



The Baroque Artists  
of **Champaign Urbana**

Classic music. Contemporary inspiration.

and

Joseph Baldwin, Music Director

present

## Songs of Gratitude

Sunday, November 12, 2017  
McKinley Presbyterian Church  
Champaign, IL





## Upcoming Concerts Our 2017–2018 Season

### **Messiah Sing-Along**

First Baptist Church at Savoy  
November 26, 2017 (Sunday)  
4:00pm

### **Young Baroque Artists Competition**

January 2018

### **Young Baroque Artists**

*Featuring the Central IL  
Children's Chorus and area  
high schools*

McKinley Presbyterian Church  
February 11, 2018 (Sunday)  
7:30pm

### **Schütz's Resurrection**

Grace Lutheran Church  
April 8, 2018 (Sunday)  
7:30pm

### **BACH Shines— A Celebration of Life**

St. John's Catholic Chapel  
June 10, 2018 (Sunday)  
7:30pm

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

# BACH MISSION STATEMENT



## Baroque Artists of Champaign-Urbana

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

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

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

# PROGRAM NOTES

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*By John Wagstaff*

## **Fern Hill** (1961)

Fern Hill is one of John Corigliano's earliest works, written shortly after he completed his musical studies at Columbia University. Dedicated to Bella Tillis, one of his teachers at Midwood High School in Brooklyn, it is a setting of a text by Welsh poet Dylan Thomas (1914–1953). Fern Hill was first performed at Carnegie Recital Hall shortly before Christmas of 1961.

The Dylan Thomas poem takes its title from a real place, a farm called "Fernhill" in the west part of Wales. It was owned by Thomas' uncle and aunt, but was more of a working farm than any sort of shrine to pastoral beauty. The mood of Fern Hill is one of longing, an idealized account of a lost childhood. It was written in 1945, by which time Thomas was in his thirties. Many commentators have sought to find out more about the influences upon it, and about its meaning. It seems, however, neither a straightforward piece of nostalgia nor a clear recollection of any particular summer, and sometimes its phrases give up their meaning only with difficulty, as in "Nothing I cared, in the lamb white days, that time would take me up to the swallow thronged loft by the shadow of his hand;" or the final couplet, "Time held me green and dying, though I sang in my chains like the sea." One writer has described Thomas as "a compulsive linguistic gambler," and the idea of the poet, in Fern Hill, taking risks with language in the same way that a gambler does with his money is an intriguing one.

Corigliano himself has spoken of the work as follows: "Fern Hill was written when I was much more innocent musically. The language that I loved at the time was the American language of Copland, Barber and Bernstein. I adapted it, utilized it, learned from it and then added other ways of speaking." It is easy to spot the folksy, American-landscape-inspired style of Copland in Fern Hill, right from its opening. Copland was certainly a Corigliano fan, describing him as a very talented composer and saying, in the early 1980s, "John may be the new me." (No doubt with his tongue firmly in his cheek.) The influence of Bernstein, twenty years Corigliano's senior, is more difficult to make out, though Bernstein's insistence that tonality still had a place in the music of his time would likely have resonated with the Corigliano of the early 1960s.

# TEXTS & TRANSLATIONS

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## **Zadok the Priest**

Zadok the priest and Nathan the prophet anointed Solomon king.

And all the people rejoiced and said:

“God save the King!

Long live the King!

May the King live forever!

Amen! Amen! Alleluia!”

## **We Gather Together**

We gather together to ask the Lord’s blessing;

He chastens and hastens His will to make known;

The wicked oppressing now cease from distressing;

Sing praises to His Name; He forgets not His own.

Beside us to guide us, our God with us joining,

Ordaining, maintaining His kingdom divine;

So from the beginning the fight we were winning;

Thou, Lord, were at our side, all glory be Thine!

We all do extol Thee, Thou Leader triumphant,

And pray that Thou still our Defender will be;

Let Thy congregation escape tribulation;

Thy Name be ever praised! O Lord, make us free!

## **Beau Soir**

Lorsque au soleil couchant les  
rivières sont roses

Et qu'un tiède frisson court sur les  
champs de blé,

Un conseil d'être heureux semble  
sortir des choses

Et monter vers le coeur troublé.

Un conseil de goûter le charme  
d'être au monde

Ce pendant qu'on est jeune et que  
le soir est beau,

Car nous nous en allons, comme  
s'en va cette onde:

Elle à la mer, nous au tombeau.

When the rivers are rosy in the setting  
sun,

And a warm shiver runs over the  
wheat fields,

Advice to be happy seems to rise up  
from things

And climb toward the troubled heart.

