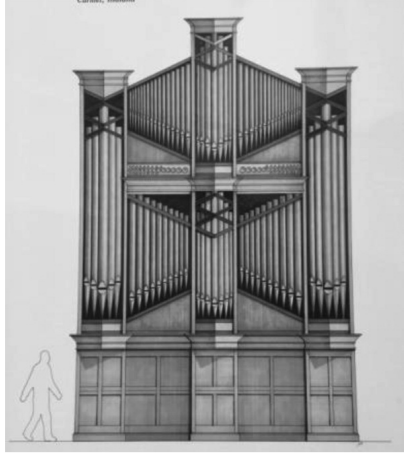
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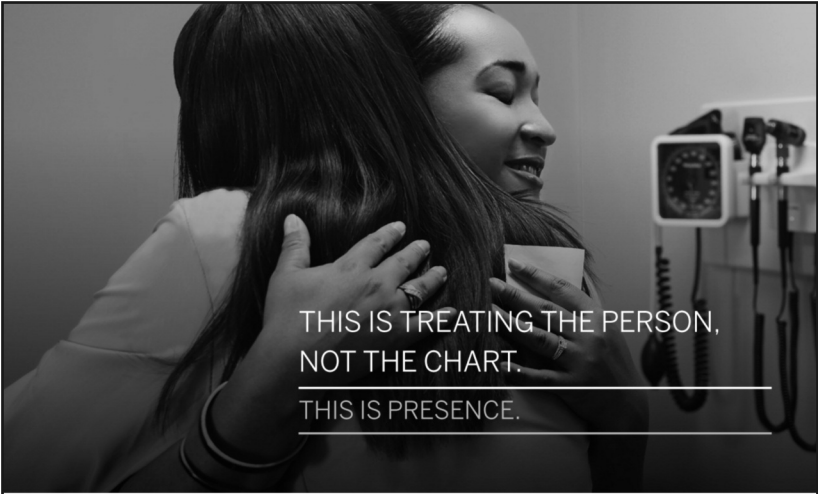
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Abaca, Juan dall'

Grave e Ciaccona in G major - (4/2006)

Abell, C. F.

Sonata in G for Gamba - (6/2009)

Albinoni, T.

Concerto a cinque, op. 7 no. 5 – (10/2013)

Altenburg, M.

Concerto a7 for trumpets and timpani - (10/1997)

Alwes, Chester (arr.)

Angels we have heard on high - (12/2012)

Coventry Carol - (12/2013)

Deck the Hall - (12/2009)

Ding Dong Merrily on High - (12/2013)

Greensleeves - (12/2009)

Il est né le divin Enfant - (12/2002; 12/2003; 12/2006)

Infant Holy - (12/2016)

In the Bleak Midwinter - (12/2013; 12/2015; 12/2016)

Joy to the world - (12/2009, 12/2016)

Les Anges dans nos compagnons - (12/2002; 12/2006)

Noël nouvelet - (12/2002; 12/2006; 12/2016)

Nunc Dimittis - (12/2016)

Pat-a-pan - (12/2016)

Personet Hodie - (12/2013; 12/2016)

Quelle est cette odeur agréable? - (12/2002; 12/2006)

Quittez Pasteurs - (12/2002; 12/2006)

Resonet in laudibus - (12/2013)

Veni Emmanuel - (12/2008; 12/2009; 12/2011;

12/2013; 12/2014; 12/2016)

What is this lovely fragrance - (12/2013, 12/2016
[orch.])

With sick and famished eyes - (10/2010)

D'Anglebert, Jean-Henri

Prelude in re mineur, Airs de Lully - (4/2000)

Troisième Suite - (3/2010)

Arne, T.

Overture: The Judgment of Paris - (5/2007)

Arnold, Samuel

Hark, the Herald Angels Sing - (2/2009)

Babell, William

Airs from Handel's Rinaldo - (4/2001)

Bach, C. P. E.

Abschied von meinem Silbermannischen Clavichord,
Wq. 66 - (10/2016)

Solfeggietto in c minor, H.220 - (4/2013)

Sonata in C for Flute and Keyboard, Wq. 87 - (10/2016)

Bach, J. C. F.

Die Kindheit Jesus, HW 14/2 - (12/2010)

Bach, J. S.

Major Works

Mass in b minor, BWV 232 - (3/2004; 7/2011)
"Quoniam tu solus sanctus" - (10/2012)

Missa Brevis in F major, BWV 233 - (5/2015)

Missa Brevis in A major, BWV 234 - (3/2010)

Missa Brevis in g minor, BWV 235 - (5/2008;
7/2008)

Missa Brevis in G major, BWV 236 - (7/1997)

Magnificat, BWV 243 - (12/1997; 12/2001;
12/2007; 12/2013)

Mathäuspassion, BWV 244 - (7/2000)

Johannespassion, BWV 245 - (3/2007)

Die Kunst der Fuge - (3/2013)

Weihnachtsoratorium, BWV 248 - (12/1998)

I and III - (12/2004)

Selections from I and III – (12/2016)

BWV 248/1 "Jauchzet, Frohlokket" - (12/2011)

BWV 248/8 "Grosser Herr, O starker König" -
(12/1998)

Trio Sonata from Das Musikalisches Opfer, BWV
1079 - (7/2000; 2/2006; 5/2011)

Cantatas

BWV 4: *Christ lag im Todesbanden* - (5/1999)

BWV 14: *Wär Gott nicht mit uns dieser Zeit*, "Unsre
Stärke heisst zu schwach" - (10/2012)

