

A NEW CHAMBER CHOIR IN PEORIA

# LUMIÈRE

## THE SOUND OF LIGHT

### Psalms, Hymns, and Spiritual Songs II

With Guests:

Courtney Huffman, soprano

Evan Tammen, oboe

Kelsey Klopfenstein, Caleb Mackinder, violins

Diane Wuthrich, viola

Carol Wessler, piano and cello

Peter Wykert, organ

Directed by John Jost

Tim Fredstrom, assistant director

Carol Wessler, rehearsal accompanist

*This concert is dedicated to the memory of Philip Marcus (1936-2020), one of Peoria's most devoted and enthusiastic choir singers.*

Sunday, March 1, 2020, 6:00 p.m.

Westminster Presbyterian Church

1420 W. Moss Avenue

Peoria, Illinois

## PROGRAM

### I.

#### **Antiphon, from *Five Mystical Songs***

#### **Ralph Vaughan Williams (1872-1958)**

Peter Wykert, organ

*Let all the world in ev'ry corner sing: My God and King.  
The heavens are not too high,  
His praise may thither flie;  
The earth is not too low,  
His praises there may grow.*

*Let all the world in ev'ry corner sing: My God and King.  
The Church with psalms must shout,  
No doore can keep them out;  
But above all, the heart  
Must bear the longest part.*

Text: George Herbert (1593-1633)

**Ralph Vaughan Williams** is considered one of England's finest composers. He studied with Charles Wood, Charles Stanford, and Hubert Parry at the Royal College of Music and later with Max Bruch and Maurice Ravel. He collected and studied English folksong early in his career, which had a profound influence on his music, and he wrote a large quantity of operas, symphonies, vocal orchestral music, music for choir, and chamber music. He wrote the *Five Mystical Songs*, settings of poems by George Herbert and originally scored for baritone solo and orchestra, between 1906 and 1911.

**George Herbert** was born in Wales but spent much of his life in an academic post at Trinity College, Cambridge and eventually as a parish priest. He wrote poems throughout his life and is considered one of the greatest of the English metaphysical poets and an absolute master of poetic craft.

#### **Vere languores nostros**

#### **Tomás Luis de Victoria (1548-1611)**

*Vere languores nostros ipse tulit  
et dolores nostros ipse portavit  
cujus livore sanati sumus.*

*Truly, our failings he has taken upon himself  
and our sorrows he has borne;  
by his wounds we have been restored.*

*Dulce lignum, dulce clavos, dulce ferens pondera  
quae sola fuisti digna sustinere  
Regem coelorum et Dominum.*

*O sweet wood, O sweet nails, that bore this sweet burden,  
that alone were worthy to support  
the King of heaven and Lord.*

Medieval motet text, based on Isaiah 53:4 and 5 and on verse 2 of the 6<sup>th</sup> century hymn "Crux fidelis"

**Tomás Luis de Victoria** was born in Avila, Spain, and spent most of his life in Rome, where he took holy orders, served as a priest, and probably studied with Palestrina; later he lived and worked in Madrid. He is considered one of the greatest composers of the 16<sup>th</sup> century along with Palestrina and di Lasso. He wrote only sacred music, and his music is intensely dramatic, full of momentary dissonant clashes, displaying an almost mystical power.

#### **O vos omnes, from *Lamentations of Jeremiah***

#### **Alberto Ginastera (1916-1983)**

*O vos omnes, qui transitis per viam,  
Attendite, et videte si est dolor sicut dolor meus,  
Quoniam vindemiavit me, ut locutus est Dominus in die irae  
fuoris sui.  
Vide Domine quoniam tribulus conturbatus est venter meus,  
Subversum est cor meum in memetipsa quoniam amaritudine  
plena sum,  
Foris interficit gladius, et domi mors similis est.  
Idcirco ego plorans et oculus meus deducens aquas,  
Quia longe factus est a me consolator, convertens animam  
meam,  
Facti sunt filii perditii, quoniam invaluit inimicus,  
Persequeris in furore, et conteres eos sub coelis Domine.*

