

The *Lyra*  
BAROQUE ORCHESTRA

Jacques Ogg

ARTISTIC DIRECTOR

2016–2017 Season

CONCERT  
PROGRAMS





## THE LYRA BAROQUE ORCHESTRA

brings a rare freshness, color, and dimension to the glorious music of the seventeenth and eighteenth centuries through its performances on period instruments. The region's only baroque orchestra, Lyra combines the talents of renowned local early music specialists and international guest artists, under the inspiring artistic leadership of Jacques Ogg.

Lyra's mission is to inspire and enrich the community through exceptional performances of baroque music on historic instruments.

*More information about Lyra's music, history, and people at [lyrabaroque.org](http://lyrabaroque.org)*



Dear Lyra friends,

As you peruse this year's season, you'll see five ambitious and lovingly crafted programs.

Get ready to celebrate the genius and influence of Georg Philipp Telemann. His legacy remains vibrant 250 years after his death. Get ready to join forces with the Grinnell College choir. Together, we'll explore the eighteenth century's most popular setting of the Passion of Christ. And get ready to revel in the unique textures and

sounds of Bach's Brandenburg Concertos. With all six in one evening, it will be a vigorous and inspiring performance to close the season!

If you've ever wanted to learn more about the programs you're hearing, this year's new pre-concert talk series is for you. We invite you to join us forty-five minutes before each concert to hear from our very own Jacques Ogg about the works, the composers, and the ways in which everything comes together.

Thank you for supporting the music you love. It's wonderful to have you along for this season's musical adventures!

With warm wishes,

*Johanna Lorbach*

Executive Director

One of the most prominent and influential modern masters of harpsichord and fortepiano, **JACQUES OGG** performs worldwide as a soloist and continuo player. He was a member of one of the world's leading period-instrument ensembles, the Orchestra of the 18th Century, directed by the late Frans Brüggen. He works regularly with baroque orchestras around the world, most recently in Brazil, South Korea, Australia, and New Zealand, and also performs regularly as part of the Dutch Masters Trio with flautist Wilbert Hazelzet and cellist Jaap ter Linden.

Highly sought after as a pedagogue, Mr. Ogg is a harpsichord professor at the Royal Conservatoire of The Hague, one of the world's foremost institutes for early music. He co-directs the Baroque Instrumental Program—an intensive summer music course in the Twin Cities—and has been the artistic director of the Lyra Baroque Orchestra since 2000. His discography includes more than 60 recordings with labels such as Philips, Sony, EMI, Deutsche Harmonia Mundi, and Glossa. Fono Forum, Germany's largest music magazine, named Mr. Ogg's CD of Bach's *Goldberg Variations* the finest recording of this work presently available.



**Jacques Ogg**  
ARTISTIC DIRECTOR

# CONCERT I

## A Musical Banquet

Justin Bland | *baroque trumpet*

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Friday, September 30, 2016, 7:30 PM

First Presbyterian Church, Rochester, Minnesota

Saturday, October 1, 2016, 7:30 PM

Sundin Hall, Hamline University, St. Paul, Minnesota

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*Pre-concert talk both nights begins at 6:45 PM*

**Georg Philipp Telemann** 1681–1767

*Tafelmusik Part II*

*Ouverture-Suite, TWV 55:D1*

Ouverture: Lentement-Vite-Lentement • Air 1: Tempo giusto • Air 2: Vivace •  
Air 3: Presto • Air 4: Allegro

*Quartetto, TWV 43:d1*

Andante • Vivace • Largo • Allegro

INTERMISSION

*Concerto for Three Violins, TWV 53:F1*

Allegro • Largo • Vivace

*Trio Sonata, TWV 42:e2*

Affettuoso • Allegro • Dolce • Vivace

*Violin Sonata, TWV 41:A4*

Andante • Vivace • Cantabile • Allegro

*Conclusion in D Major, TWV 50:9*



Applauded for his “gleaming trumpet work” (*Hyde Park Herald*), **JUSTIN BLAND** is a versatile musician, performing on both historical and modern trumpets. He specializes in early music, most notably in difficult high-register music for Baroque trumpet. Before formally studying Baroque trumpet, Justin won first prize in multiple historical instruments divisions of the National Trumpet Competition. Dr.

