



BACH FESTIVAL 2025

BACH TO THE FUTURE

PERFORMANCE BY CHRISTOPH BULL

LASERS BY ARTISTIC LASER PRODUCTIONS

FRIDAY, APRIL 11

FIRST CONGREGATIONAL CHURCH OF LOS ANGELES

ST. MATTHEW PASSION

DIRECTED BY MARTIN HASELBÖCK

SATURDAY, APRIL 12

FIRST CONGREGATIONAL CHURCH OF LONG BEACH

SUNDAY, APRIL 13

FIRST CONGREGATIONAL CHURCH OF LOS ANGELES

BACH AND THE MEXICAN BAROQUE

DIRECTED BY DAVID HARRIS

SUNDAY, APRIL 13

FIRST CONGREGATIONAL CHURCH OF LOS ANGELES

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HISTORY OF MUSICA ANGELICA

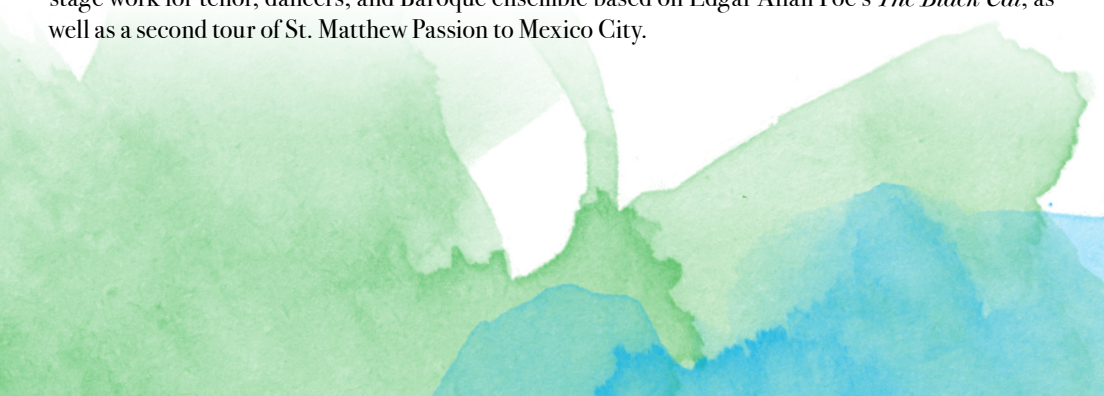
A 1988 Los Angeles Times review of a performance by the Los Angeles Baroque Orchestra mentioned a “generally solid continuo team” that included cellist Mark Chatfield and lutenist Michael Eagan, potentially the earliest published evidence of the two musicians who led the creation of Musica Angelica in 1993. American ensembles specializing in historical performance practice developed a decade or two after their European counterparts, relying longer upon modern classical performers to double but also initially sharing a larger pool of specialists across nascent groups which often changed identities and memberships with a fluidity appropriate for the postmodern era.

Chatfield and Eagan both personified this, being composers who included their own works on programs of Baroque music and open to increasingly creative approaches in engaging wider audiences: a 1997 Los Angeles Opera collaboration on Monteverdi’s *Il ritorno d’Ulisse in patria* was a breakthrough for Musica Angelica, followed by an innovative Long Beach Opera staging of Purcell’s *The Indian Queen*. Regarding the latter, Eagan noted that half the audience came for the musicians, half for the production (which featured “lots of nudity”).

In 1998, Chatfield died of lymphoma at the age of 45 and Eagan assumed sole directorship. A recording of Vivaldi concertos for lute, oboe, violin, and strings was released the same year, featuring Gonzalo Ruiz and Elizabeth Blumenstock. Musica Angelica continued to concertize and grow its audience base, with more and varied performances around the greater Los Angeles region. The 2004 US premiere by Musica Angelica of Nicola Porpora’s 1737 oratorio *Il Gedeone* was directed at the Colburn School by the manuscript’s discoverer, Austrian organist and conductor Martin Haselböck.

Eagan suffered a fatal heart attack later that year, but the group persisted under leadership from Haselböck, who became Music Director in the Fall of 2005. A tour of Bach’s *St. Matthew Passion* was mounted in collaboration with Haselböck’s Wiener Akademie, with fourteen performances in Mexico, New York, and various locations across Europe. More recordings were released over the next few years, including Handel’s *Acis & Galatea*, concertos by Telemann, and cantatas by Bach.

A relocation of operations from Santa Monica to Long Beach was accomplished in 2016, with the Beverly O’Neill Theater serving as a home venue ever since; other large projects have included a 2011 collaboration with John Malkovich (*The Infernal Comedy: Confessions of a Serial Killer*) and 2019’s stage work for tenor, dancers, and Baroque ensemble based on Edgar Allan Poe’s *The Black Cat*, as well as a second tour of *St. Matthew Passion* to Mexico City.



ABOUT THE CATHEDRAL

FIRST CONGREGATIONAL CHURCH OF LOS ANGELES

Founded in 1867, The Cathedral is the city's oldest continuous Protestant congregation. It shines in the heart of LA as the city's center for progressive Christianity and contemporary spirituality. With justice for all Angelenos as a core principle, The Cathedral partners with other justice-minded organizations across the city to raise money and help bolster ongoing justice projects. The Great Organs of First Church, situated in the enormously vaulted Sanctuary, together constitute perhaps the largest church musical instrument with approximately 346 ranks, 265 stops, 233 voices, 18 divisions and more than 20,000 pipes. In 2019, the church made history when it elected its first female reverend, Rev. Laura Fregin, in its 150+ year history. FCCLA is open and affirming, a home for people of many faith backgrounds, and a place where no one is turned away and everyone can believe as they choose and at their own pace.