*O all ye who pass along this way:  
Behold, and see if there be any sorrow like unto my sorrow,  
Whereas the Lord has crushed me in the day of his fierce anger.  
Behold, O Lord, for I am in distress:  
I am deeply troubled; my heart is turned within me; I am full of  
bitterness.  
Abroad the sword kills and at home there is as death.  
For these things I weep and my eye runs down with water,  
Because the Comforter that should relieve my soul is far from  
me:  
My children are desolate because the enemy prevails.  
Persevere in anger and crush them beneath the heavens, O  
Lord.*

Text: Lamentations 1:12, 20, 16

**Alberto Ginastera** was born in Buenos Aires where he studied music in his youth, and he became one of Argentina's most celebrated composers as well as one of the leading opera composers of the 20<sup>th</sup> century. He was influenced by other leading 20<sup>th</sup> century composers and used modern techniques such as microtones and serial procedures, but he was a traditionalist in his use of local idioms and styles. His cantata *The Lamentations of Jeremiah* is traditional in style but is passionate in its expression of anguish and forsakenness.

## Beati quorum remissae

## Zachary Wadsworth (b. 1983)

Solo Quartet: Leigh Grizzard, Catherine Barnett, Aaron Ganschow, Gregory Etzel

*While I hold my tongue, my bones withered away,  
Because of my groaning all day long.*

*Beati quorum remissae sunt iniquitates  
Et quorum tecta sunt peccata.*

*For your hand was heavy upon me day and night;  
My moisture was dried up as in the heat of summer.*

*Beatus vir qui non imputabit Dominus peccatum  
Nec est in spiritu eius dolus.*

*I said, "I will confess my transgressions to the LORD."  
Then you forgave me the guilt of my sin.*

*You are my hiding place; you preserve me from trouble;  
You surround me with shouts of deliverance.*

*Tu es refugium a tribulatione quae circumdedit me  
Exultatio mea erue me a circumdantibus me.*

Text: Psalm 32:3, 1, 4, 2, 5, 7

*Happy are they whose transgressions are forgiven,  
And whose sin is put away!*

*Happy are they to whom the LORD imputes no guilt,  
And in whose spirit there is no guile!*

*You are my hiding place; you preserve me from trouble;  
You surround me with shouts of deliverance.*

**Zachary Wadsworth** holds music degrees from Eastman, Yale, and Cornell, and currently teaches at Williams College in Williamstown, Massachusetts. He has won multiple awards and honors including residencies at the Metropolitan Opera and the Santa Fe Opera, and his music has been widely performed and distributed. His music has been praised as "an evocative mixture of old and new" and as "fresh, deeply felt, and strikingly original."

## Alelouya

## Text and Music: Emile Desamours (b. 1934)

*Alelou, alelou.  
Jodi dimanch la fè twa jou,  
Yo te sakrifye l' sou yon kwa.  
Nou te antere l' nan tonm sa a,  
Yo t'a p'wal' bliye l' pou tou tan.  
Li vavan, glwar a Dye. Kris vivan, tande.  
Kris vivan nèt ale, nou menm tou, gras a li,  
N'ap ka viv nèt ale nan wayom Papa li.  
Alelouya, Jezi resisite. O alelouya, Jezi resisite.  
Jezi mouri, yo tere l', sou twazyèm jou li leve.  
Se pa yon zombi san nanm  
Paskè li vivan tout bon.  
An n'al pale Pè Pyè, pase chache Matye  
Al rakonte ti Mak, domaj Toma pap' kwè.  
Nou tout nou mèt sispann kriye, chante pou nou fete lavi.  
Wi! Jezi vivan pou tout tan, alelouya.  
Jezi peye peche m' sou la kwa.  
Li mouri, li leve. Gras li kont pou sove m',  
Amèn, alelouya!*

