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of **Champaign Urbana**

Classic music. Contemporary inspiration.

and

Chester L. Alwes, Music Director

present

# A German Baroque Christmas

Sunday, December 18, 2016  
Holy Cross Catholic Church  
Champaign, IL

# PROGRAM

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**University Laboratory High School Madrigals** Richard Murphy, director  
Coventry Carol  
Masters in this hall  
All for Love  
Lute-Book Lullaby (Stephen Buzard)  
Angels we have heard on high

**Selections from J. S. Bach's** Johann Sebastian Bach  
**"Christmas Oratorio"** (1685–1750)  
(*Weihnachtsoratorium*, BWV 248)

**Chorus:** *Herrscher des Himmels* (Thomas R. Baker, conductor)

**Aria:** *Bereite dich, Zion* (Geoffrey Williams, countertenor)

**Chorale:** *Wie soll ich dich empfangen?*

**Chorus:** *Ehre sei Dir, Gott, gesungen*

**Aria:** *Ich will nur dir zu Ehren leben* (Thomas R. Baker, tenor)

**Chorale:** *Ich steh' an deiner Krippe hier*

**Chorus:** *Herr wenn die stolze Feinde schnauben*

**Aria:** *Nur ein Wink von seinen Händen* (Katherine Buzard, soprano)

**Chorale:** *Nun seid ihr wohl gerochen*

~ 15 MINUTE INTERMISSION ~

## **A Festival of Christmas Arrangements** by Chester L. Alwes

**Overture: In the bleak midwinter** (orchestra, 2013)

**O come, o come Emmanuel** (*Veni Emmanuel*, 1989)  
v. 3 Audience

**Noël nouvelet** (French carol, 2004)

**U.H.S. Madrigals** ~ Lullay my liking (Holst)

**Infant holy, Infant lowly** (Polish carol, 1979)  
v. 3 Audience

**Nunc Dimittis** (1972)

**U.H.S. Madrigals** ~ Lo, how a Rose (Praetorius)

**What is this lovely fragrance?** (French carol, 1985)  
v. 4 Audience

**Pat-a-pan** (Burgundian carol, 1996)

**U.H.S. Madrigals** ~ Wassail (Vaughan Williams)

**Deck the Hall** (English carol, 2008)  
v. 1 & 3 Audience

## Upcoming Concerts



**Young Baroque Artists Competition Winners Concert**  
Sunday, April 2, 2017 – 7:30pm • McKinley Presbyterian Church

**The Genius of Heinrich Schütz**  
Sunday, May 21, 2017 – 7:30pm • University Place Christian Church

**Music for Royalty**  
Sunday, July 23, 2017 – 7:30pm • St. John Catholic Chapel

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# PROGRAM NOTES

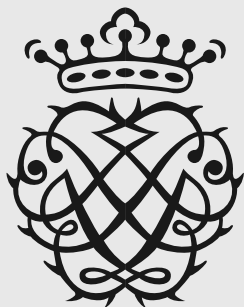
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by Chester L. Alwes

Welcome once again to BACH's annual Christmas concert, a firmly established Champaign-Urbana seasonal tradition! As usual it is our pleasure to present some gems of Baroque repertory, and we invite you, our audience, to add your voices to the singing of some favorite carols in the second half of the program. As an appetizer, the University High School Madrigals gets us in the Christmas mood by presenting their own selection of carols.

## **Selections from J. S. Bach's *Weihnachtsoratorium* (Christmas Oratorio), BWV 248**

J. S. Bach premiered his "Christmas Oratorio" to celebrate the festival in Leipzig in December 1734–January 1735. This unusually long span is the result of the nature of the piece; though called an "oratorio," it is, in truth, a series of six cantatas for the Christmas season. The first three cantatas were performed on the traditional three-day celebration of Christmas (Dec. 25, 26 and 27), plus the associated celebrations of the Circumcision (Jan. 1), the Sunday after New Year and the feast of the Epiphany (Jan. 6), the liturgical endpoint of the Christmas season. Since the format of our concert precludes a performance of the entire work, we have assembled nine movements from the oratorio into a "Christmas cantata."