Advice to taste the charm of being in  
the world

While one is young and the evening is  
beautiful,

For we are going away, as this stream  
goes away:

The stream to the sea, we to the  
grave.

### **Pilgrim's Hymn**

Even before we call on Your name

To ask You, O God,  
When we seek for the words to glorify You,  
You hear our prayer;  
Unceasing love, O unceasing love,  
Surpassing all we know.

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

Even with darkness sealing us in,  
We breathe Your name,  
And through all the days that follow so fast,  
We trust in You;  
Endless Your grace, O endless Your grace,  
Beyond all mortal dream.

Both now and forever,  
And unto ages and ages,  
Amen

### **Fern Hill**

Now as I was young and easy under the apple boughs  
About the litling house and happy as the grass was green,  
    The night above the dingle starry,  
    Time let me hail and climb  
    Golden in the heydays of his eyes,  
And honoured among wagons I was prince of the apple towns  
And once below a time I lordly had the trees and leaves  
    Trail with daisies and barley  
    Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns  
About the happy yard and singing as the farm was home,  
    In the sun that is young once only,  
    Time let me play and be  
    Golden in the mercy of his means,  
And green and golden I was huntsman and herdsman, the calves  
Sang to my horn, the foxes on the hills barked clear and cold,  
    And the sabbath rang slowly  
    In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay  
Fields high as the house, the tunes from the chimneys, it was air  
And playing, lovely and watery  
And fire green as grass.  
And nightly under the simple stars  
As I rode to sleep the owls were bearing the farm away,  
All the moon long I heard, blessed among stables, the nightjars  
Flying with the ricks, and the horses  
Flashing into the dark.

And then to awake, and the farm, like a wanderer white  
With the dew, come back, the cock on his shoulder: it was all  
Shining, it was Adam and maiden,  
The sky gathered again  
And the sun grew round that very day.  
So it must have been after the birth of the simple light  
In the first, spinning place, the spellbound horses walking warm  
Out of the whinnying green stable  
On to the fields of praise.

And honoured among foxes and pheasants by the gay house  
Under the new made clouds and happy as the heart was long,  
In the sun born over and over,  
I ran my heedless ways,  
My wishes raced through the house high hay  
And nothing I cared, at my sky blue trades, that time allows  
In all his tuneful turning so few and such morning songs  
Before the children green and golden  
Follow him out of grace,

Nothing I cared, in the lamb white days, that time would take me  
Up to the swallow thronged loft by the shadow of my hand,  
In the moon that is always rising,  
Nor that riding to sleep  
I should hear him fly with the high fields  
And wake to the farm forever fled from the childless land.  
Oh as I was young and easy in the mercy of his means,  
Time held me green and dying  
Though I sang in my chains like the sea.



### **Simple Gifts**

'Tis the gift to be simple, 'tis the gift to be free  
'Tis the gift to come down where we ought to be,  
And when we find ourselves in the place just right,  
'Twill be in the valley of love and delight.  
When true simplicity is gained,  
To bow and to bend we shan't be ashamed,  
To turn, turn will be our delight,  
Till by turning, turning we come 'round right.

### **An Die Musik**

Du holde Kunst, in wieviel grauen  
Stunden,  
Wo mich des Lebens wilder Kreis  
umstrickt,

Hast du mein Herz zu warmer Lieb'  
entzunden,  
Hast mich in eine bessere Welt  
entrückt,  
In eine bessere Welt entrückt!

Oft hat ein Seufzer, deiner Harf'  
entflossen,  
Ein süßer, heiliger Akkord von dir,

Den Himmel besserer Zeiten mir  
erschlossen,  
Du holde Kunst, ich danke dir  
dafür,  
Du holde Kunst, ich danke dir!

You, noble Art, in how many grey  
hours,  
When life's mad tumult wraps  
around me,

Have you kindled my heart to  
warm love,  
Have you transported me into a  
better world,  
Transported into a better world!

Often has a sigh flowing out from  
your harp,  
A sweet, divine harmony from you

Unlocked to me the heaven of  
better times,  
You, noble Art, I thank you for it,  
You, noble Art, I thank you!

### **Good Night, Dear Heart**

Warm summer sun  
Shine kindly here,  
Warm southern wind blow softly here,  
Green sod above lie light, lie light—Good night, dear heart,  
Good night, good night.

### **The Promise of Living**

The promise of living  
With hope and thanksgiving  
Is born of our loving  
Our friends and our labor.

The promise of growing  
With faith and with knowing  
Is born of our sharing  
Our love with our neighbor.

The promise of loving  
The promise of growing  
Is born of our singing  
In joy and thanksgiving.

For many a year I've know these field  
And know all the work that makes them yield.  
Are you ready to lend a hand?  
We're ready to work, we're ready to lend a hand.