*Allelu, allelu.  
Today's the third day  
since they sacrificed him on the cross.  
We buried him in that tomb;  
they thought they could forget about him.  
Christ is alive, glory to God; Christ is alive, do you hear?  
Christ is alive forever, and so are we, thanks to him;  
we can live forever in his Father's kingdom.  
Alleluia, Christ Jesus is alive!  
Jesus died and they buried him; on the third day he rose—  
not like a zombie without a soul,  
because he lives for sure.  
Come, let's tell Father Peter, then let's find Matthew;  
let's tell little Mark; too bad Thomas won't believe.  
We can all stop weeping; we can sing and celebrate life.  
Yes, Jesus lives for all time, alleluia!  
Jesus paid the price for my sins on the cross.  
He died, he rose; his grace has made me whole.  
Amen, alleluia!*

**Emile Desamours**, born to a musical family in Cap-Haïtien (the largest city in northern Haiti), studied piano at an early age. Though he continued piano studies at the Conservatoire National de Musique, his main field of study was civil engineering, which became his profession. Active as a church choir conductor and later as director of Haiti's leading folk choir, he became an expert composer and arranger, providing himself much of the music his choirs would sing in concert.

## Cantique de Jean Racine

Gabriel Fauré (1845-1924)

Tim Fredstrom, director; Carol Wessler, piano

*Verbe égal au Très-Haut, notre unique espérance,  
Jour éternel de la terre et des cieux ;  
De la paisible nuit nous rompons le silence,  
Divin Sauveur, jette sur nous les yeux !*

*Répands sur nous le feu de ta grâce puissante,  
Que tout l'enfer fuie au son de ta voix ;  
Dissipe le sommeil d'une âme languissante,  
Qui la conduit à l'oubli de tes lois !*

*O Christ, sois favorable à ce peuple fidèle  
Pour te bénir maintenant rassemblé.  
Reçois les chants qu'il offre à ta gloire immortelle,  
Et de tes dons qu'il retourne comblé !*

*Word of God the most high, our sole hope,  
Eternal day of the earth and heavens,  
As we break the silence of the peaceful night,  
Divine Savior, look down upon us.*

*Imbue us with the fire of your great mercy  
So that hell itself will flee at the sound of your voice;  
Disperse the sleep which leads our languishing souls  
To stray from the path of righteousness.*

*O Christ, show your favor to your faithful people  
Who have come together to worship you;  
Receive the praises that they offer up to your immortal glory And  
may they come back laden with the gift of your grace.*

Text: Jean Racine (1639-1699)

**Gabriel Fauré** displayed musical talent at an early age. He studied with Saint-Saëns and, later, as professor of composition and eventually director of the Paris Conservatory, taught Ravel, Enesco, and Nadia Boulanger. His refined and sensitive music greatly influenced the following generation of French composers, and his songs, piano pieces, chamber works, and *Requiem* for choir and orchestra are frequently performed.

**Jean-Baptiste Racine** is celebrated as one of the great dramatists of the 17<sup>th</sup> century along with Corneille and Molière. Orphaned at the age of four, he was raised by his maternal grandparents. His lifelong association with Jansenism, an austere reform movement in Catholicism, seems to have contributed to his tragic view of the human condition as evidenced in his plays and writings.

## II.

### *Silete venti* (Silent, ye winds)

George Frideric Handel (1685-1759)

4. **Date sarta, date flores** (Andante – Presto – Andante)

5. **Alleluia** (Allegro)

Courtney Huffman, soprano; Evan Tammen, oboe; Kelsey Klopfenstein, Caleb Mackinder, violin  
Diane Wuthrich, viola; Carol Wessler, cello; Peter Wykert, organ

*Date sarta, date flores  
Me coronent vestri honores,  
Date palmas nobiles.*

*Surgant venti et beatae  
Spirent almae fortunatae  
Auras caeli fulgidas.*

*Alleluja.*

*Offer garlands, offer flowers,  
Let your garlands crown me,  
Offer the noble palm of victory.*

*Let the winds rise  
And let blessed and happy souls  
Breathe the radiant airs of heaven.*

*Alleluia!*

**Handel's** solo motet *Sileti venti* for soprano, oboe, and small orchestra is of the type allowed during Mass in some 18<sup>th</sup> century European churches as a sort of uplifting entertainment. The circumstances for which Handel wrote this Italian-style Latin motet and the author of the text are unknown – Handel was living in England at the time, though he had mastered the craft of writing Italian motets during his three-year sojourn in Italy as a young man. Ms. Huffman will perform the entire motet with the Peoria Bach Festival Orchestra on Friday, June 5, at 8:00 p.m. at Trinity Lutheran Church, 135 NE Randolph.