BWV 21: *Ich hatte viel Bekümmernis* - (7/2017)

BWV 46: *Schauet doch und sheet* "Dein Wetter zog
sich" - (10/2012)

BWV 51: *Jauchzet Gott in allen Landen* - (7/1996;
12/2003)

BWV 55: *Ich armer Mensch, ich Sündenknecht* -
(7/2000)

BWV 63: *Meinen ätzt diesen Tag* - (12/2015)

BWV 68: *Mein gläubiges Herze* - (4/2006; 10/2002;
10/2015)

BWV 82: *Ich habe genug* - (2/1997); #3 (10/2015)

BWV 140: *Wachet auf, ruft uns die Stimme*, choral -
(12/2000); (12/2001)

Aria (5/1998; 10/2003/ 12/2003); (12/2004;
12/2007; 12/2011)

BWV 146: *Wir müssen durch viel Trübsal* (2) -
(5/1998)

BWV 147: *Herz und Mund und Tat und Leben* -
(10/2003; 2/2006)

BWV 150: *Nach Dir Herr verlanget mich* - (5/2008;
7/2008)

BWV 191: *Gloria in excelsis Deo* - (12/2010)

BWV 199: *Meine Herze schwimmt in Blut* - (10/2014)

BWV 208: *Was mir betrag die muntre Jagd* -
(3/1997; 10/2002)

Schafe können sicher weiden, BWV 208 - (4/2007)

BWV 211: *Coffee Cantata* - (10/1998; 1/2007)

BWV 212: *Peasant Cantata* - (10/1999)

Motets

- BWV 225, 227, 229 and 230 - (7/2015)
Singet dem Herrn ein neues Lied, BWV 225 - (6/2002; 3/2012)
Der Geist hilft uns'rer Schwachheit auf, BWV 226 - (6/2002; 3/2010)
Jesu, meine Freude, BWV 227 - (7/1996; 6/2002; 5/2013)
Fürchte dich nicht, BWV 228 - (6/2002)
Komm, Jesu komm, BWV 229 - (6/2002; 7/2015)
Lobet den Herrn alle Heiden, BWV 230 - (5/1999; 7/2000; 6/2002; 7/2015)
Sei nun wieder zufrieden, meine Seele BWV 21/9 - (7/2013)

Concertos

- Brandenburg Concerto no. 1 in F*, BWV 1043 - (10/1998)
Brandenburg Concerto no. 2 in F, BWV 1047 - (10/2004; 12/2015)
Brandenburg Concerto no. 4 in G, BWV 1049 - (10/2004; 5/2008)
Brandenburg Concerto no. 5 in A, BWV 1050 - (7/1996; 10/1999)
Brandenburg Concerto no. 6 in B-flat, BWV 1051 - (7/1996; 10/1999; 4/2014)
Concerto in a minor for Violin, BWV 1041 - (10/1999; 4/2007; 4/2014)
Concerto in d minor for Two Violins, BWV 1043 - (8/1998; 4/2012; 10/2014)
“Largo” from Concerto in d minor for two violins, BWV1043 - (10/2003)
Concerto in d minor for keyboard and orchestra, BWV 1052/1 - (5/1998)
Concerto for oboe d'amore in a minor, BWV 1055 - (10/2014)
Concerto in c minor for two harpsichords (BWV 1060) - (9/1998)
Concerto in c minor for two harpsichords (BWV 1060) - (3/1998; 5/1999)

Organ

- Sonata no. 1 in E-flat*, BWV 525 - (5/2005)
Sonata no. 4 in e minor, BWV 528 - (5/2005)
Sonata V (BWV 529) - (7/2000)
Sonata VI in G major (BWV 530) - (3/2004)
Praeambulum in D (BWV 532) - (7/2000)
Prelude and Fugue in d minor (BWV 539) - (7/2000)
Prelude and Fugue in G, BWV 541 - (5/2005)
Prelude and Fugue in C major, BWV 547 - (5/2005)
Prelude and Fugue in E-flat “St. Anne”, BWV 552 - (7/2000)
Prelude and Fugue in e minor, BWV 555 - (3/2004)
Toccata in C, BWV 564 - (7/2000)
Toccata and Fugue in d minor, BWV 565 - (7/2000)
Toccata in E major, BWV 566 - (5/2005)
Passacaglia in c minor, BWV 582 - (7/2000)
Passacaglia and Fugue in c minor, BWV 582 - (5/2005; 10/2011)
Concerto for Organ in d minor, BWV 596 - (5/1998)