Bland is now often sought as a principal/solo baroque trumpeter by numerous ensembles throughout North America. He has performed on period instruments with Musica Angelica, Apollo’s Fire, the American Bach Soloists, Tempesta di Mare, Lyra Baroque Orchestra, Copenhagen Soloists, Bach Collegium San Diego, Baroque Band, Madison Bach Musicians, Handel Choir of Baltimore, Early Music Alberta, Magnolia Baroque Festival, Oregon Bach Festival, the Washington Bach Consort, Live Oak Baroque Orchestra, Scaramella, San Jose Baroque Orchestra, Chantry, Orchestra of the 17th Century, the Jubilate Orchestra, Choral Arts Philadelphia, Mannheim Rocket, and the Washington Cornett and Sackbut Ensemble. He is also establishing a reputation in Europe.

In addition to being a trumpeter, Justin is also a countertenor and has sung with Apollo’s Fire and Opera Cleveland. While in Ohio, he was an alto section leader in the chamber and chancel choirs at Trinity Cathedral in downtown Cleveland and was the countertenor with Cantores Cleveland (now Contrapunctus). In addition, Justin briefly served as a bass section leader at Church of the Covenant in Cleveland.

Justin earned his DMA in trumpet performance from the University of Nevada, Las Vegas. He received his MA in early music performance practices from Case Western and his BM in trumpet performance from the University of Maryland. His primary trumpet teachers include Chris Gekker, Barry Bauguess, Steven Hendrickson, Steven Trinkle, and Justin Emerich. He has studied voice with Delores Zeigler, Ellen Hargis, and Aaron Sheehan. As a graduate assistant, Justin taught courses in ear training and music appreciation, and was a harpsichord tuner.

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RICK KVAM, FOUNDER & ARTISTIC DIRECTOR

## 2016-2017 SEASON

**October 29, 2016**

*Voice Dance: Rhythms of Life*

Zumbro Lutheran Church, Rochester, MN

**December 9-11, 2016**

*Christmas at Assisi*

premiering the 2016 Lloyd Ketterling Christmas Carol  
by Dale Warland

Lourdes Chapel, Assisi Heights, Rochester, MN

**March 18-19, 2017**

*Messiah, pts 2 & 3*

Lourdes Chapel, Assisi Heights, Rochester, MN

**May 6, 2017**

*Music of the Spheres*

including the premiere of a new work by Carol Barnett

Gloria Dei Lutheran Church, Rochester, MN

### OTHER EVENTS

October 22, 2016

Concert Chatfield Center for the Arts

December 10, 2016

Family Holiday Concert at  
Rochester Public Library

February 11, 2017

A Singing Valentine  
featuring Broadway love songs

March 4, 2017

Singing for Life high school choral festival  
Lourdes Chapel, Assisi Heights

April 28

Concert Zumbrota State Theater

April 30

Concert Central Lutheran Church,  
Winona

June 2017

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# Bach Baroque & Beyond

*Experience our Inaugural Season with  
Artistic Director **Matthias Maute***

### **Alleluja! Cantatas and motets by the Thomaskantor**

September 22 • Central Lutheran Church, Winona

September 23 • Sundin Music Hall, St. Paul

September 25 • First Lutheran Church, Marshall

### **In Heaven's Castle From Luther to Bach**

October 28 • Central Lutheran Church, Winona

October 29 • Sundin Music Hall, St. Paul

### **J.S. Bach: Easter Oratorio**

April 21 • Sundin Music Hall, St. Paul

April 23 • Central Lutheran Church, Winona

*bachsocietymn.org*



# CONCERT II

## The Real Bach

Luís Otávio Santos | *baroque violin*

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Friday, November 18, 2016, 7:30 PM

Mount Olive Lutheran Church, Rochester, Minnesota

Saturday, November 19, 2016, 7:30 PM

Sundin Hall, Hamline University, St. Paul, Minnesota

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*Pre-concert talk both nights begins at 6:45 PM*

**Georg Muffat** 1653–1704

*Sonata V in G Major from “Armonico Tributo”*

Allemanda Grave • Adagio • Fuga • Adagio • Passacaglia Grave

**Johann Sebastian Bach** 1685–1750

*Orchestral Suite No. 2 in B Minor, BWV 1067*

Ouverture • Rondeau • Sarabande • Bourrées I & II • Polonaise & Double •  
Menuet • Badinerie