### Oboe Concerto in d minor

Tomaso Albinoni (1671-1751)

2. **Adagio**

Evan Tammen, oboe; Kelsey Klopfenstein, Caleb Mackinder, violin  
Diane Wuthrich, viola; Carol Wessler, cello

**Tomaso Albinoni**, a lifelong resident of Venice, was known in his time as an opera composer - at least 48 of his operas were produced – but is remembered today chiefly as a composer of instrumental music. He wrote at least 99 sonatas, 59 concertos, and nine sinfonias, and was one of the first composers to write concertos for oboe, an instrument of which he seemed particularly fond. The most famous piece attributed to him, known as *Adagio* (not the one performed today), was actually written by an Italian musicologist, Remo Giazotto, based on a fragment of a melody by Albinoni.

### III.

## *Rejoice in the Lamb*

**Benjamin Britten (1913-1976)**

Soloists: Leigh Grizzard, Jennifer Marquette, Aaron Ganschow, Stephen Williams  
Peter Wykert, organ

*Rejoice in God, O ye Tongues;  
Give the glory to the Lord,  
And the Lamb.  
Nations, and languages,  
And every Creature  
In which is the breath of Life.  
Let man and beast appear before him,  
And magnify his name together.*

*Let Nimrod, the mighty hunter,  
Bind a leopard to the altar  
And consecrate his spear to the Lord.*

*Let Ishmail dedicate a tyger,  
And give praise for the liberty  
In which the Lord has let him at large.*

*Let Balaam appear with an ass,  
And bless the Lord his people  
And his creatures for a reward eternal.*

*Let Daniel come forth with a lion,  
And praise God with all his might  
Through faith in Christ Jesus.*

*Let Ithamar minister with a chamois,  
And bless the name of Him  
That cloatheth the naked.*

*Let Jakim with the satyr  
Bless God in the dance,  
Dance, dance, dance.*

*Let David bless with the bear  
The beginning of victory to the Lord,  
To the Lord the perfection of excellence.*

*Hallelujah, hallelujah,  
Hallelujah from the heart of God,  
And from the hand of the artist inimitable,  
And from the echo of the heavenly harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.*

#### **Soprano solo:**

*For I will consider my cat Jeoffry.  
For he is the servant of the living God.  
Duly and daily serving him. For at the first glance  
Of the glory of God in the East  
He worships in his way.  
For this is done by wreathing his body  
Seven times round with elegant quickness.  
For he knows that God is his saviour.  
For God has bless'd him  
In the variety of his movements.*

*For there is nothing sweeter  
Than his peace when at rest.  
For I am possessed of a cat,  
Surpassing in beauty,  
From whom I take occasion  
To bless Almighty God.*

#### **Alto solo:**

*For the Mouse is a creature  
Of great personal valour.  
For this is a true case--  
Cat takes female mouse,  
Male mouse will not depart,  
but stands threat'ning and daring.  
If you will let her go,  
I will engage you,  
As prodigious a creature as you are.*

*For the Mouse is a creature  
Of great personal valour.  
For the Mouse is of  
An hospitable disposition.*

#### **Tenor solo:**

*For the flowers are great blessings.  
For the flowers are great blessings.  
For the flowers have their angels,  
Even the words of God's creation.  
For the flower glorifies God  
And the root parries the adversary.  
For there is a language of flowers.  
For the flowers are peculiarly  
The poetry of Christ.*