- Nun komm der Heiden Heiland*, BWV 599 - (3/2004)
Gelobet seist du Jesu Christ, BWV 604 - (3/2004)
Das alte Jahr vergangen ist, BWV 614 - (3/2004)
In dir ist Freude, BWV 615 - (3/2004)
O Mensch bewein dein Sünde gross, BWV 622 - (7/2000)
Christ lag im Todesbanden, BWV 625 - (3/2015)
Herr Jesu Christ, dich zu uns wend, BWV 632 - (7/2000)
Liebster Jesu, wir sind hier, BWV 634 - (7/2000)
Vater unser im Himmelreich, BWV 636 - (7/2000)
Durch Adams Fall ist ganz verderbt, BWV 637 - (7/2000)
Es ist das Heil uns kommen her, BWV 638 - (7/2000)
In dich hab' ich gehoffet, BWV 640 - (7/2000)
Wenn wir in höchsten Nöten sein, BWV 641 - (7/2000; 5/2005)
Wer nur den lieben Gott lässt walten, BWV 642 - (7/2000)
Alle Menschen müssen sterben, BWV 643 - (7/2000)
Ach wie nichtig, ach wie flüchtig, BWV 644 - (7/2000)
Auf meinen lieben Gott, BWV 646 - (5/2005)
Fantasia on Komm, heiliger Geist, BWV 651 - (5/2005)
Komm, heiliger Geist, Herre Gott, BWV 652 - (5/2005)
Herr Jesu Christ, dich zu uns wend, BWV 655 - (7/2000)
Allein Gott in der Höh sei Her, BWV662, 664 - (7/2000)
Jesus Christus, unser Heiland, BWV 665 - (7/2000)
Komm, Gott Schöpfer, Heiliger Geist, BWV 667 - (5/2005)
Aus tiefer Not schrei ich zu dir, BWV 686 - (7/2000)
Dies sind die heiligen zehn Gebot, BWV 678 - (7/2000)
Wir glauben all an einen Gott, BWV 680 - (5/2005)
Concerto in d minor (re-constructed) - (5/2005)
Sinfonia in D major (re-constructed) - (5/2005)

Other Keyboard

- Italian Concerto in F*, BWV 971 - (7/2000)
Partitas for keyboard, Nos. 1, 2, 4, 5 - (3/2001)
Partita no. 1 in B-flat, BWV 825 - (4/2007)
Partita no. 3 in E Major for Solo Violin, BWV 827 - (3/2010; 4/2006)
Prelude and Fugue in B-flat, BWV 866 - (3/2004)
Prelude and Fugue in D, BWV 850 - (3/2004)
Prelude and Fugue in g minor, WTC I/16 - (4/2006)
Prelude and Fugue in B-flat, BWV 890 - (4/2013)
Prelude & Fugue in G, BWV 884 - (4/2013)
Prelude & Fughetta in G, BV 902a - (4/2013)
Prelude and Fugue in d minor, WTC II, 6 - (6/2015)
Prelude and Fugue in C, WTC I, BWV 846 - (10/2016)
Prelude and Fugue in d minor, WTC I, BWV 851 - (10/2016)
English Suite in a minor, BWV 807 - (10/2016)
Invention in E major, BWV 777 - (3/2004)
Invention in A major, BWV 783 - (3/2004)
Sinfonia in E-flat, BWV 791 - (3/2004)
Sinfonia in G, BWV 796 - (3/2004)

Prelude and Fugue in G major, BWV 902 – (3/2004)
Partita IV in D major, BWV 828 – (3/2004)
French Suite no. 6, BWV 817 – (3/2016)

Orchestral

Suite no. 1 for Orchestra, BWV 1066 – (10/2012)
Suite for Orchestra in b minor, BWV 1067 – (3/2010)
Rondeau, Sarabande, Bourée I/II - (2/1998)
Air on the G string – (10/2002; 10/2003)

Chamber

Suite in C major for Unaccompanied Cello, BWV 1009 – (3/2010)
Sonata no. 1 in g minor for violin, BWV 1001 – (4/2012)
Suite no. 4 in E-flat major for cello, BWV 1010 – (4/2012)
Cello Suite No. 1 in C, BWV 1007 – (6/2005; 4/2013)
Sonata No. 3 for Viola da Gamba, BWV 1028 – (5/2011)
“*Prelude*” from *Partita no. 3*, BWV 1006 – (4/2017)
Partita in a minor for solo flute, BWV 1013 – (4/2017)
Suite no. 2 for unaccompanied cello, BWV 1008 – (6/2015)

Bach, P.D.Q.

The Seasonings, S. 1 ½ tsp. – (1/2004)
Liebeslieder Polkas, S. 2/4 – (5/1998)

Baldassare, Pietro

Sonata No. 1 in F for trumpet and strings – (10/2013)

Bennett, John

“*All creatures now are merry-minded*” – (3/2011)

Biber, Franz Xavier Heinrich

La Battaglia (1673) – (10/1997)
Mystery Sonatas VI, X, XI – (3/2015)

Blow, John

Ode on the Death of Mr. Henry Purcell – (4/2001)

Böhm, Georg

Partita super Freu dich sehr, O meine Seele – (10/2011)

Bononcini, G.

“*Per la Gloria d’adoravi*” – (4/2006)

Boye, William

O, where shall wisdom be found? – (3/2003)

Brahms, Johannes

Drei Gesänge, op. 42 – (7/2013)
Neue Liebeslieder Wälzer, op. 65 – (7/2010)
O Heiland reiss die Himmel auf, op. 74, no. 2 – (12/2012)
Wie lieblich sind deine Wohnungen (Ein deutsches Requiem), op. 45, 4) – (6/2006)

Bravo, Torres y Martinez

Cantada al Santissimo Sacramento – (5/2003)

Britten, Benjamin

Te Deum in C – (7/2010)
Rejoice in the Lamb – (7/2013)

Brossard, Sébastien de

In Convertendo – (4/2000)

Buxtehude, Dietrich

Das Neugeborne Kindelein – (12/2003)
In dulci júbilo - (12/2003)
Mit Fried und Freud ich fahr’ dahin – (2/1997)
Praeludium in fis moll , BuxWV 146 – (5/2011)
Praeludium in D, BuxWV 139 – (10/2011)

Byrd, William

Prevent us, O Lord; Sing joyfully – (5/2007)
Lulla, Lullaby – (12/2008; 12/2009)
Alleluia, Ave Maria/Virga Jesse – (12/2012)

Cabezón, Antonio de

Diferencias sobre el canto llano del caballero – (10/2016)