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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The gestation of Bach's Christmas Oratorio in 1734 is directly connected to his ongoing dispute with the Leipzig Town Council regarding their unwelcome intrusions into the performance of his church jobs. His increasing frustration with their meddling led to his pursuit of two prestigious positions—Musical Director of the Leipzig Collegium Musicum (1729) and the Royal Composer for Augustus III, the new Saxon Elector and King of Poland. Bach's application for the Royal position took the form of a Kyrie and Gloria for chorus, soloists and orchestra, which later became the Mass in B Minor (BWV 232). Both positions afforded Bach access to musicians of high quality that were unavailable to him as music director for the churches of Leipzig. The weekly performances of the Leipzig Collegium led to the composition or arrangement of an impressive array of instrumental music (nearly twenty sonatas, sixteen concertos and the four orchestral suites). A similar elevation of resources appeared in the creation of secular cantatas both for Leipzig and for the Royal family in Dresden, most of which bear the title *Dramma per Musica*, i.e. opera. The extremely occasional nature of these cantatas meant that they had to be re-texted to be used in other, more public works. Indeed, the Christmas Oratorio consists largely of parodies of these secular dramas, fitted with new words appropriate to the feast of Christmas. But Bach scholar Christoph Wolff notes that "Nothing made more sense to Bach than to use the birthday music for a royal family as music to celebrate the nativity of Christ, the King of Heaven."

Thus, the Christmas Oratorio is less an oratorio in the conventional sense (think Handel) than a series of festive cantatas spread across the major services of the Christmas season. The scoring and actual music of the secular dramas were transferred directly to the new sacred version with a new sacred text and only minor musical changes. Six of the nine pieces performed tonight have direct connections to secular models; Nos. 1, 2 and 5 are essentially transcriptions of music found in two cantatas, BWV 213 ("Hercules at the Crossroads") and 214 ("Tönet ihr Pauken!"). This wholesale use of cantata parody continued in two other oratorios (for Easter and Ascension) and the four *Missae Breve* (BWV 233–236) that date from the 1730s. This re-tasking of cantata music culminated in Bach's conclusion of the Mass in B minor in the late 1740s.

When Bach composed cantatas, he followed a basic template (recitative-aria pairs framed by an opening chorus and concluding chorale) in which he took great care to distribute the soloistic music (both vocal and

instrumental) evenhandedly, using the basic vocal and instrumental makeup chosen for the given cantata. He was also careful to vary tempo, meter and texture to produce a satisfactory musical balance. In contriving our cantata, similar care has been taken, featuring three choruses (two in D major with trumpets and drums, the third in A major with smaller forces), three arias (for alto, tenor and soprano) and three chorales (two in simple style and the third and final one in a festive setting with full orchestra). The decision to use the first and last chorales of the Christmas Oratorio as the concluding music of the first and last of our ternary subgroups (# 3 and # 9) is made more interesting by their use of the same melody. The audience may recognize this melody as the “Passion” chorale (“O sacred head now wounded”) used frequently in the St. Matthew Passion. Bach’s decision to use this well-known Passion melody in an oratorio about the birth of Christ is a none-too-subtle reminder that the Birth of Christ was pre-ordained to end in his death by crucifixion as an act of redemption.

### **Christmas Arrangements by Chester L. Alwes**

No other season has occupied a greater role in my shadow career as composer/arranger than Christmas. All the pieces heard tonight owe their existence to a need for music to be sung by my choir at Grace Lutheran Church, by the University of Illinois Concert Choir for the annual Carol Concert or, indeed, for these German Baroque Christmas concerts. It was the idea of my editor at Roger Dean Music, Scott Foss, to combine several of these pieces into a cantata (*Hodie Apparuit*) scored for choir accompanied by flute, oboe and bassoon (or organ). The setting of “In the bleak midwinter” first served as an organ prelude to this cantata. I later orchestrated it for strings and flute for performance at the BACH Christmas program. Many of the other pieces have been similarly transformed, most often by expanding the instrumental accompaniment to facilitate use in this very concert. In this sense (and ONLY in this sense), my work mirrors that of J. S. Bach who re-orchestrated and re-texted earlier music for use in his Christmas oratorio; both of us were motivated by the need to adapt music in order that it might find use beyond the limits of its initial conception.