#### **Choir:**

*For I am under the same accusation  
With my Savior,  
For they said,  
He is besides himself.  
For the officers of the peace  
Are at variance with me,  
And the watchman smites me  
With his staff.  
For silly fellow, silly fellow,  
Is against me,  
And belongeth neither to me  
Nor to my family.  
For I am in twelve hardships,  
But he that was born of a virgin  
Shall deliver me out of all.*

#### **Bass solo:**

*For H is a spirit  
And therefore he is God.  
For K is king  
And therefore he is God.  
For L is love  
And therefore he is God.*

*For M is musick  
And therefore he is God.*

*For the trumpet of God is a blessed intelligence  
And so are all the instruments in Heav'n.*

**Choir:**

*For the instruments are by their rhimes,  
For the shawm rhimes are lawn fawn and the like.  
For the shawm rhimes are moon boon and the like.  
For the harp rhimes are sing ring and the like.  
For the harp rhimes are ring string and the like.  
For the cymbal rhimes are bell well and the like.  
For the cymbal rhimes are toll soul and the like.  
For the flute rhimes are tooth youth and the like.  
For the flute rhimes are suit mute and the like.  
For the bassoon rhimes are pass class and the like.  
For the dulcimer rhimes are grace place and the like.  
For the clarinet rhimes are clean seen and the like.  
For the trumpet rhimes are sound bound and the like.*

*For God the Father Almighty plays upon the harp  
Of stupendous magnitude and melody.  
For at that time malignity ceases  
And the devils themselves are at peace.  
For this time is perceptible to man  
By a remarkable stillness and serenity of soul.*

*Hallelujah, hallelujah,  
Hallelujah from the heart of God,  
And from the hand of the artist inimitable,  
And from the echo of the heavenly harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.*

Text: Christopher Smart (1722-1771)

**Benjamin Britten**, born in Suffolk, England, began composing as a child and became one of the leading English composers of the twentieth century. He wrote for all genres, but was especially adept at opera. His best known operas include *Peter Grimes* (1945), *Billy Budd* (1951), and *The Turn of the Screw* (1954). *Rejoice in the Lamb*, for choir and organ, was written in 1943 on a commission for the celebration of the 50<sup>th</sup> anniversary of St. Matthew's Church, Northampton. It is based on selected passages of the poem *Jubilate Agno* by Christopher Smart.

**Christopher Smart** was born in Shipbourne, Kent, England, of a well-to-do family, and he distinguished himself in college as a writer and poet. He often found himself in trouble with his friends, and had a penchant for running up large debts. His increasing mental instability and "religious mania" caused him to be committed to an insane asylum in 1757, where he wrote some of his best known poems, including *Jubilate Agno* (*Rejoice in the Lamb*) which includes passages of ecstatic praise and mysterious symbolism.

**Lumière** is a new semi-professional Peoria-Area chamber choir founded in the fall of 2018 by Dr. John Jost for the purpose of presenting concerts of engaging choral music. All of the members have sung either with the Bradley Chorale or with the Peoria Bach Festival Choir under Dr. Jost's direction, all have had voice training, and almost all are instrumentalists as well as singers. Most of the members are directors themselves of high school, college, and/or church ensembles. Tonight is the ensemble's third concert.

### Lumière Personnel

**Soprano:**

**Stephanie Bartman** lives in Peoria with her husband, Jared, and two sons, Henry and Ari, and works as a wedding and portrait photographer. Stephanie attended Bradley University where she earned a degree in vocal performance.

**Leigh Grizzard** is an active member of the Peoria arts community as a performer, conductor, and educator. She holds degrees from Valparaiso University as well as the University of Illinois at Urbana-Champaign, and serves as the director of choral activities at Pekin Community High School. Additionally, Leigh is the handbell director at First Baptist Church of Peoria as well as the youth choir director at Trinity Lutheran Church in Peoria. She has performed regularly with Lumiere and the Peoria Bach Festival, as a soloist with the Peoria Municipal Band, and has sung around the world with the Valparaiso University Chorale.

