

**NEXT ENSEMBLE with the BALTIMORE BAROQUE BAND
PEABODY CAMERATA**



Beth Willer,* director of choral studies, conductor

Risa Browder* and John Moran,* co-directors, Baltimore Baroque Band

Wednesday, April 27, 2022 • 7:30 pm
Leith Symington Griswold Hall

NEXT ENSEMBLE with the BALTIMORE BAROQUE BAND

Johann Sebastian Bach (1685–1750)

Cantata No. 12, “Weinen, Klagen, Sorgen, Zagen,” BWV 12

- I. Sinfonia
- II. Chorus: “Weinen, Klagen, Sorgen, Zagen”
- III. Recitative: “Wir müssen durch viel Trübsal”

Alix Evans, alto

- IV. Aria: “Kreuz und Krone sind verbunden”

Alix Evans, alto

- V. Aria: “Ich folge Christo nach”

Lachlan Miller, bass

- VI. Aria: “Sei getreu, alle Pein”

Heather Morrison, soprano

- VII. Chorus: “Was Gott thut, das ist wohlgetan”

INTERMISSION

PEABODY CAMERATA

Hildegard von Bingen (1098–1179)

O virtus Sapientie

Rachel Steelman, soprano

Maya Watson, soprano

Elisa Sikula, mezzo-soprano

Rebecca Clarke (1886–1979)

Chorus from Shelley’s *Hellas*

Carson Cooman (b. 1982)

Golden Callings

Trevor Weston (b. 1967)

Truth Tones

Joseph Staten, cello

Claude Debussy (1862–1918)

Salut Printemps

Margaux Frohlich, soprano

Nahyoung Kim, piano

INTERMISSION

NEXT ENSEMBLE

Natalie Draper (b. 1985) (*DMA '17, Composition*)

The Bells

- I. Silver Bells
- II. Golden Bells
- III. Brazen Bells
- IV. Iron Bells

Jonathan Dove (b. 1959)

The Passing of the Year

Adieu! farewell earth's bliss!
Ring out, wild bells

Nahyoung Kim, piano

TONIGHT'S GRADUATING STUDENTS

Margaux Frohlich (BM) will be performing the role of "Noémie" in Chicago Summer Opera's production of *Cendrillon* by Massenet. In the fall, she will be starting her Master of Music degree in Vocal Performance at The Manhattan School of Music.

Mira Huang (MM) will continue in the Baltimore-DC area as a freelance soprano and arts administrator for the Candlelight Concert Society in Columbia, MD.

Heather Morrison (MM) will be staying in the Baltimore area as a freelance soprano and voice teacher.

Maddalena Ohrbach (BM) will pursue a Masters in Vocal Performance at either The Mannes School of Music or at McGill University.

Zoë Sheller (BM) will pursue a Master of Music with a concentration in Opera Performance at Oklahoma City University.

Nicole Stover (MM) is planning on staying within the DMV area for the next couple of years. She will focus on expanding her work in professional opera performance, chamber music, and choral singing.

Tzu-Jung (Jennifer) Wang (MM) will be returning to Peabody in the fall to pursue a GPD in voice.

NEXT ENSEMBLE

Beth Willer, director of choral studies, conductor

Soprano 1

Elizabeth Kim
Heather Morrison †
Annabelle Welford-Small

Soprano 2

Alexandra Evans
Cynthia Hu
Mira Huang †
Tzu-Jung Wang

Alto 1

Maddalena Ohrbach
Zoe Sheller
Nicole Stover †
Bryce Zimmerman

Alto 2

Naomi Biela
Caroline Colvin
Cass Durgin †

Tenor 1

Joshua Bornfield
Cameron Falby
Eli Wasserman

Tenor 2

Huijia Cui
Michael Manganiello †
Patrick O'Farrell

Bass 1

Lachlan Miller †
Benjamin Ross †
Rahsaun Smith

Bass 2

Joshua Coleman
Kevin Paton-Cole
Hyun Woo Song

Keyboard

Nahyoung Kim

† Section Leader

PEABODY CAMERATA

Beth Willer, director of choral studies, conductor

Soprano 1

Abigail DeYoung
Yue Li
Simone Gallion
Michaela Marin
Maya Watson †

Soprano 2

Isabel Bos
Margaux Frohlich †
Ashley Huber †
Giannie Nguyen
Rachel Steelman †

Alto 1

Katelynn Cherry
Brooklyn Crismaru
Erica D'Ancona †
Margaret Huskin †
Maura Langella

Alto 2

Yan Fang
Amanda Ferber
Indigo Griffin
Grace Hebeisen †
Ruya Ozveren
Elisa Sikula †

Piano

Wanwan Yang

† Section Leader

BALTIMORE BAROQUE BAND

Risa Browder and John Moran, co-directors
Adam Pearl and Josh Cohen, continuo coaching