INTERMISSION

**J. S. Bach**

*Violin Concerto in G Minor, BWV 1056*

[Moderato] • Largo • Presto

*Concerto for Two Violins in D Minor, BWV 1043*

Vivace • Largo ma non tanto • Allegro

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This concert is sponsored by Joan Rabe & Jay Kurtz

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Born in Brazil, **LUIS OTAVIO SANTOS** comes from a family of musicians and began his musical studies at an early age—first on the piano, and then on the violin. His interest in baroque music took him to the Netherlands in 1990 to study baroque violin at the Royal Conservatory of The Hague with Sigiswald Kuijken, and harpsichord with Jacques Ogg. At eighteen, he was already one of the main members and soloists of La Petite Bande, a Belgian baroque orchestra that plays a leading role in the early music movement worldwide. With this group, he toured extensively in Europe, Asia, and South America, and also made more than seventy CDs and television recordings. His reputation as a baroque violin virtuoso also earned him leading positions in other important European ensembles, such as Le Concert Français, Ricercar Consort, Nederlandse Bachvereniging, Il Fondamento, and Complesso Barocco.

Santos has made several acclaimed solo recordings, including one of the Bach sonatas for violin and harpsichord with Pieter-Jan Belder for the Dutch CD label Brilliant. In 2005 he received the Diapason d’Or for his recording of Jean-Marie Leclair sonatas for the label Ramée. From 1997 to 2001, he was professor of baroque violin at the Scuola di Musica di Fiesole, Italy. He was also a guest teacher at the Royal Conservatory of Brussels, as assistant to Sigiswald Kuijken, from 1998 to 2005.

In his home country of Brazil, Santos is the Artistic Director of the Festival Internacional de Musica Colonial Brasileira e Musica Antiga de Juiz de Fora, which he founded in 1990. During its twenty-five years, the Festival has garnered several national awards. Its recordings of Brazilian Colonial Music were awarded the Brazilian Ministry of Culture’s IPHAN prize for the preservation of Brazil’s heritage and cultural past, and several scholarly publications and previously unpublished works have also been performed during the event. Santos is currently the director of the early music department of the School of Music of São Paulo (EMESP), where he also teaches baroque violin. He received a doctorate in music from UNICAMP (University of Campinas), and he is increasingly being invited to conduct modern orchestras in Brazil, in repertoire ranging from opera to symphonic.

# CONCERT III

## The Power of Telemann

Sungyun Cho | *harpsichord*

David Ross | *baroque flute*

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Friday, January 27, 2017, 7:30 PM

Zumbro Lutheran Church, Rochester, Minnesota

Saturday, January 28, 2017, 7:30 PM

Sundin Hall, Hamline University, St. Paul, Minnesota

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*Pre-concert talk both nights begins at 6:45 PM*

**Georg Philipp Telemann** 1681–1767

*Overture-Suite in E Minor, TWV 55:e10*

Ouverture • Rigaudon • Carillon • Air • Gigue • Menuet I & II

*Concerto Polonois, TWV 43:G7*

Dolce • Allegro • Largo • Allegro

*Concerto for Flute and Violin in E Minor, TWV 52:e3*

[Allegro] • Adagio • Presto • Adagio • Allegro

INTERMISSION

**Carl Philipp Emanuel Bach** 1714–1788

*Harpsichord Concerto in D Minor, Wq 17*

Allegro • Un poco adagio • Allegro

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Sungyun Cho's appearance is sponsored by Bonnie & Mark Turpin

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**SUNGYUN CHO** began her musical studies in Seoul, South Korea, at the Seoul Arts High School, and at the Yonsei University with Professor Kwak Tong-soon. From there she went to the Royal Conservatory of The Hague where she studied harpsichord performance and chamber music with such internationally renowned pedagogues as Jacques Ogg, Patrick Ayrton, and Ryo Terakado. Throughout her studies, she performed across Europe as a soloist and chamber musician, and she completed her program in The Hague with the highest marks and distinction. After graduation, Cho's career grew rapidly, and she quickly drew the attention of many around the world.