**Maria Hercik** is a graduate of Bradley University where she earned a degree in music performance. She has sung in the Bradley Chorale, Chamber Singers, Community Chorus, and the Peoria Bach Festival. She has also served as cantor for several area churches. Throughout the past 17 years she has taught piano and voice lessons in both the Peoria area and the suburbs of Chicago. She has been involved in many local performances and theatre productions, as well as directing music for churches, community events, and musicals. Over the past ten years Maria and her husband Joe have been raising their own small choir of musicians with their five (going on six) children, and she thoroughly enjoys being a mother and educator to her children at home.

**Rachel Retz** graduated from Bradley University with her undergraduate degree in music and went on to Moody Bible Institute for her masters in applied Biblical studies. She now teaches 5th-12th grade band and choir at Peoria Christian School. In her free time she enjoys being with her two-year-old son, Peyton, and volunteering with Safe Families for Children.

**Alto:**

**Catherine Barnett** serves as a programming librarian at Chillicothe Public Library. She earned a bachelor of science in English education degree from Taylor University, where she also sang in the University Chorale. In recent years, she has enjoyed participating in Bradley Community Chorus, the Peoria Bach Festival Choir, and the occasional musical theater or orchestra chorus. Other interests include gardening, reading, and long rambles in the wide world.

**Emma Boulton** is currently the choral director at Limestone Community High School in Bartonville. On top of her regular teaching duties, she directs the Madrigal and Spring Musical programs at LCHS, and is active in choral and musical theatre performing arts scenes of Peoria. Prior to teaching at LCHS, Emma spent four years teaching choral music at Illini Bluffs in Glasford. She and her husband, Russ, recently moved to Bartonville, where they share a home with their one-eyed rescue cat, Phoebe. Emma holds a bachelor of music education degree from Western Illinois University and expects to graduate with a master's degree from VanderCook College of Music in Chicago in the summer of 2021.

**Christine Fletcher** is a speech-language pathologist in private practice in Peoria. She works with toddlers, school-aged children, adults with voice disorders, and adults with head and neck cancer. She has sung for many years with the Bradley Community Chorus, Peoria Bach Festival Choir, and the Willow Hill UMC Choir. Christine and her husband, Scott, have three beautiful and talented teen-aged daughters.

**Jennifer Marquette** is a graduate of Bradley University where she was a member of the Bradley Chorale, Chamber Singers, and Community Chorus. Originally from St. Charles, IL, she now lives in Germantown Hills with her husband and daughter. In addition to Lumiere, she has been a member of the St. Charles Singers and the Peoria Bach Festival Choir.

**Tenor:**

**Tim Fredstrom**, assistant director of Lumière, is professor of choral music and music education at Illinois State University where he conducts the Men's Glee and Chamber Singers and teaches courses in choral pedagogy and conducting. He is the conductor of *Cantus Novus*, a community chamber choir in Bloomington-Normal, assistant conductor of the Peoria Bach Festival, and former conductor of the Peoria Area Civic Chorale. Before joining the faculty at Illinois State University in 2003, he taught choral music in the Nebraska public schools for ten years. He is a frequent choral clinician and adjudicator and has presented numerous workshops on choral music education, gifted education, and technology. He has served as guest conductor for choral festivals throughout the country, including Illinois Music Educators Association district festivals, the ILMEA All-State Chorus, and an American Choral Directors Association division conference honor choir. He holds degrees in vocal performance from Nebraska Wesleyan University and the University of Nebraska and a Ph.D. in curriculum and instruction from the University of Nebraska.

**Aaron Ganschow** holds a bachelor's degree in music education from Bradley University and currently serves as choral director and music teacher in Farmington Central School District. His singing experience since college includes Opera Illinois, the Peoria Bach Festival Choir, Dramatic Crossroads, and other musical productions. Aaron lives in Peoria with his wife Hannah and their daughter Amelia and enjoys composing, reading, video and tabletop gaming, and woodworking in what little free time he has.

**Mark Kline** teaches and performs music in the Peoria area and is currently pursuing an advanced certificate in songwriting from Berklee Online School of Music. He graduated from Eureka College in 2012 with majors in music and mathematics.