Caccini, Giulio

Amarylli, mia bella – (6/2015; 3/2016)

Caldara, Antonio

Magnificat in C – (12/2010)

Campion, Thomas

When to her lute; Follow your saint – (10/2010)

Carissimi, Giacomo

Historia di Jephthe – (5/2001; 5/2016)
Historia di Job – (3/2003)

Cererols, Juan

Missa La Battaglia – (5/2003)

Charpentier, Marc-Antoine

Messe du Minuit – (12/2006)
“*Rondeau*” (from *Te Deum*, H. 146) – (12/2006; 3/2011)

Clarke, Jeremiah

Trumpet Tune in D – (10/2002)

Clérambault, Louis-Nicholas

Premier Livre d’Orgue (Suite de deuxième Ton) – (3/2010)
Domine ante te omne desiderium meum, C 59 – (3/2010)
Dominum refugium factus est nobis (C61) – (3/2010)

Corelli, Arcangelo

Concerto grosso in F major, op. 6 no. 6 – (2/1997)
Concerto grosso in g minor, op. 6 no. 8 – (12/2002; 12/2008; 12/2014; 12/2015)
La Folia, op. 5 no. 12 – (5/2004; 4/2016)
Trio Sonata in d minor, op. 4, no. 8 – (5/2011)

Couperin, Louis

Pièces de Claveçin – (4/2012)
Préludes non mesurés – (6/2005)

Couperin, François

Troisième Leçon de Ténèbre - (3/2010)
Messe pour les Convents (1690) – (4/2000)
Le Pamasse ou L'Apothéose de Corelli – (4/2000)

De la Guerre, Élisabeth Jacquet

Cantates françaises sur des sujets tirés de l'Écriture
Esther/Jacob et Rachel – (4/2012)

Distler, Hugo

Wo Gott zuhaus nit gibt sein Gunst – (6/2006)
Es ist ein Ros entsprungen – (12/2005; 12/2010)
Nun komm der Heiden Heiland – (12/2010;
 12/2012)

Dowland, John

Come again: sweet love - (10/2010)
Time stands still - (10/2010)
Tarleton's resurrectione - (10/2010)
Can she excuse my wrongs - (10/2010)
I saw my lady weepe - (10/2010)
Flow my tears - (10/2010)
Fortune my foe - (10/2010)
Praeambulum - (10/2010)

Eccard, Johannes

Übers Gebirg Maria geht – (12/2005; 12/2007)

Eccles, Henry

Sonata in g minor, Prelude/Courante – (4/2012)

Elgar, Edward

Two Partsongs, op. 71 - (7/2010)

Fasch, J. F.

Concerto for Trumpet, Oboes and Strings in D –
 (8/1998)

Fauré, Gabriel

Cantique de Jean Racine, op. 11 – (4/2017)

Ferrabosco, Anthony

Since Beauty on the Water stood; Pavin - (10/2010)

Ford, Thomas

Since first I saw your face – (10/2010)

Frescobaldi, Giralamo

Toccata nona (a minor) and *Toccata secunda* (g
 minor) – (5/2004)
Toccata Ottava, Bergamasca - (10/2013)

Gabrieli, Domenico

Sonata in G; Ricercar no. 3 in D major; Sonata in C,
op. 3, No.10 – (5/2004)

Gabrieli, Giovanni

Canzona per sonare settimi toni (1617) – (10/1997)
Hodie Christus natus est (1619) – (12/2005;
 12/2014)

Gallus, Jacobus

O admirabile commercium – (12/2005)

Gay, John

Beggar's Opera (Prelude; Act I) – (10/2000)

Gibbons, Orlando

This is the record of John - (12/2009)

Greene, Maurice

Lord, let me know mine end - (5/2007)

Hammerchmidt, Andreas

Wie lieblich sind deine Wohnungen – (6/2006)
Mache die Tore weit – (12/2012; 12/2015)

Handel, George Frideric**Opera (excerpts)**

Rinaldo, HWV 7 – (5/2009; 6/2009)
Giulio Cesare, HWV 24
Cara belle, più amabile beltá – (7/1999; 5/2009)
"V'adoro pupille" – (4/2007)
Piangèro la sorte mia - (5/2009)
Da tempeste il legno infranto - (5/2009)
All lampo dell'armi – (5/2009)

Acis and Galatea, HWV 49 – (3/1998); Mark
 Morris/Nicholas McGegan (5/2015)
"Largo" from Xerxes HWV40 – (10/2003)

Oratorios

Alexander's Feast, HWV 75 – (3/2009)
Israel in Egypt, HWV 54 – (3/2002)
Judas Maccabeus, HWV 63 – (5/2013)
Messiah, HWV 56 – (12/1999; 4/2003)
Saul, HWV 53 – (3/2005)
Solomon, HWV 67 – (3/2008)

Oratorio Excerpts

Messiah, HWV 56: Overture – (10/2002)
 Part I Sing-Along – (11/2004-11/2017); Part I –
 (12/2009)
 Parts II/III Sing-Along – (4/2014)
"If God be for us; Rejoice greatly – (7/2009)
"Hallelujah Chorus" – (12/2011)
Solomon HWV 67: "Entrance of the Queen of
Sheba," – (10/2003; 3/2011; 3/2014)
"Music, spread thy voice around" – (7/2008)
"Will the sun forget to streak" – (10/2003)
"Welcome as the Dawn of Day" – (5/2009)
Israel in Egypt HWV 54
"But as for His people"/I will sing unto the Lord" –
 (3/2002)
Samson HWV 57, "Let the bright seraphim" –
 (10/2002)