# TEXTS & TRANSLATIONS

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## Christmas Oratorio

*Herrscher des Himmels, erhöhe das  
Lallen,  
Lass dir die matten Gesänge gefallen  
Wenn dich dein Zion mit Psalmen  
erhöht!  
Höre der Herzen frohlocken des  
Preisen,  
Wenn wir die itzo die Ehrfurcht  
erweisen  
Weil unsre Wohlfahrt befestiget steht!*

*Bereite dich Zion mit zärtlichen  
Trieben,  
Den Schönsten, den Liebsten  
Bald bei dir zu seh'n.  
Deine Wangen müssen heut viel  
schöner prangen  
Eile den Bräutigam sehnlischst zu  
lieben.*

*Wie soll ich dich empfangen und wie  
begegn' ich dir?  
O aller Welt Verlangen, o meiner Seele  
Zier!  
O Jesu, Jesu setze mir selbst die  
Fackel bei,  
Damit, was dich ergötze  
Mir kund und wissend sei.*

*Ehre sei Dir, Gott, gesungen. Dir sei  
Lob und Dank bereit!  
Dich erhebet alle Welt, weil dir unser  
Wohl gefällt;  
Weil anheut unser aller Wunsch  
gelungen,  
Weil uns dein Segen so herrlich  
erfreut.*

Ruler of Heaven, hear our halting  
tongues;  
May our poor singing please you  
When your Sion praises you with  
psalms!  
Hear the praises of rejoicing hearts  
When now we give you our homage  
For our happiness is now secure.

Prepare yourself, Sion, with  
tenderness  
To see with you soon, the loveliest  
and dearest.  
Today, your cheeks must have a  
braver hue;  
Make haste that you may love the  
bridegroom more strongly.

O how shall I receive you and how  
shall we meet?  
O longing of the world, O  
adornment of my soul.  
O Jesus, Jesus set your lamp beside  
me  
That I may find out and know what  
pleases you.

Honor be sung to you, O God. Let us  
make ready praise and thanks!  
All the world exalts you, for our  
happiness delights you;  
For this day are all our hopes  
fulfilled. For your blessing gives us  
such delight!

*Ich will nur dir zu Ehren leben,  
mein Heiland gibt mir Kraft und  
Mut,  
Dass es mein Herz recht eifrig tut.  
Stärke mich, deine Gnade  
würdiglich  
Und mit Danken zu erheben.*

*Ich steh an deiner Krippen hier, O  
Jesuslein mein Leben.  
Ich komme, bring und schenke dir  
was du mir hast gegeben.  
Nimm' hin, es ist mein Geist und  
Sinn—Herz, Seel und Mut,  
Nimm alles hin, Und lass dirs wohl  
gefallen.*

*Herr wenn die stoltzen Feinde  
schnauben, so gib, dass wir im  
festen Glauben  
Nach deiner Macht und Hülfe  
seh'n! Wir wollen dir allein  
vertrauen,  
So können wir den scharfen Klauen  
des Feindes unversehrt entgeh'n.*

*Nur ein Wink von seinen Händen  
stürzt ohnmächt'ger Menschen  
Macht.  
Hier wird alle Kraft verlacht.  
Spricht der Höchste nur ein Wort,  
Seine Feinde Stolz zu enden, O so  
müssen sich sofort sterblicher  
Gedanken wenden.*

*Nun seid ihr wohl gerochen an  
eurer Feinde Schaar,  
Denn Christus hat zerbrochen was  
euch zuwider war.  
Tod, Teufel, Sünd und Hölle sind  
ganz und gar geschwächt,  
Bei Gott hat seine Stelle das  
menschliche Geschlecht.*

I shall live only for your honor, my  
savior; give me strength and  
courage  
That my heart praise you with zeal.  
Strengthen me that I may worthily  
Exalt your grace and give you  
thanks.

I stand here beside your cradle, O  
little Jesus, my life.  
I come, bring and give you what  
you have already given me.  
Take it; it is my spirit and my soul—  
my heart, soul and feelings—  
Take them all and find therein your  
pleasure.