Cho has given recitals in the Netherlands, Belgium, Spain, Italy, France, Germany, Poland, Korea, Japan, Bolivia, Peru, Columbia, and Chile. She is sought after as a performer for music festivals and prestigious concert halls such as Les Éphémères in France; La Caixa Foundation and Circulo Bach in Spain; Kirchheimer Konzertwinter in Germany; Kioi Hall and the Fukuoka Early Music Festival in Japan; the Handel Festival, Yonsei University Church Sunday Concert Series, Goeun Museum concert series, and Korea University in Korea; and the Early Music Chiquito Festival and La Paz Music College in Bolivia; the Maene Piano Museum concert series in Belgium; the Bach Festival in Poland; at Alberto Hurtado University in Chile; and on the De Glind early music concert series and Limburg Organ Festival in The Netherlands.

As an ensemble player, Cho is a member of Tokyo Baroque and Animaccordi, directed by Ryo Terakado, and she regularly plays with the Belgian ensemble Il Gardellino. As a teacher, she has been an assistant for the harpsichord studio at the Royal Conservatory of The Hague, and has been invited to present guest lectures and master classes in many music festivals. She is also music director of the DaeJoen Early Music Festival in Korea.

Her CD of Bach's Goldberg Variations was released on the Belgian label Passacaille. Recordings of Scarlatti Sonatas and the Telemann Paris Quartet are currently in production.

Originally from Mankato, Minnesota, **DAVID ROSS** currently lives in New York City and performs exclusively on historical flutes, in repertoire ranging from Couperin to Brahms. He serves as Principal Flute with the period instrument orchestra Mercury in Houston and is a frequent soloist with the Sebastians in New York. David is a graduate of Juilliard, the Royal Conservatory of The Hague, and the Cleveland Institute of Music. In The Hague he studied with Wilbert Hazelzet.

In high school David studied modern flute privately with Adam Kuenzel of the Minnesota Orchestra and Julia Bogorad-Kogan of the St Paul Chamber Orchestra. David is a graduate of the Perpich Center for Arts Education in Golden Valley, MN. He remains dedicated to exploring and expanding the possibilities of historical flutes, prioritizing creativity and spontaneity in his approach to making music. More information is available at [mrdavidLross.com](http://mrdavidLross.com).

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2016 ~ 2017 *Performance Season*



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**October 22 (7:30 p.m.) & 23 (3:00 p.m.), 2016**  
Bach's Cantatas No. 88 and 84 plus works  
by Telemann and Haydn

**February 19 (3:00 p.m.) & 20 (7:30 p.m.), 2017**  
Bach's Concerto for Two Violins plus works  
by Vivaldi, Marcello, and Fasch

**May 7 (3:00 p.m.) & 8 (7:30 p.m.), 2017**  
Bach's Concerto for Two Keyboards in C plus  
Bach's Cantatas No. 56 and 57 with  
a symphony by Frederick the Great

Catch us in Lakeville  
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and St. Cloud on  
January 22, 2017.



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# CONCERT IV

## The Passion of Christ

with

Simon Carrington | *conductor*

Maria Jette | *soprano*

Nerea Berraondo | *mezzo-soprano*

Roy Heilman | *tenor*

Thomas Meglioranza | *baritone*

and the Grinnell College Choir

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Saturday, March 18, 2017, 7:30 PM

Sundin Hall, Hamline University, St. Paul, Minnesota

Pre-concert talk begins at 6:45 PM

Sunday, March 19, 2017, 4:00 PM

Christ United Methodist Church, Rochester, Minnesota

Pre-concert talk begins at 3:15 PM

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**Carl Heinrich Graun** 1704–1759

*Der Tod Jesu (The Death of Christ)*

### PART I

Chorale—Du, dessen Augen flossen

Chorus—Sein Odem ist schwach

Accompanied recitative (soprano)—

Gethsemane! Gethsemane!

Aria (soprano)—Du Held, auf den die  
Köcher

Chorale—Wen hab' ich sonst als Dich allein

Recitative (soprano)—Ach mein Immanuel!