Duets

Quel fior che all' alba ride - (7/1999)
Langue, geme sospira - (7/1999)
Beato in ver che può - (7/1999)

Solo Songs

"Alleluia" from Silete venti – (10/2003)
Gloria in excelsis Deo - (12/2005)
"Cento belle ami Fileno" from Tu fedel? Tu costante?
 HWV 171 – (4/2012)

Anthems

- Dixit Dominus*, HWV 232 – (7/2009)
Laudate Pueri HWV 237 – (8/1998)
Nisi Dominus, HWV 238 – (6/2005)
Zadok the Priest HWV 258 – (3/2011)
The King shall rejoice HWV260 – (7/2012)
“*The Ways of Zion do mourn*” HWV 264, *Funeral Anthem for Queen Caroline* – (3/2014)
“*Let God Arise*” (*Chandos Anthem* no. 11, HWV 256a) – (3/2014)

Chamber Music

- Sonata in e minor for Flute and Continuo*, op. 1, no. 1, HWV 359B – (7/1999; 6/2009)
Sonata in G major for Flute and Continuo, op. 1 no. 5, HWV 363b – (3/2016)
Sonata in C major for flute, op. 1 no. 7, HWV 365 – (6/2009)
Sonata, op. 1, no. 12 in F major, Allegro, HWV 370 – (4/2006; 5/2009)
Sonata no. 4 in D major for violin, HWV 371 – (6/2015)
Suite no. 5 in E major for Violin, HWV 373 – (4/2001)
Overture in D, HWV341 – (10/2009)
Trio Sonata in b minor, op. 2 no. 1b, HWV386 – (5/2011)
Trio Sonata in g minor, op. 2 no. 2, HWV 387 – (7/2009)
Trio Sonata in F, op. 2 no. 5, HWV389 – (10/2009)
Trio Sonata in c, op. 2 no. 1, HWV386a – (10/2009)

Concertos

- Organ Concerto in F major*, op. 4, no. 4, HWV 292 – (7/1999; 5/2007)
Organ concerto in d minor, op. 7, no. 4, HWV309 – (5/2007; 7/2012)
Oboe Concerto in f minor, HWV 287 – (2/1997; 3/1998; 5/2009)
Concerto Grosso, op. 6, no. 6 in g minor, HWV 324 – (7/1999; 5/2007)
“*Hornpipe*” *Concerto grosso*, op. 6, no.7, HWV 325 – (10/2003)
Concerto for Harp in B-flat major, HWV 294 (op.4 no. 6) – (4/2014)

Orchestral

- Water Music Suite no. 1* in F, HWV 348 – (7/1997)
Air in F from *Water Music* – (10/2002)
Selections from the Water Music (Choreography by Philipp Johnson) – (5/2015)
Sinfonia: Allegro, HWV 348, 3
Air, HWV 348, 6
Bourrée, HWV 348, 8
Hornpipe, HWV 348, 9
Minuet, HWV 348, 7
Intermedium: Allegro, HWV 349, 1
Alla Hornpipe, HWV 349, 5
Bourrée, HWV 349, 5
Minuet, HWV 350, 6
Gigue, HWV 350, 5
Postludium: Minuet, HWV 349, 3

Keyboard

- Suite no. 5 in E major*, HWV 430 – (4/2001)
Suite no. 7 in g minor, HWV 432 – (6/2009)
Lascia ch'io pianga (*Rinaldo*) – (6/2009)
Suite no. 3 in d minor (*Presto*) – (6/2009)

Hassler, Hans Leo

- Verbum caro factum est* – (12/2008)

Haydn, Franz Josef

- Pauckenmesse*, Hob.XXII:9 – (11/2008)
Missa in Angustiis (*Lord Nelson Mass*), Hob.XXII:11 – (7/2017)

Heinichen, David

- Concerto in g minor for Oboe*, S. 237 – (10/2015)

Holst, Gustav

- Lullay my liking* – (12/2016)

Jacchini, G. M.

- Two sonatas for Cello and continuo*, op. 3, no. 9 – (5/2001)

Josquin des Prez

- Salve Regina a4* (*Tu pauperum refugium*) – (7/2016)

LaLande, Michel-Richard

- Jubilate Deo*, S.9 – (3/2011)

Lassus, Orlandus

- Salva Regina a6* – (3/2012)

LeClair, Jean-Marie

- Trio Sonata in d minor*, op. 4, no. 1 – (5/2011)

Leighton, Kenneth

- Festival Fanfare for Organ* – (10/2011)

Mäntyjärvi, Jarkko

- Four Shakespeare Songs* – (7/2010)

Marais, Marin

- Pièces de Viole, Deuxième Livre* – (3/2010)

Marcello, Benedetto

- Quella fiamma che m'accende* – (6/2015)
Concerto in c minor for oboe and strings - (10/2003; 10/2004)
Oboe concerto in d minor – (5/2008)

Martini, G. B.