Baroque Trumpet

Dillon Parker

Baroque Oboe

Margaret Owens*

Baroque Violin 1

Risa Browder*
Gersh Chervinskiy
Hsiang-Yu Meng

Baroque Violin 2

Steph Zimmerman
Angela Che
Lucinda Rouse

Baroque Viola

Isaiah Chapman

Baroque Violoncello

Katerina Kotar
Yukei Murakami
John Moran*

Violone in D

Justin Cao

Organ

Cameron Kuzepski
Nina Schierow

Harpsichord

Adam Pearl*

* Faculty

BIOGRAPHIES

Beth Willer, director of choral studies

Noted for her “directorial command” and “technical expertise,” conductor Beth Willer is recognized as a bold, 21st-century artist with her finger on the pulse of the vocal ensemble art. Her commitment to expanding and deepening the repertoire for vocal ensembles through creative collaboration and culturally-relevant programming can be seen in her work with professional and student ensembles alike. A champion of new music, Willer frequently collaborates with established and emerging composers, including significant projects with David Lang, Julia Wolfe, George Benjamin, Kati Agócs, Kareem Roustom, James Kallembach, Shawn Kirchner, and Jessica Meyer.

As founder and artistic director of Boston’s Lorelei Ensemble, Willer has led the octet to international acclaim, performing at celebrated venues across the country, including Carnegie Hall, the Metropolitan Museum of Art, Tanglewood Music Center, and Boston’s Symphony Hall. Committed to fulfilling Lorelei’s mission to elevate and expand the repertoire for women’s voices, she frequently initiates collaborations with composers from the U.S. and abroad, leading the ensemble in more than 60 world, U.S., and regional premieres since its founding. Nationwide performances in 2019–20 featured the world premiere of Jessica Meyer’s *I long and seek after* (winner of the 2019 Chorus America Dale Warland Commissioning Award). Recent recordings include David Lang’s *love fail* (Cantaloupe, 2020) and *Impermanence* (Sono Luminus, 2018) featuring motets of Guillaume Du Fay, selections from the Turin Manuscript and the Codex Calixtinus, and the premiere recording of Peter Gilbert’s *Tsukimi*.

As guest conductor, Willer has been privileged to lead premiere ensembles from across the country, including performances with Seraphic Fire, the Bang on a Can All-Stars, New York Baroque Incorporated, and Roomful of Teeth. Symphonic work includes performance and recording of standard repertoire and multiple world and U.S. premieres with the Boston Symphony Orchestra (Andris Nelsons), the Tanglewood Music Center Orchestra (Stefan Asbury), Boston Modern Orchestra Project (Gil Rose), and Boston University’s Tanglewood Institute (Ken-David Masur).

Willer holds graduate degrees in conducting from Boston University (DMA and MM), and an undergraduate degree in music education and trumpet performance from Luther College (BM). Teachers include Ann Howard Jones, Weston Noble, Mark Shapiro, David Hoose, and Bruce Hangen.

BALTIMORE BAROQUE BAND

Hailed as “technically polished, rich in color and refined nuances” by Tim Smith (*Baltimore Sun*, 28 January 2015), Baltimore Baroque Band (BBB) is the baroque orchestra of the Peabody Conservatory. Working side-by-side with their mentors, students learn to play in a conductor-less large ensemble that combines the commitment and attentiveness of chamber music with the discipline of orchestral playing. BBB has played a critical role in introducing many students, Historical Performance majors and non-majors alike, into the professional world of early music. Risa Browder and John Moran, founding directors of the group, were named joint recipients of Early Music America’s 2018 Thomas Binkley Award “for outstanding achievement in performance and scholarship by the director of a university or college early music ensemble” for their work with BBB.

Highlights from recent seasons include Bach’s *St. John Passion* and several cantatas, Handel’s *Giulio Cesare* with Peabody Opera, Charpentier’s *Messe de Minuit*, Purcell’s *Birthday Ode: Come Ye Sons of Art* with the Peabody Renaissance Ensemble, and critically acclaimed performances with Peabody Opera of Charpentier’s *Le mariage forcé* and *La descente d’Orphée aux enfers*, as well as collaborations with the Handel Choir of Baltimore, Pro Musica Rara, the Washington Kantorei, and Cantate Chamber Singers. The Band’s last live performance before the pandemic was a collaboration with the Baltimore Choral Arts Society on March 1, 2020, in a performance of Monteverdi’s *Vespers of 1610* at Shriver Hall.

Since its founding in the fall of 2005, BBB alumni have gone on to play with a wide variety of prominent early music groups including Washington Bach Consort, Folger Consort, Bach Sinfonia, Tempesta di Mare, Apollo’s Fire, Académie, Hesperus, Harmonious Blacksmith, Corda Nova, Sonambula, Juilliard 415, Orchestra of the Age of Enlightenment (London), Oxford Baroque, and Alkemie, among others. Alumni hold important teaching positions including at Wellesley, George Washington University, UMBC, Baltimore School for the Arts, and the Brandenburg Project (Ann Arbor, Michigan).

Anyone who is interested in more information about Baltimore Baroque Band or Historical Performance at Peabody should talk with Risa Browder or John Moran after the concert, or write to jmoran@peabody.jhu.edu.