Aria (soprano)—Ein Gebet um neue Stärke

Recitative (tenor)—Nun klingen Waffen

Aria (tenor)—Ihr weichgeschaffnen Seelen

Chorus—Unsre Seele ist gebeugt

Chorale—Ich will von meiner Missetat

Recitative (bass)—Jerusalem, voll Mordlust

Aria (bass)—So stehet ein Berg Gottes

Chorus—Christus hat uns ein Vorbild

gelassen

### PART II

Chorale—Ich werde Dir zu Ehren alles  
wagen

Recitative (soprano)—Da stehet der  
traurige, verhängnisvolle Pfahl

Duet (sopranos)—Feinde, die ihr mich  
betrübt

Recitative (soprano)—Wer ist der Heilige,  
zum Muster uns verliehn

Aria (soprano)—Singt dem göttlichen  
Propheten

Chorus—Freuet euch alle ihr Frommen

Chorale—Wie herrlich ist die neue Welt

Recitative (bass)—Auf einmal fällt der  
aufgehaltne Schmerz

Accompanied recitative (bass)—Es steigen  
Seraphim

Chorale with bass solo—Ihr Augen, weint!

Chorus—Hier liegen wir gerührte Sünder

INTERMISSION

see program notes for texts

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Maria Jette's appearance is sponsored by Allen & Nancy Levine and Nancy & Bert Poritsky

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**SIMON CARRINGTON**, Yale University professor emeritus, has enjoyed a long and distinguished career in music, performing as singer, double bass player, and



conductor, first in the UK where he was born, and then in the United States. From 2003 to 2009 he was professor of choral conducting at Yale University and director of the Yale Schola

Cantorum, a twenty-four-voice chamber choir, which he brought to national and now international prominence. During his Yale tenure he led the introduction of a new graduate voice degree for singers specializing in oratorio, early music, and chamber ensemble, and, with his faculty colleagues, guided two Yale graduate students to their first prize wins in consecutive conducting competitions at American Choral Directors Association National Conventions. From 2001 until his Yale appointment, he was director of choral activities at the New England Conservatory in Boston, where he was selected by the students for the Krasner Teaching Excellence Award and from where he received an Honorary Doctorate in 2014.

Prior to coming to the United States, Mr. Carrington was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble The King's Singers, which he co-founded at Cambridge University. The King's Singers gave three thousand performances at many of the world's most prestigious festivals and concert halls, made more than seventy recordings, and appeared on countless television and radio programs, including nine appearances on the Tonight Show with the late Johnny Carson!

In the early days of The King's Singers he also maintained a lively career as a double bass player, first as sub-principal of the BBC Philharmonic Orchestra and then as a freelance player in London. He special-

ized in continuo playing, particularly for his Cambridge contemporary John Eliot Gardiner, with whom he made a number of recordings, but he also played with all the major symphony and chamber orchestras under such diverse maestri as Claudio Abbado, Daniel Barenboim, Benjamin Britten, Pierre Boulez, Sir Colin Davis, Carlo Maria Giulini, Otto Klemperer, Ricardo Muti, Georg Solti, and George Szell.

Mr. Carrington now keeps up an active schedule as a freelance conductor and choral clinician, leading workshops and master classes around the world. He has taught young conductors at the Royal Academy of Music in London, the Liszt Conservatorium in Budapest, the University of the Andes in Bogota, the World Symposium on Choral Music in Argentina, and the Schools of Music at Eastman, Temple, and Indiana, among many others in the United States. He leads annual conducting courses at the Chamber Choir Festival in Sarteano (Italy), and the Yale Summer Festival in Norfolk, Connecticut, and has contributed a chapter on rehearsal technique to the Cambridge Companion to Choral Music.

Soprano **MARIA JETTE**'s wide-ranging career has encompassed everything from early Baroque opera to world premieres, in the United States and abroad. Her orchestral resumé includes The Saint Paul Chamber Orchestra, Los Angeles Chamber Orchestra, Minnesota Orchestra, Houston, Kansas City, San Luis Obispo, Santa Rosa, Charlotte, Buffalo, Grand Rapids, Austin, Marin and San



Antonio Symphonies, New York Chamber Symphony, Portland Baroque Orchestra and Musica Angelica; plus Berkshires Opera, Roanoke Opera, Sacramento Opera, and the sadly defunct Ex Machina Antique Music Theatre in her home base of Minneapolis-St. Paul. There, she's often heard with VocalEssence (led by conductor Philip Brunelle), Chamber Music Society of Min-

nesota, Minnesota Sinfonia, The Schubert Club, and the Lyra Baroque Orchestra.

A regular guest over many seasons at the San Luis Obispo Mozart and Oregon Bach Festivals, the Maverick Chamber Series and the Oregon Festival of American Music, she's often heard nationally on Garrison Keillor's *A Prairie Home Companion*.