Lord, when your proud enemies  
snarl defiance grant that, in  
certain faith,  
We seek your power and your help!  
We seek to place our confidence  
only in you,  
So that we may escape injury from  
the sharp claws of our enemies.

A mere movement of his hands can  
overcome the might of weak men.  
Here, we care not for strength. If the  
Most High speaks but a word  
To make an end of his enemies'  
pride,  
O, must the thoughts of mortal men  
change immediately.

You are now well avenged of all  
your enemies.  
For Christ has broken all that  
opposed you:  
Death, the Devil and Hell are  
entirely disarmed.  
For God has made His place with  
mortal flesh.



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## O come, o come Emmanuel

Please join us in singing verse 3.

3. O come, O Branch of Jes - se, free your own from Sa-tan's  
tyr - an - ny; from depths of hell your peo - ple save and  
give them vict'-ry o'er the grave. Re - joice! Re - joice! E -  
ma - nu - el shall come to you, O Is - ra - el.

1. O come, O come Emmanuel and ransom captive Israel,  
that mourns in lonely exile here until the Son of God appear.  
Rejoice! Rejoice! Emmanuel shall come to you, O Israel.

2. O come, O Wisdom from on high, embracing all things far and nigh:  
in strength and beauty come and stay, teach us your will and guide our way.  
Rejoice! Rejoice! Emmanuel shall come to you, O Israel.

**3. O come, O Branch of Jesse, free your own from Satan's tyranny:  
from depths of hell your people save and give them vict'ry o'er the  
grave.  
Rejoice! Rejoice! Emmanuel shall come to you, O Israel.**

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## Noël nouvelet

Noël nouvelet, Noël chantons ici,  
Dévotes gens crions à Dieu  
merci.  
Chantons Noël pour le Roi  
nouvelet,  
Noël nouvelet Noël chantons ici.


L'anges disait: Pasteur partez  
d'ici.  
L'ame en repos et le Coeur réjoui,  
En Bethléem trouverez l'agnelet.  
Noël nouvelet Noël chantons ici.

En Bethléem étant tout réunis,  
Trouvent L'enfant Joseph Marie  
aussi,  
La crèche était au lieu d'un  
bercelet.  
Noël nouvelet Noël chantons ici.

Christmas comes anew, O let us sing  
Noel!  
Glory to God! Now let your praises  
swell!  
Sing we Noel for Christ, the newborn  
King,  
Christmas comes anew, O let us sing  
Noel!

The angels said: "O shepherds come  
and see,  
Born in Bethlehem, a blessed Lamb for  
thee."  
Sing we Noel for Christ, the newborn  
King,  
Christmas comes anew, O let us sing  
Noel!

In Bethlehem, they were united,  
They found the child, with Joseph and  
Mary.  
The manger took the place of a cradle.  
Christmas comes anew, O let us sing  
Noel!



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or want to join our email list? Drop us  
a line at [info@baroqueartists.org](mailto:info@baroqueartists.org)*

## Infant holy, Infant lowly

Please join us in singing verse 3.

3. Flocks were sleep - ing, shep - herds keep - ing, vi - gil till the morn - ing  
new. Saw the glo - ry, heard the sto - ry, ti - dings of a gos - pel  
true, Thus re - joi - cing, free from sor - row, prai - ses voi - cing, greet the  
mor - row, Christ the child was born for you! Christ the child was born for you!

1.-2. Infant holy, Infant lowly, for His bed a cattle stall.  
Oxen lowing little knowing, Christ the child is Lord of all.  
Swiftly winging, angels singing,  
bells are ringing, tidings bringing,  
Christ the child is Lord of all.

**3. Flocks were sleeping, shepherds keeping, vigil till the morning new.  
Saw the glory, heard the story, tidings of a gospel true;  
thus rejoicing, free from sorrow,  
praises voicing, greet the morrow,  
Christ the child was born for you!**

## Nunc Dimittis

Lord, now lettest Thou thy servant depart in peace,  
according to your word.  
For mine eyes have seen thy salvation  
which Thou has prepared before the face of all people.  
To be a light to lighten the gentiles,  
and to be the glory of Thy people Israel.  
Glory be to the Father and to the Son  
and to the Holy Ghost. (Luke 2: 29-32)  
As it was in the beginning, is now and ever shall be.  
World without end, Amen.