- Domine ad adjuvandum me festina* – (7/2016)

Matheson, Laurie

- In Commendation of Music* – (7/2010)
I saw a maiden (*World premier*) – (12/2011)
Maria durch ein Dornwald ging (*World premiere*) – (12/2010; 12/2014)
Ave Regina Coelorum, Adoro Te Devote – (7/2016)

Matteis, Nicola

- Ayres for a guitarrè either with a bass or without* – (10/2010; 5/2014)

Mendelssohn, Felix

Drei Motetten, op. 69 – (7/2009)
Richte mich, Gott, op. 78, no. 3 – (3/2012)
Sonata no. 1 in f minor – (10/2011)

Monteverdi, Claudio

1610 Vespers – (3/2006)
Salve Regina d3 (Selva morale e spirituale, 1640) – (2/1997)
Altri canti di Marte (Madrigali guerrieri ed amorosi, 1638) – (10/1997)
Il Combattimento die Tancredi e Clorinda, SV153 – (5/2016)
Lamento della Ninfa – (5/2001)
Zefiro torna (1632) – (5/2001)
Chiome d'ro (Bk. 7) – (5/2001; 5/2004)
Beatus Vir (1640) – (5/2001)
Ohimè, dov'è il mio ben – (5/2004)
S'el Vostro cor, Madonna – (5/2004)
Tu dormi – (5/2004)
Ave Maris Stella – (12/2014)
Messa da capella a Quattro voci (1650), SV190:
Kyrie, Gloria – (5/2016)

Mouret, Jean Jacques

“*Rondeau*” from *Premiere Suite in D major* – (3/2002; 3/2011; 10/2011)

Mozart, Wolfgang Amadeus

Misericordias Domini, K. 222 – (3/2012)
Epistle Sonata in D, K. 245 – (7/2016)
Ave verum corpus K. 618 – (4/2017)
 “*Dixit Dominus*” from *Vesperae solenne e confessoro, K339* – (4/2017)

Pachelbel, Johann

Canon in D – (8/1998; 10/2002)
Christ lag in Todesbanden – (3/2015)
Magnificat in D – (12/2011)

Palestrina, Giovanni Pierluigi da

Alma redemptoris mater – (3/2012)

Parsons, Robert

“*Poure downe, you powers devyne*” (*Pandolpho*) – (10/2010)
 “*No grief is like too mine*” (*Pandolpho*) – (10/2010)

Pearsall, Robert L. de

Lay a garland – (7/2010; 7/2012)
In dulci jubilo – (12/2012)

Pepusch, J. C.

Trio Sonata in G; Trio Sonata in e minor – (6/2005)

Pergolesi, G. B.

Trio Sonata in B-flat – (10/2001)
La Serva Padrona – (10/2001)

Persichetti, Vincent

Mass for Mixed Chorus, op. 84, Kyrie, Gloria, Agnus Dei – (7/2016)

Perti, Giacomo

Magnificat à4 concertato (1682) – (12/2012)

Praetorius, Michael

Ein Kind geboren zu Bethlehem – (12/2001; 12/2008; 12/2010; 12/2012; 12/2015)
Es ist ein Ros entsprungen (1609) – (12/2000; 12/2001; 12/2003; 12/2004; 12/2005; 12/2007; 12/2008; 12/2010; 12/2012; 12/2014; 12/2015)
In dulci jubilo (1607) – (12/2000; 12/2001; 12/2003; 12/2004; 12/2007; 12/2010; 12/2011; 12/2012; 12/2014; 2015)
Nun komm der Heiden Heiland (1613) – (12/2000; 12/2001; 12/2003; 12/2004; 12/2005; 12/2007; 12/2010; 12/2012; 12/2015)
Puer natus in Bethlehem (1607) – (12/2001; 12/2003; 12/2005; 12/2006)
Puer natus in Bethlehem (1619) – (12/2000; 12/2004; 12/2007; 12/2012; 12/2015)
Quem pastores laudavere – (12/2006; 12/2007)
Resonet in Laudibus (1607) – (12/2000; 12/2001; 12/2003; 12/2004; 12/2007; 12/2010)
Singt ihr lieben Christen all – (12/2000; 12/2001; 12/2003; 12/2004; 12/2005; 12/2006; 12/2015)
Vom Himmel hoch da komm ich her (1613) – (12/2000; 12/2001; 12/2003; 12/2004; 12/2005; 12/2008; 12/2010; 12/2011; 12/2015)
Wachet auf – (12/2001; 12/2003; 12/2007)
Wie schön leuchtet der Morgenstern (1619) – (12/2005; 12/2007)

Purcell, Henry**Major Works**

Come, Come Ye sons of Art, Z. 200 – (4/2001)
Dido and Aeneas, Z. 626 – (5/2014)
Hail, Bright Cecilia, Z. 328 (1692) – (7/2012)
Funeral Music for Queen Mary, Z. 27 – (3/2011)

Major Works (excerpts)

“*Sound the Trumpet*” – (5/1999; 2/2006; 4/2006; 4/2017)
 “*Drunken Poet's Scene*” (*Fairie Queen, Z. 629*) – (10/1996)
Lament from Dido and Aeneas, Z. 626 – (10/2003)
Incidental Music to “The Libertine”, Z. 600 – (7/2008)

Anthems

O God, Thou art my God, Z. 35 – (5/2007)
Magnificat and Nunc Dimittis in B-flat, Z.230 – (7/2016)

Songs

Be welcome then, great Sir – (4/2001)
Music for a while – (4/2001; 10/2010)
Sweeter than Roses – (4/2001; 6/2005)
If music be the food of love – (6/2005; 4/2007)
Cupid the slyest rogue alive – (6/2005)
If music be the food of love – (4/2007)
In the black, dismal dungeon of despair – (10/2010)
Evening hymn – (10/2010)
The Blessed Virgin's Expostulation, Z. 196 – (6/2015)

Instrumental Music

Incidental Music from Abdelazar, Z. 570 – (5/1999)
Rondeau in d minor from Abdelazar – (10/2002)
Sonata no. 9 in F (“Golden,” Z. 810) – (4/2006)

Chacony in G, Z. 730 – (5/2007)
Voluntary for a Double Organ, Z. 719 – (5/2007)
Trio Sonata in g minor, Z. 807 – (5/2011)
Fantasia #7 in c minor, Z. 738) – (5/2014)
Fantasia # 11 in G major, Z. 742 – (5/2014)

Rachmaninoff, Sergei

Vespers, op. 37: *Prii ita, poklonimsia; Blazhen muzh; Bogorodi se evo* – (7/2013)

Rameau, J. J.