Maria is an ecumenical recitalist: her programs range from songs of Grieg or Fauré through Edwardian parlor music and Latin American chamber music, liberally interspersed with Tin Pan Alley and the Great American Songbook. She's performed her own productions of Seuss/Kapilow's *Green Eggs & Ham* and *Gertrude McFuzz* for over fifty thousand kids throughout the country, with pit bands, symphony orchestras, and even just piano and train whistle!

For more information— including her two recordings with pianist Dan Chouinard—*In Our Little Paradise: Lyrics of PG Wodehouse* and *The Siren's Song: Wodehouse and Kern on Broadway*—please visit [www.mariajette.com](http://www.mariajette.com).

**NEREA BERRAONDO** is native of Pamplona, Spain. She has performed principal opera roles such as Adrastus and Creusa in *Demofonte* (Gluck) at Theatre an der Wien in Vienna; *Lucio in Catone in Utica* (Vivaldi) at Theatre des Champs Elysees in Paris; Mallika in *Lakmé* at Teatro Municipal in Santiago de Chile; La Messaggiera in Monteverdi's *L'Orfeo* at Teatro Real in Madrid; Arminda in *Selva Encanada de Amor*



(Sebastian Duron) at L'Auditori in Barcelona; Flora Bervoix in *La Traviata* in Pamplona (Spain); Doña Munia in the world premiere of the opera *Un puente para el camino* by Italian composer Giulio Genovese; Contessa di Ceprano and Giovanna in *Rigoletto* at Baluarte in Pamplona;

Marco Antonio in *Marc'Antonio e Cleopatra* by J. A. Hasse in Bantierra in Zaragoza; Romeo in *I Capuleti e i Montecchi* (Bellini); Fulbio in *Tito Manlio* by Vivaldi in Auditorio Nacional in Madrid and Centro Cultural de Belem in Lisboa.

Ms. Berraondo has worked with conductors such as Rafael Frühbeck de Burgos, Maximiano Valdes, Juanjo Mena, Alan Curtis, Marco Guidarini, Tito Munoz, Eric Jacobsen, José Antonio Montaña, Ernst Martínez Izquierdo, José Miguel Pérez-Sierra, and Yaron Traub.

Additional highlights include symphonic repertoire performances with violinist Gidon Kremer at the Spanish premiere of *Styx* by Gija Kantschelli; Mendelssohn's *Elijah* at the Palacio Euskalduna with Juanjo Mena; *El Amor Brujo* by Falla at the Arts Club in London; *Chichester Psalms* by Bernstein at Palau de la Musica with Yaron Traub in Valencia; and *La vida breve* by Falla in Baluarte. She has been guest soloist with Orquesta Sinfónica de Valencia, The Saint Paul Chamber Orchestra, The Great Bridgeport Symphony, Orquesta Sinfónica de Bilbao, Orquesta Sinfónica de Bizkaia, and Orquesta Sinfónica de Navarra.

Ms. Berraondo has worked with early music conductors and orchestras including Eduardo López Banzo, Rinaldo Alessandrini, Alan Curtis, Marcelo di Lisa, Josetxu Obregón, Marian Rosa Montagut. Recently she has recorded Biagio Marini's vocal music with her ensemble Aldatu on the Arsis recording label and *Demofonte* by Gluck with il Complesso Barocco conducted by Alan Curtis.

Ms. Berraondo has won international prizes and competitions including Juventudes Musicales de España and Julián Gayarre International Singing Competition. In 2012 she was bestowed a Merit Award by the Centro Nacional de Difusión Musical (CNDM). She has had the honor of performing at the opening recital of the CNDM season to an audience of three thousand with Eduardo López Banzo. She shared that season with soloists Cecilia Bartoli and Jordi Savall. Ms.

Berraondo has also offered comparable solo recitals in London, Madrid, Barcelona, Valencia.

Tenor **ROY HEILMAN** is a lover of old music and an enthusiast of new music. His talents have been heard in performance with organizations like The Oratorio Society of Minnesota, The Bach Society of Minnesota, Skylark Opera, and The Minnesota Orchestra. He has studied voice with Dale Kruse, Susan Fischer Clickner, and John DeHaan, and coached the works of J. S. Bach with Timothy Sawyer, Thomas Lancaster, and Christopher Cock.