## What is this lovely fragrance?

*Please join us in singing verse 4.*

4. Praise to the Lord of all cre - a - tion, Glo - ry to  
God, the Fount of Grace. May peace a - bid in  
ev - 'ry na - tion, Good-will to peo - ple of ev - 'ry  
race. Praise to the Lord of all cre - a - tion,  
Glo - ry to God, the Fount of Grace.

1. What is this lovely fragrance wafting, stealing our senses all away?  
Never the like did come a-blowing, shepherds in flow'ry fields in May?  
What is this lovely fragrance wafting, stealing our senses all away?

2. What is this light so brilliant breaking, here in the night across our eyes?  
Never so bright the daystar waking, started to climb the morning skies!  
What is this light so brilliant breaking, here in the night across our eyes?

3. Bethlehem, there in manger lying, find your Redeemer, haste away.  
Run ye with eager footsteps hieing, worship the Savior born today.  
Bethlehem, there in manger lying, find your Redeemer, haste away.

**4. Praise to the Lord of all creation, glory to God, the Fount of grace.  
May peace abide in ev'ry nation, goodwill to people of ev'ry race.  
Praise to the Lord of all creation, glory to God, the Fount of grace.**

## Pat-a-pan

Willie take your little drum, with your whistle Robin come,  
when you hear the fife and drum: Tu-re-lu-re-lu, pat-a-pat-a-pan,  
when you hear the fife and drum, Christmas should be frolicsome.

Thus, the men of olden days loved the King of Kings to praise,  
when they hear the fife and drum: Tu-re-lu-re-lu, pat-a-pat-a-pan,  
when they hear the fife and drum, Sure our children won't be dumb!

God and man are now become, more at one than fife and drum.  
When they hear the fife and drum: Tu-re-lu-re-lu, pat-a-pat-a-pan,  
when they hear the fife and drum, Christmas should be frolicsome!

# Deck the Hall

Please join in singing verses 1 and 3.

1. Deck the hall with boughs of hol - ly, Fa la la la la, fa la la la,  
3. Fast a - way the old year pass - es,

'Tis the sea - son to be jol - ly, Fa la la la la, fa la la la,  
Hail the new, ye lads and lass - es,

Don we now our gay ap - par - el, Fa la la la la, la la la la,  
Sing we joy - ous all to - ge - ther,

*Coda (after verse 3)*  
Troll the an - cient yule - tide ca - rol, Fa la la la la, la la la la.  
Heed - less of the wind and wea - ther,

*Coda*  
Fa la la la la, fa la la la la. \_\_\_\_\_

**1. Deck the hall with boughs of holly, fa-la-la-la-la, fa-la-la-la.**

**'Tis the season to be jolly, fa-la-la-la-la, fa-la-la-la.**

**Don we now our gay apparel, fa-la-la, la-la-la, la-la-la.**

**Troll the ancient yuletide carol, fa-la-la-la-la, la-la-la-la!**

2. See the blazing Yule before us, fa-la-la-la-la, fa-la-la-la.

Strike the harp and join the chorus, fa-la-la-la-la, fa-la-la-la.

Follow me in merry measure, fa-la-la, la-la-la, la-la-la.

While I tell of yuletide treasure, fa-la-la-la-la, la-la-la-la!

**3. Fast away the old year passes, fa-la-la-la-la, fa-la-la-la.**

**Hail the new ye lads and lasses, fa-la-la-la-la, fa-la-la-la.**

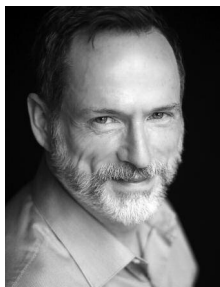
**Sing we joyous all together, fa-la-la, la-la-la, la-la-la,**

**Headless of the wind and weather, fa-la-la-la-la, fa-la-la-la-la,**

**Fa-la-la-la-la, fa-la-la-la!**

# MEET THE ARTISTS

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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 in 2014 to UIUC to pursue a doctorate in Choral Music. As a professional choral artist and soloist, Baker prospered as a specialist in music of the Renaissance and Baroque. Among his achievements are his seventeen-year relationship with the Grammy-nominated (1997) vocal ensemble