By working together we'll bring in the harvest,  
the blessings of harvest.

We plow plant each row with seeds of grain,  
And Providence sends us the sun and the rain.  
By lending a arm  
Bring out the blessings of harvest.  
Give thanks there was sunshine,  
Give thanks there was rain,  
Give thanks we have hands  
To deliver the grain.

O let us be joyful,  
O let us be grateful to the Lord  
For his blessing.

The promise of living  
The promise of growing  
The promise of ending  
Is labor and sharing and loving.

**Gratias Agimus Tibi**

Gratias agimus tibi propter  
magnam gloriam tuam.

We give You thanks for  
Your great glory.

**Give Good Gifts**

Give good gifts one to another,  
Peace, joy and comfort gladly bestow;  
Harbor no ill 'gainst sister or brother,  
Smooth life's journey, as you onward go.

Broad as the sunshine, free as the showers,  
So shed an influence, blessing to prove;  
Give for the noblest of efforts your pow'rs;  
Blest and be blest, is the law of love.



Sinfonia da Camera  
*presents*  
**Simply Strings**  
Friday, November 17  
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Foellinger Great Hall  
*Barber's "Adagio for Strings"*  
*plus works by Bartok,  
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# MEET THE ARTISTS

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**Hanqian Zhu**'s early piano studies began at the Primary School of the Shanghai Conservatory of Music. After graduating from the Conservatory's Middle School, she studied on scholarship with Prof. Yoshikazu Nagai from 2008 to 2015 at the San Francisco Conservatory of Music, where she received the BM, MM, and Professional Studies Diplomas. She is currently a Doctor of Musical Arts candidate at the University of Illinois Urbana-Champaign, studying

with Dr. Timothy Ehlen.

She has presented many recitals and performed in festivals in China and the United States, including the Sherman Clay Solo Recital Series in the Bay Area in 2011, PianoTexas 2011, Shanghai-San Francisco Celebration Concerts in both Shanghai and San Francisco in 2010, and Ravel's Piano Concerto for the Left Hand with the San Francisco Conservatory Orchestra in 2010. Since the age of 15, she has regularly appeared in the Shanghai Symphony Orchestra's Weekly Chamber Concert. In 2006, she performed in the orchestra's Mozart Anniversary Series. Hanqian Zhu has won many international prizes, including the 21st Century Piano Commission Award, first prize of the Strum Page Piano Competition in 2012, fifth prize in the Julia Crane International Piano Competition in 2006, and first prize in the San Francisco Conservatory's 2009 Concerto Competition. She was a finalist at the 2011 Kosciuszko Chopin Competition in New York.

Besides being a soloist, she is also a devoted collaborative pianist. She has participated in chamber music activities since middle school and won the second prize in the Chamber Music Competition of Shanghai Conservatory in 2006. With intensive chamber music training at the San Francisco Conservatory of Music, she enjoyed numerous collaborative performances every year. During 2013–2015 she was a member of New Music Ensemble of San Francisco Conservatory under Director Nicole Paiement and joined in special seasonal performances, including playing the orchestral reduction of three rarely performed modern operas. She is currently on the student accompanying staff at UIUC.

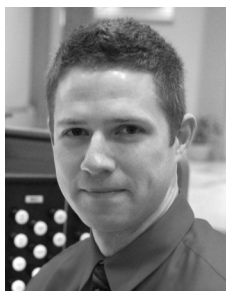


A recent addition to the BACH ensemble, **Kathy Kew Lee** is an avid singer who has performed as a soloist, member, and section leader of many choirs including the UIUC Chamber Singers, VOCE in Hartford, CT, the Yale Camerata and Chamber Choir, Vocal Arts Ensemble of Durham, Boston's Cantata Singers, and numerous church choirs. Since graduating from Brown University with a Bachelor of Arts in Music and Psychology, Kathy has taught voice lessons and performed in various venues as a soloist. During her time at Brown, she received the Brown University Music Faculty Premium award and first place at the Rhode Island National Association of Teachers of Singing for three consecutive years. While in Boston, Kathy worked with the PALS Children's Chorus as conductor of their youngest choir, as well as vocal coach for musical theater and special projects. Aside from singing with BACH, Kathy's favorite musical collaborations are those she shares with her twin sister, husband, and two sons.




**Kasey Stewart**, a native of Plattsburgh, NY, is a Professor of Voice at Millikin University in Decatur, Illinois. She is also a third year DMA Candidate in Vocal Performance and Literature at the University of Illinois at Urbana-Champaign. She received both her BA in Music and her MM in Vocal Performance from Binghamton University, in Binghamton, NY.