Mr. Heilman received his musical training from Gustavus Adolphus College, earning a Bachelor of Arts Music with Honors in Performance, and from The New England Conservatory of Music, leaving with a Master of Music degree in Vocal Performance. In those formative years he became the versatile musician he is, and developed the skills that have served him well as a singer of opera, oratorio, chamber music, new music, and early music. Since then, Roy has been in demand to sing as tenor soloist in a wide spectrum of works. He is most often engaged to sing the high tenor parts of the large oratorio works of the Baroque and Classical eras, but has enjoyed much time spent singing new compositions, art songs, opera roles, arias in Bach's cantatas, and assorted freelance work. From 2007 to 2015, he served as tenor section leader and soloist at Central Lutheran Church in Minneapolis. Along with his solo exploits, Roy has sung with many excellent ensembles including The Rose Ensemble, Consortium Carissimi, Glorious Revolution Baroque, and the Oregon Bach Festival Berwick Chorus.



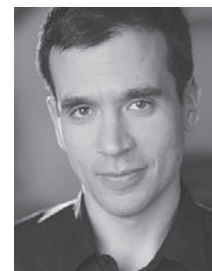
**THOMAS MEGLIORANZA**, an American baritone of Thai, Italian, and Polish heritage, was born in Manhattan, grew up in New Jersey, and graduated from Grinnell College and the Eastman School of Music. He was a winner of the Walter V. Naumburg, Concert Artists Guild, Franz Schubert/Music of Modernity, and Joy In Singing competitions.

Described in *The New Yorker* as an "immaculate and inventive recitalist," Meglioranza's *Songs from the WWI Era* was named one of the "Top Ten Best Classical Performances of the Year" in the Philadelphia *Inquirer*. His discography includes three acclaimed albums of Schubert lieder and French mélodies with pianist Reiko Uchida, songs of Virgil Thomson with the Boston Modern Orchestra Project, and Bach cantatas with the Taverner Consort.

Meglioranza has sung Messiahs, Bach Passions, and Carmina Buranas with America's leading orchestras as well as Copland's *Old American Songs* with the National Symphony, Peter Maxwell Davies's *Eight Songs for a Mad King* with the Los Angeles Philharmonic, John Harbison's *Fifth Symphony* with the Boston Symphony, Milton Babbitt's *Two Sonnets* with the MET Orchestra, Roberto Sierra's *Missa Latina* with the Houston Symphony, and Bach cantatas with Les Violons du Roy and the Orpheus Chamber Orchestra. He has also sung with period-instrument ensembles, including the American Bach Soloists, Philharmonia Baroque, Portland Baroque, the New York Collegium, and Apollo's Fire.

His operatic roles include Fritz in *Die tote Stadt*, Mozart's *Don Giovanni* and Count Almaviva, as well as Chou Enlai in *Nixon in China*, and Prior Walter in *Eöt-vös Peter's Angels in America* with Opera Boston. He also regularly performs with the Mark Morris Dance Group, including the role of Aeneas in *Dido and Aeneas*.

Meglioranza is a Visiting Artist in Voice at the Longy School of Music of Bard College.



## Rochester Chamber Music Society

### 2016-2017 Concert Season

Enjoy our free concerts!

#### **September 17 – Tribute to Enrique Granados**

Horacio Nuguid, piano, Helen Chang Haertzen, violin,  
Wilhelmina Smith, cello

#### **October 15 – Pipes and Brass**

Brian Williams, organ, Med City Brass

#### **December 3 – RCMS String Orchestra**

Horacio Nuguid, piano, David Townsend, clarinet, 13-piece orchestra

#### **January 14 – Music of Soviet Russia**

Daniel Rieppel, piano, Brian Krinke, violin, Jane O'Hara, cello

#### **February 25 – Black History Month Tribute to the Pianist-Composers**

Mary Marshall, piano, Terry Gresser, drums, Robert S. P. Gardner, bass, Richard Rohrbaugh, saxophone

#### **April 8 – The Merling Trio**

Susan Wiersma Uchimura, piano, Renata Artman Knific, violin, Bruce Uchimura, cello