Pomerium, as well as lengthy affiliations in concert and recording studio with Voices of Ascension, AmorArtis and Musica Sacra. Mr. Baker also recorded music of Stravinsky with the composer’s amenuensis, Robert Craft, and 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, where he taught a full voice studio for twelve years and as an adjunct taught voice for six years at Cornell University. Mr. Baker appears in UIUC concerts frequently as a conductor, choral artist and soloist. Thom Baker directs the adult choir at St. Matthew’s Evangelical Lutheran Church in Urbana and appears this season as a soloist with the UIUC Symphony Orchestra in Beethoven’s Symphony no. 9.



**Katherine Buzard**, soprano, recently graduated from the Royal College of Music in London with her Masters of Music in Vocal Performance. Originally from Champaign-Urbana, Illinois, she earned her Bachelor of Arts in Music and a certificate in Vocal Performance from Princeton University, where she graduated *magna cum laude*. Her operatic roles include Venus in John Blow’s *Venus & Adonis* with Benslow Music, Poppea in Monteverdi’s

*L’incoronazione di Poppea*, Nancy in Britten’s *Albert Herring*, Ernesto in *La Principessa Fedele* by A. Scarlatti, Lucy in Menotti’s *The Telephone*, and Tara in the world premiere of Anthony Davis’ one-act opera *Lear on the Second Floor* at the McCarter Theater. She is also an experienced soloist, performing repertoire from Monteverdi to contemporary

composers. Notably, she was the soprano soloist in Mahler's Fourth Symphony with the Princeton University Orchestra on their tour to Ireland, and was the soprano soloist in a performance of Bach's *Magnificat* at the famed Thomaskirche in Leipzig. She also had the privilege of giving a pre-concert solo recital before Joyce DiDonato's concert at Richardson Auditorium in March 2014. In June 2015 she sang a selection of Handel arias with a baroque orchestra of RCM students at Kensington Palace for the Nassau Society. She has taken part in masterclasses given by renowned singers such as Joyce DiDonato, David Daniels, and Anthony Roth Costanzo, as well as the collaborative pianist Graham Johnson. She currently studies with Cynthia Haymon-Coleman.

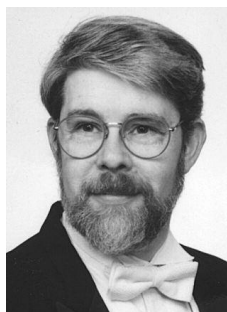


**Geoffrey Williams**, hails from the Midwest and began his musical life as a treble in the American Boychoir. A devoted church musician, he is a graduate of Westminster Choir College and for the past decade was a Gentleman of the Choir of Men and Boys at Saint Thomas Church Fifth Avenue in New York City before joining the staff of Emmanuel Memorial Episcopal Church as choirmaster in January 2016.

Acclaimed for his “deeply hued countertenor” (New York Times), Geoffrey is in growing demand as an early music specialist throughout the United States, particularly as founder and artistic director of the Grammy-nominated male classical vocal quartet New York Polyphony. Geoffrey serves on the faculty of the Amherst Early Music Festival each summer and is a DMA Candidate in Choral Conducting at University of Illinois, Urbana-Champaign.

**University Laboratory High School Madrigals** was first organized in 1947 by the late and much-revered UHS music teacher Dr. Colleen J. Kirk (1918–2004). In April of 2017 we will be celebrating the 70<sup>th</sup> Anniversary of the group with a madrigal reunion at the school. We feel very honored that we have been able to participate in this annual event for the past several years, and we wish Dr. Alwes every success in his future musical endeavors.





**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.

## Consider sponsoring the July 2017 BACH concert!



It is with a mixture of sadness and gratitude that BACH announces the retirement of **Chester Alwes**, BACH Founder and Music Director for the past 21 years. On July 23, 2017, Dr. Alwes will conduct his final concert. For this gala concert we anticipate a reunion with several former BACH stalwarts, including keyboardist, **Kerry Heimann**, and soprano, **Sherezade Panthaki**. Please consider a generous sponsorship to BACH to help cover the honorariums and travel expenses of these talented musicians. Sponsors receive special text and graphics in our program.