Le Berger fidèle – (4/2000)

Rossi, Salomone

Hashkiveinu Adonai eloheinu – (7/2008)

Sammartini, G. B.

Sonata in G major – (5/2009)

Sandström, Jan

Es ist ein Ros entsprungen – (12/2010; 12/2011)

Scarlatti, Alessandro

Già il sole dal Gange – (4/2013)
Le Violette – (4/2013; 3/2016)
Salve Regina, op. 2 no. 10 – (5/2016)
Mio Tesoro per te moro – (5/2004)
Ondeggiante, agitato il pensiero – (5/2004)
Su le sponde del Tebro – (5/2004)

Scarlatti, Domenico

Two Sonatas, K. 24; K. 208 – (5/2003)
Sonata in A, L. 345; *Sonata in d*, L. 422 – (5/2009)

Scheidemann, Heinrich

Praeambulum in F, WV 39 – (10/2016)
Englische Mascherata oder "Judentanz", WV 108 – (10/2016)
Jesu, wollst uns weisen, WV 78 – (10/2016)

Scheidt, Samuel

Galliard Battaglia (Ludi Musici), 1621) – (10/1997)
O Jesulein süß – (12/2000; 12/2001; 12/2003; 12/2004; 12/2011)
In dulci jubilo a8 (1620) – (12/2004)

Schein, Johann Hermann

Ein feste Burg – (4/2016)
Nun komm der Heiden Heiland – (12/2000; 12/2001; 12/2003; 12/2004; 12/2005)
Vom Himmel hoch – (12/2000; 12/2001; 12/2003; 12/2004; 12/2005; 12/2007; 12/2010)

Schubert, Franz

Mass in G, D. 167 – (3/2016)

Schütz, Heinrich

Polychoral Music
Nun danket alle Gott (SS III), SWV 418 – (10/1997)
Es erhuh sich ein Streit, SWV Anhang 11 – (10/1997)
Deutsches Magnificat, SWV 494 – (12/2005)
Jauchzet dem Herren, SWV 36 – (5/2017)
Lobe den Herren mein Seele, SWV 39 – (5/2017)

Herr, nun lässest du deinen Diener in Frieden fahren/Selig sind die Toten, SWV 281 – (5/2017)
Vater unser (SS. III), SWV 411 – (5/2017)

Major Works

"Ehre set Gott in der Höhe" (Weihnachtsoratorium) – (12/2008)

Geistliche Chormusik, op. 11

Also hat Gott die Welt geliebt, SWV 380 – (5/2017)
Das ist je gewisslich wahr, SWV 388 – (5/2017; 6/2017)
Die Himmel erzählen die Ehre Gottes, SWV 386 – (5/2017; 6/2017)
Meine Seele erhebt den Herren, SWV 426 – (5/2017)

Becker Psalter, op. 5:

Psalm 84 – (6/2006; 5/2017)
Psalm 121 – (5/2017)
Psalm 127 – (6/2006)
Psalm 117 – (5/2017)

Concerted Solo Works

O quam tu pulchra/Veni di Libano. SWV 265-6 – (2/1997; 2/1998)
Herr, wenn ich nur dich habe, SWV 321 – (5/2017)
Herr, wenn ich nur dich habe, SWV 279 – (5/2017; 6/2017)
Habe deine Lust an dem Herren, SWV 311 – (5/2017; 6/2017)
O süßer, O freundlicher, SWV 285 – (5/2017; 6/2017)
Meister, wir haben die ganze Nacht gearbeitet, SWV 317 – (5/2017; 6/2017)
Wer will uns scheiden, SWV 330 – (5/2017; 6/2017)

Choral Music

Ego dormio/Vulnerasti cor meum, SWV 63-64 – (2/1997)
Sicut Moses serpentem iun deserto exaltavit, SWV 68 – (5/2017)
Ego sum tui plaga doloris, SWV 57 – (5/2017)
Pater noster, SWV 89 – (5/2017)

Smyth, Ethyl

Prelude and Fugue on "O Traurigkeit, O Herzeleid" – (10/2011)

Soler, Antonio

Concerto no. 3 in G for two organs – (5/2003)

Stanford, Charles Villiers

Coelos ascendit hodie, op. 38 no. 3 – (7/2012)

Stanley, John

Trumpet Voluntary, op. 6, no. 6 – (4/2001)

Steffani, G. B.