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## CONCERT V

# Bach's Brandenburg Concertos

Marc Destrubé | *leader and baroque violin soloist*

Friday, April 28, 2017, 7:30 PM

Mount Olive Lutheran Church, Rochester, Minnesota

Saturday, April 29, 2017, 7:30 PM

Sundin Hall, Hamline University, St. Paul, Minnesota

*Pre-concert talk both nights begins at 6:45 PM*

**Johann Sebastian Bach** 1685–1750

*Brandenburg Concerto No. 6 in B-flat Major, BWV 1051*

[Allegro] • Adagio ma non troppo • Allegro

*Brandenburg Concerto No. 5 in D Major, BWV 1050*

Allegro • Affettuoso • Allegro

INTERMISSION (10 MINUTES)

*Brandenburg Concerto No. 4 in G Major, BWV 1049*

Allegro • Andante • Presto

*Brandenburg Concerto No. 3 in G Major, BWV 1048*

[Allegro] • Adagio • Allegro

INTERMISSION (10 MINUTES)

*Brandenburg Concerto No. 2 in F Major, BWV 1047*

[Allegro] • Andante • Allegro assai

*Brandenburg Concerto No. 1 in F Major, BWV 1046*

[Allegro] • Adagio • Allegro • Menuet—Trio I: Menuet-Polacca-Menuet; Trio II: Menuet

Marc Destrubé's appearance is sponsored by Robert & Cora Scholz



Canadian violinist **MARC DESTRUBÉ** is equally at home as a soloist, chamber musician, teacher, concertmaster, and director of orchestras. He is co-concertmaster of the Amsterdam-based Orchestra of the 18th Century, with whom he has traveled all over Europe, North America, Australia, China, and Japan. He has also appeared with the orchestra as director and as soloist, and is heard on more than fifty recordings by the orchestra for the Philips and Glossa labels. As first violinist with the Axelrod String Quartet, quartet-in-residence at the Smithsonian Institution, Destrubé performs on the National Museum of American History's priceless collection of instruments by Stradivarius and Amati. He has recorded a dozen solo, chamber, and

orchestral discs, including an acclaimed recording of Haydn violin concertos on the ATMA label and a Grammy Award-winning recording of Penderecki's *Credo* with the Oregon Bach Festival Orchestra.

A highly regarded teacher, Destrubé is on the faculty of the Baroque Performance Institute at Oberlin College and the Berwick Academy of the Oregon Bach Festival. He is co-director of the Baroque Instrumental Program in the Twin Cities and has been a visiting artist at the Banff Centre, Indiana University, Case Western Reserve University, and the Paris and Utrecht Conservatories. He has given master classes at the Hong Kong School of the Arts, Moscow Conservatory, MacPhail School, and the University of Victoria, as well as summer courses in Poland, Germany, Portugal, and Israel. He is Artistic Advisor to the New York ensemble Dorian Baroque, a member of the string quartet Microcosmos, and Turning Point Ensemble (Vancouver), and Artistic Director of the Pacific Baroque Festival (Vancouver).

  
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**Saturday, May 6, 7:30 PM**

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Tulio Rondón, *baroque cello and viola da gamba*  
Tami Morse, *harpsichord*

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Marc Destrubé, *baroque violin*; Beiliang Zhu, *baroque cello*; Carrie Henneman Shaw, *soprano*; John West, *recorder*; Phillip Rukavina, *lute*; Donald Livingston, *baroque harp and organ*



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### Splendor of the Baroque: Concerti and Orchestral Works

Including J. S. Bach's Concerto for two violins in D Minor, BWV 1043  
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**SATURDAY, DECEMBER 3, 7:30 PM | SUNDAY, DECEMBER 4, 3:00 PM**

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MARC DESTRUBÉ

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TULIO RONDÓN & BEILIANG ZHU



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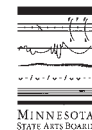
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DEC 17 Basilica of St. Mary Minneapolis, 8 pm

DEC 18 Christ the King Lutheran Church Bloomington, 3 pm



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MAR 24 St. Francis Catholic Church Benson, 7:30 pm

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MAR 26 Chapel of St. Thomas Aquinas St. Paul, 3 pm

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Alexandre Tharaud, *piano*

Friday, April 28, 2017, 10:30 AM

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Monday, May 15, 2017

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Monday, June 5, 2017

*Mozart • Bach/Sitkovetsky*

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