**Harry Williams** is a former Bradley Chorale member and is excited to take part in his first Lumiere concert. A Bradley University alumnus with computer science, multimedia and music degrees, Harry now leads a digital marketing team as the Director of Global eCommerce at Maui Jim Sunglasses. While not working or spending time with his wife and four children, Harry likes to sing in local choirs and cantors at St. Philomena and St. Mary's Cathedral.

**Bass:**

**Russel Boulton** is a product of local schools who graduated with a degree in music education from Millikin University and currently serves as the director of worship and music for First Federated Church of Peoria. He also directs the Orpheus Men's Chorus, German American Society Singers (national and regional festival conductor), regularly sings with the Bradley University Community Chorus, Peoria Bach Festival Choir, and provides solo, clinic, judging, and lesson work all over Illinois. He is happily married to Emma Boulton and tries to balance free time between supporting her ensembles, area golf courses, and a good book.

**Andrew Corbin** has participated in the Bradley Community Chorus, Illinois State Civic Chorale, Bradley Chorale, and Bradley Chamber Singers. He graduated from Bradley University in 2014 with a degree in music business and is a regional development representative for ALSAC/St. Jude Children's Research Hospital.

**Gregory Etzel** is a financial advisor in Central Illinois. In addition to working in financial planning he stays active as a vocalist and instrumentalist. He is a member of the River Valley Brass Quintet as well as the Peoria Municipal Band. He earned a master of music degree from Western Michigan University.

**Stephen Williams** is a self-employed contractor and custom builder with a bachelor's degree in engineering from Bradley University. He studied voice with the late Dr. John Davis of Bradley and now studies with Jerry Siena of the University of Illinois at Champaign-Urbana. He has served as Pontifical Cantor at the Cathedral of Saint Mary of the Immaculate Conception in Peoria from 2000 to the present. He was awarded both honorable mention in 2000 and first prize in 2002 in the adult division of the National Association of Teachers of Singing competitions. He has performed the baritone solos in numerous oratorio and opera excerpt performances and has played lead roles in productions of Menotti's *The Telephone* and David Getz's *Ruth, a New Musical*.

**John Jost**, director, is professor emeritus of music at Bradley University where he directed the Bradley Chorale, Community Chorus, and Chamber Singers, and taught conducting from 1989 until his retirement in 2018. He received his bachelor's, master's, and doctorate degrees from Stanford University. Before joining the Bradley faculty he directed church and school ensembles and taught in California,

New York, and Haiti where for over forty years he directed a summer music camp for Haitian youth. He has held both principal viola and principal second violin positions in the Peoria Symphony Orchestra, has served as president of the Illinois Chapter of the American Choral Directors Association, and is co-founder and artistic director of the Peoria Bach Festival. He has won awards for teaching and service from Bradley University, the American Choral Directors Association, the Haitian Ministry of Culture, and the Haitian Episcopal Church.

### Guest Musicians

**Courtney Huffman**, soprano, made her New York solo recital debut at Carnegie Hall after placing first in the National Association of Teachers of Singing Competition. She performed in Long Beach Opera's U.S. premiere of Vivaldi's *Motezuma* to critical acclaim, and has performed leading roles in *La Traviata*, *Carmen*, *Don Giovanni*, *Miss Lonelyhearts*, and in Ben Moore's *Enemies, A Love Story*. An equally accomplished concert artist, she has been a featured soloist with Boston Baroque, performing the role of Amor in a semi-staged version of Gluck's *Orfeo ed Euridice*, and appearing as the soprano soloist in Bach's Wedding Cantata and Coffee Cantata. Her love for recital work has taken her overseas, including a ten-day concert tour throughout Southern China, and her passion for contemporary music has given her the opportunity to work with and premiere pieces by Alan Chan, Lori Laitman, Ben Moore, Timothy Takach, and Marc-André Dalbavie. She taught voice at Gordon College in Boston for several years and currently serves on the voice faculty of Bradley University.