E così mi compatite – (2/2006)

Sweelinck, Jan Pieterszoon

Hodie Christus natus est – (12/2008)

Tallis, Thomas

Lamentationes Jeremiae Prophetae I – (3/2012)

Tartini, Giuseppe

Sonata for Violin in g minor (Devil's Trill, B,g5) – (3/2016)

Telemann, Georg Philipp**Concerti**

Concerto for Trumpet and strings in D major, TWV 51: D7 – (12/1997; 10/1999; 12/2011)

Concerto in D major for Corno da Caccia and strings, TWV 51: D8 – (10/2012)

Concerto in c minor for oboe, TWV 51:c1 – (10/2015)

Overture in D major for three oboes, TWV 55: D15 – (10/2015)

Chamber Music

La Chasse – (10/1996)

Tafelmusik de Table (1733) – (10/1996)

Ouverture in e minor – (10/1996)

Le Plaisirs (Suite in a minor + dancers) – (5/1999)

Duo in D major – (6/2005)

Fantasia in a minor, TWV40:2 – (2/2006)

Sonata in G for gamba and harpsichord, TWV 41: G6 – (6/2009)

Suite in e minor, TWV 55:e1 – (10/2007)

Suite in a minor, TWV 55:a2 – (10/2007)

Suite no. 1 in D for cello, TWV 40) – (4/2013)

Fantasia no. 6 in d minor for solo Flute, TWV 40:7 – (10/2016)

Choral Music

Der Schulmeister (*The Schoolmaster*), TWV 20:57 – (7/1997; 3/1998)

Psalm 117: Laudate Jehovam omnes Gentes TWV 7:25 – (5/1999)

Ehre sei Gott in der Höhe, TWV 1:797 – (12/2011)

Temperley, Nicholas

Out of your sleep – (12/2009)

Tompkins, Thomas

When David heard – (5/2007)

Torelli, Giuseppe

Tu lo sai – (4/2013)

Vaughan Williams, Ralph

Organ Prelude on "Rhosymedre" – (6/2006)

"O How Amiable" – (6/2006)

Gloucester Wassail - (12/2016)

Vivaldi, Antonio**Concerti**

Concerto for two violins in d minor, RV 565 op. 3, no. 11 – (5/1998; 7/2017)

Concerto in g minor for solo violin, op. 8, no. 2 ("L'Estate"), RV 315 – (8/1998; 10/2003; 3/2010)

Concerto in C Major for Flute and Oboe, RV 87 – (5/2001)

Concerto in a minor, op. 3, no. 8, RV 562 – (5/2001)

Concerto in g minor for solo violin and strings, op. 8 no. 4 ("L'Inverno"), RV 315 – (10/2002)

La Primavera, Concerto in E minor, op. 8 no. 1, RV 269 – (4/2006; 4/2007) *Concerto in F major for 2 Horns*, RV 538 – (10/2006)

Concerto in C major, RV 398 for Cello – (10/2006)

Concerto in C major for two flutes, RV 533 – (4/2007)

Concerto for Lute in D major, RV 93 – (10/2013)

Concerto for Viola d'Amore and Lute in D major, RV 540 – (10/2013)

Concerto for 2 violoncellos in g minor, RV 531 – (6/2015)

Concerto in G major for violoncello F. III, no. 12, RV 413 – (5/2016)

Chamber music

Trio Sonata in D major, RV 84 – (5/2011)

Sonata no. 4 in B-flat, RV45 – (4/2012)

Choral music

Gloria in D major, RV 589 – (12/2002; 12/2014)

"*Laudamus te*," *Gloria in D*, RV 589 – (4/2006; 4/2016)

Weelkes, Thomas

Gloria in excelsis Deo – (12/2009)

Wesley, Samuel Sebastian

Thou wilt keep him in perfect peace – (7/2012)

Whitacre, Eric

Leonardo dreams of his flying machine – (7/2013)

Zachow, Friedrich Wilhelm

Vom Himmel kam der Engel Schaar – (12/2012)

Zelenka, Jan Dismas

Magnificat in D major – (12/2008)

Sonata no. 2 in g minor for two oboes, ZWV 181, 2 – (10/2015)

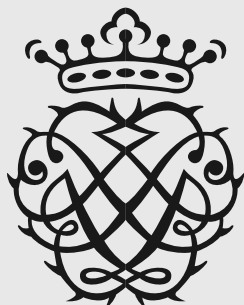
Finis – Soli Deo Gloria



Call for Singers

BACH wants you to join us—Champaign-Urbana’s premiere chamber choir—for a thrilling 2017–2018 season! We are excited to welcome new singers to our community and are particularly interested in experienced singers with a love for choral singing. Join us as we embrace new directions! Welcome Info Session & Reception coming in August
Contact: josephbbaldwin@me.com

BACH does it all! We are proud of the diverse range of our repertoire—from our roots in Baroque music to today’s most exciting new works by living composers.



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www.baroqueartists.org

INTRODUCING BACH'S NEW 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.

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 & Conductor of the Community Chorus of Detroit, now a cultural force in the Detroit-area arts scene. A baritone, he sings 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.

Joseph is pursuing a Doctor of Musical Arts in Choral Music at the University of Illinois at Urbana-Champaign. 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. He is also a dedicated student of yoga, currently practicing at Lois Steinberg's B.K.S. Iyengar Yoga Institute of Champaign-Urbana. Joseph is very pleased to be joining BACH as its second Music Director!

Upcoming Concerts Our 2017-2018 Season



Baroque Chamber Music

October 22, 2017 (Sunday)

7:30pm

Embracing New Directions

November 12, 2017 (Sunday)

7:30pm

Messiah Sing-Along

November 26, 2017 (Sunday)

4:00pm

Young Baroque Artists Competition

January 2018

Young Baroque Artists Showcase & Songs of Unity

February 18, 2018 (Sunday)

7:30pm

Schütz's Resurrection

April 8, 2018 (Sunday)

7:30pm

BACH Shines—A Celebration of Life

June 10, 2018 (Sunday)

7:30pm

Visit our website for details and tickets:

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Plans for our 2017–2018 season are still being developed.
Info available this summer.