Kasey has performed leading roles with the University of Illinois Lyric Theater, Lyric Opera Cleveland, Tri-Cities Opera, the Binghamton Philharmonic, and with A Singing Actor's Studio with Jake and Jill Gardner. She made her European debut in August 2015 at the International Gilbert and Sullivan Festival in Harrogate, England. Most recently, she was an Assistant Professor of Voice Performance in the Whalen School of Music at Ithaca College, in Ithaca, NY. Kasey is an award-winning vocal artist and active performer with recent concerts at the University of Illinois, the National Opera Theater, and the Newport Summer Music Festival. Her most recent appearances were as the mezzo soloist in Stephen Taylor's *Transfiguration* and as alto soloist in Beethoven's *9th Symphony*, with the University of Illinois Symphony Orchestra. Her next appearance is as alto soloist in Beethoven's *9th Symphony* with the Decatur Symphony Orchestra on March 3, 2018.



**Jonathan Young** is Director of Music at the Catholic Church of the Exaltation of the Holy Cross in Champaign, Illinois, and is pursuing a Doctor of Musical Arts degree in organ performance and literature at the University of Illinois, where he studies with Dr. Dana Robinson. Originally from Moses Lake, Washington, Jonathan holds a Bachelor of Music degree in organ performance from Pacific Lutheran University in Tacoma, Washington, and a

Master of Music degree in organ performance and literature from the Eastman School of Music. Jonathan was the Alternate Winner of the 2011 Mu Phi Epsilon International Competition, held in conjunction with the fraternity's triennial convention in Rochester, New York. From 2014–2017, Jonathan was Director of Music and Organist at First Presbyterian Church of Urbana, and from 2011–2014 Director of Music at the Catholic Church of the Immaculate Conception in Mattoon, Illinois. Prior to this, he was a Senior Lecturer and Visiting University Organist at PLU for the 2009–2010 academic year. He has served churches in many denominations as an organist and choir director, including military chapels (Joint Base Lewis-McChord), Methodist, Episcopal, Presbyterian, Lutheran, and Catholic congregations.



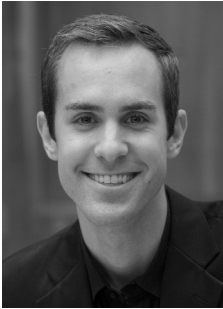
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Drop us a line at  
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# MEET THE MUSIC DIRECTOR

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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. He has a keen interest in arts and non-profit leadership at the academic and professional levels.

In 2017, Joseph was appointed as Music Director of the Baroque Artists of Champaign Urbana (BACH), succeeding Chester L. Alwes. From 2012–2015, Joseph served on the faculty at Smith College (MA), where he was the Iva Dee Hiatt Distinguished Assistant Director of Choral Activities and taught full-time in the Department of Music. He has held key appointments with the University of Massachusetts Amherst as a Visiting Professor of Music, Berkshire Choral International as a Staff Conductor, the Grammy® Award-winning choral ensembles at the University of Michigan, and the choirs of the University of Illinois at Urbana-Champaign. An active guest conductor and collaborator, he has enjoyed conducting engagements with SongFest at The Colburn School and the Five College New Music Festival (MA) as well as conducting fellowships with the Oregon Bach Festival (as a member of the renowned Master Class in Conducting) and the Yale School of Music — Norfolk Chamber Music Festival. Joseph is passionate about contemporary music and regularly partners with thriving composers, including Dominick DiOrio and Anne LeBaron. 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.

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.

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Libbie Morley  
Mora Novey  
Megan Olavarria  
Beth Otto  
Anne Robin  
Robin Sahner  
Sarah Scott  
Amy Thoren

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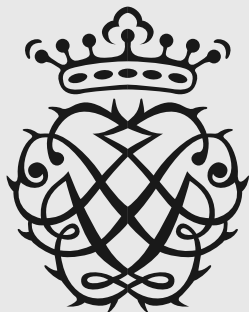
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Jeff Combs

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Harry Dankowicz  
Aidan Erb-Wilson  
Warren Hapke  
Caleb Lee  
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Mark Penner  
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David Stigberg  
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\* section leader



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:

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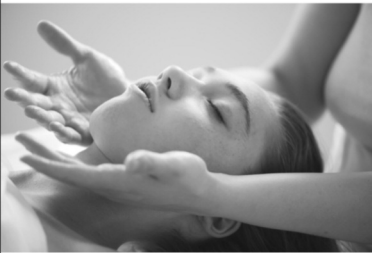
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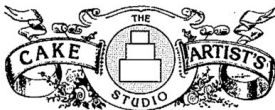
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#### **University of Illinois Choruses - Russian Festival**

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