Contact BACH for details: [info@baroqueartists.org](mailto:info@baroqueartists.org) or 217-378-6802.

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## **Violin 1**

Sun-Young Gemma Shin  
Laura Hourt  
Eun Namkung

## **Violin 2**

Ion-Alexandru Malaimare  
Min Jung Kim  
Kai-Wei Chen

## **Viola**

Elizabeth Trower  
Ryan Beauchamp

## **Cello**

SeungWon Chung

## **Bass**

Guilherme Ehrat Zils

## **Flute**

Amanda Pond

## **Oboe**

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Kristin Sarvela

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## **Trumpet**

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Mary Beth Ward  
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Sarah Scott  
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### **Tenor**

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Thom Baker  
William Hanafin  
Jack Reeder  
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## Take BACH home with you after the concert!

BACH's newest Christmas compilation CD is available for \$10 at the box office. "Christmas with BACH" has the sounds of the season with selections from Christmas concerts past (2003–2013). Enjoy the BACH Chorus & Orchestra and special guests, including the University High School Madrigals and Sherezade Panthaki.



## Interested in joining the BACH Chorus?

Rehearsals for spring 2017 will be on Saturday mornings from 10:00–11:30am, starting Jan. 21<sup>st</sup> at 1<sup>st</sup> Presbyterian Church, Urbana, on Green St. Repertory for the coming semester will include works by Fauré, Mozart and Heinrich Schütz. Contact music director Chet Alwes (217.778.5230 or [calwes@illinois.edu](mailto:calwes@illinois.edu)) for an audition time.

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## 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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**Application deadline:**

**Wednesday, February 15, 2017**, for application form, fee, and audition recording.

**2nd Round Live Auditions for Finalists**

**Sunday, February 26, 2017, 5:30–6:30pm**

Location TBA

An opportunity for high-school-age students studying baroque music to win a cash prize and perform at a BACH concert.

The competition is open to any Illinois resident who will be 13 to 18 years of age on February 26, 2017, and who is not yet attending college. Younger students may petition to compete.

There is a \$20 application fee for each entry. Applications must be signed by the candidate's teacher or ensemble coach.

Application form available online ([www.baroqueartists.org](http://www.baroqueartists.org)) or by request from [info@baroqueartists.org](mailto:info@baroqueartists.org).



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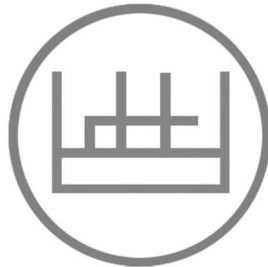
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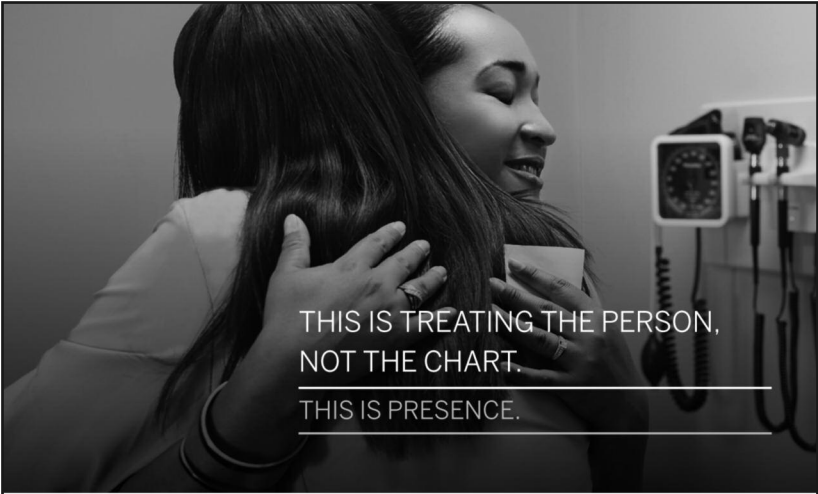
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
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