**Evan Tammen**, oboist, is an active performer and educator and has established himself as a widely respected oboist throughout the region and state. He is a Millikin University faculty member, teaching oboe and serving as principal oboist for the Millikin-Decatur Symphony Orchestra, and also serves as the oboe and bassoon instructor at Illinois College and as the oboe instructor for the Conservatory of Central Illinois. He is the principal oboe for the Heartland Festival Orchestra and the English hornist for the Champaign-Urbana Symphony and often appears with other regional orchestras, including the Baroque Artists of Champaign-Urbana and Sinfonia da Camera. He is highly involved in orchestral management and governance through his service on the Sinfonia da Camera advisory board and his role as the elected orchestra representative to the Champaign-Urbana Symphony Board.

**Kelsey Klopfenstein**, violinist, is a graduate of violin performance programs of both Illinois State University where she studied with Dr. Sarah Gentry, and Bradley University under the tutelage of Marcia Henry Liebenow. Chamber music, freelancing and teaching make up a significant part of her violin world. Since starting out playing with her sisters as a quartet, her chamber music life has grown, currently including a second season of the sextet "And Friends." A long-time private teacher, this year marks her second as adjunct faculty with Illinois Wesleyan's String Preparatory Program.

**Caleb Mackinder**, violinist, is an orchestra teacher in Bloomington, Illinois, where he teaches 5th through 12th grade students daily. This is his second year teaching in District 87, having taught for three years in the Champaign Unit 4 School District. He earned his undergraduate degree from Bradley University, where he studied violin with Marcia Henry Liebenow and voice with Shirley Salazar. He is still an active performer in the area and clinician for student groups.

**Diane Wuthrich**, violist, enjoys an active musical life of performing and teaching. Graduating summa cum laude from Illinois Wesleyan University in 2005, Diane received a master of music degree from the Cleveland Institute of Music. Following her education she joined the Tucson Symphony Orchestra and performed and coached chamber music and taught private lessons in the Tucson area. Since returning to Central Illinois in 2009, she frequently performs chamber and orchestral music with a number of regional ensembles and holds the principal viola position with the Heartland Festival Orchestra. She also teaches privately.

**Carol Wessler**, cellist, organist, and rehearsal accompanist, received her bachelor of music degree from the University of Oregon and her master's degree in cello and organ performance from the University of Nebraska. She played cello in the Peoria Symphony for over 30 years, is co-principal cellist as well as harpsichordist for the Peoria Bach Festival Orchestra, accompanies the Bradley Community Chorus, and is an active area accompanist on organ, harpsichord, and piano.

**Peter Wykert**, organist, is cantor at Trinity Lutheran Church in Peoria. He has served as music director at Immanuel Lutheran Church in Elmhurst, Illinois, and as a music intern at St. Andrew's Lutheran Church in Park Ridge, Illinois. He holds a bachelor's degree in music from Concordia University Chicago. As cantor he plans worship services, directs ensembles, serves as primary organist, oversees the Trinity Concert Series, and serves as co-director of the Peoria Bach Festival.

**Special thanks** to Westminster Presbyterian Church, Reverend Denise Clark-Jones, minister, and Tom Clark-Jones, music director and organist, for the use of their beautiful church for rehearsals and concerts. Thanks also to Bradley University, Russell Boulton, Tim Fredstrom, Cory Ganschow, Peter Getz, and Carol Wessler.

**In memorium:** Philip Marcus (1936-2020) was professor of mathematics at Eureka College and upon retirement continued to teach part-time at Bradley University. He was a longtime member of the Bradley Community Chorus and sang in several other choral organizations as well. While a student at the University of Chicago he sang with the Chicago Symphony Chorus under the direction of Margaret Hillis. He was a great fan of classical music in Peoria and served as music critic for the now-defunct *Peoria Times Observer*. He owned a remarkable collection of cassette tapes, meticulously cataloged, containing concerts he recorded off of radio broadcasts. Phil will be greatly missed by the Peoria musical community.

**Next Lumière Concert:** Sunday, November 1, 2020, 6:00 p.m., Westminster Presbyterian Church.