Music at FCCLA has been a defining feature for decades, shining as a beacon for classical music lovers in sacred spaces in Los Angeles. Ongoing series including "The Great Works On The Great Organs", MLK "Fulfilling The Dream" concert, and Christmas In The Cathedral are augmented by partnership events like the Golden Thread Concert Series with Resonance Collective, the Musica Angelica Bach Festival, and concerts by other artistic partners like the Gay Men's Chorus of Los Angeles, VOX Femina, and Theater Dybbuk.



THE GREAT ORGANS

The Great Organs are among the largest and most beautiful pipe organs in the world. The 18,000+ pipes are distributed over the Chancel, West Gallery, North and South balconies, creating an immersive experience. The instrument's main builders are the legendary E.M. Skinner and Herman Schlicker organ-building companies. The Great Organs have been recorded and filmed for major Hollywood movies and played in concert by some of the world's finest organists of the 20th and 21st century. They are featured in weekly half-hour Prelude Concerts leading up to the Sunday service, and special organ concerts occur throughout the year. A tribute concert for Fred Swann and Christoph Bull's tribute to film music, "May The Fourth Be With You" concert are two upcoming examples. Dr. Christoph Bull is the current Organist-in-Residence at The Cathedral.

ABOUT THE BACH FESTIVAL

Musica Angelica and The Cathedral are partnering to bring a Bach Festival back to Los Angeles. Their commitment revives this important offering in the Cultural Capital of the World. In the 1930s, the members of First Congregational began the annual Los Angeles Bach Festival that lasted at FCCLA for nearly a century. The L.A. Bach Festival became an organization separate from FCCLA late in the 20th century, and eventually the two organizations separated in 2011. Musica Angelica approached First Congregational about being a home to their new Musica Angelica Bach Fest, returning this important cultural event to a space enthusiastic about Bach's music and legacy and to the city. Musica Angelica's dedication to period instrument performance practice brings a new and welcome freshness to Bach's music in Los Angeles, and Martin Haselböck's expertise and depth of experience with Bach's music will create a memorable experience for the connoisseur and beginner alike.



◀◀◀ BACH TO THE FUTURE ▶▶▶

PERFORMANCE BY CHRISTOPH BULL
LASERS BY ARTISTIC LASER PRODUCTIONS

Variations on B-A-C-H	Christoph Bull (1966)
Paraphrases of two Preludes in C	Bull after Bach
Jesu, Joy Of Man's Desiring, BWV 147, and beyond	Bull after Bach
Concerto II in A minor, First Movement, BWV 593	Antonio Vivaldi (1678-1741) transcribed by J.S. Bach
Autobahn-Toccata – When Bach met Kraftwerk	Bull after Bach and Kraftwerk
Oops!... The Dorian Toccata – When Bach met Britney	Bull after Bach and Britney
Prelude and Fugue in A minor, BWV 543	Johann Sebastian Bach (1685-1750)
Well-tempered Variations on a Bach Prelude in D minor	Bull after Bach
When Felix met J.S.	Bull after Bach and Mendelssohn
Toccata and Fugue in D minor, BWV 565	Bull & Nalepa after Bach

CHRISTOPH BULL

"Christoph Bull likes to play organ music, rock music and rocking organ music."



Photo By: Saam Gabbay

Christoph Bull was born in Mannheim, Germany. He improvised his first melodies on the piano at the age of five and gave his first organ recitals and rock concerts with a band at the age of twelve. He has concertized around the world, including Europe, Russia, India, Taiwan, China, Japan, El Salvador and many U.S. states. He's performed at national and regional conventions of the American Guild of Organists and the Organ Historical Society.

Christoph Bull recorded the first solo album featuring the organ at Walt Disney Concert Hall in Los Angeles, entitled *First & Grand*. He performed on and co-produced an album of Irish composer Patrick Cassidy's *The Mass* during the quarantine at First Congregational Church of Los Angeles, joining forces with the vocal ensemble *Laude* and Director David Harris. His song "Peace" was included on the compilation album *2 Unite All* which also includes tracks by Peter Gabriel, Stewart Copeland, Ricky Kej, Lili Haydn and others.

Christoph Bull has worked with conductors including James Conlon, Carl St. Clair, Grant Gershon and Edo de Waart and with ensembles including the Bundesjugendorchester (National Youth Orchestra of Germany), L.A. Master Chorale, Pacific Symphony, Oakland East Bay Symphony, Southeast Symphony and Southwest Chamber Music.

His music has been broadcast on radio stations such as KCRW, on Classical KUSC and the Minnesota Public Radio program *Pipedreams*.

He recorded the pipe organ parts for *Ghostbusters* and *Transformers* at First Congregational Church of Los Angeles. He also worked as organ consultant on Steven Spielberg's *Minority Report* and recorded for Robin Williams' last TV Show *The Crazy Ones*. He has performed with George Clinton and recorded with Bootsy Collins (both Parliament Funkadelic). Together with Lili Haydn and Satnam Ramgotra, he opened up for Cindy Lauper, and he worked with Harry Connick Jr. on his first Christmas album. Discovery and Science Channels featured him in the first episode of *How to build... everything*.

Venues Dr Bull has performed at include The National Concert Hall in Taipei, Shanghai Conservatory, the Shumei Temple in Misono (Japan), Walt Disney Concert Hall in Los Angeles, Lincoln Center in New York City, Segerstrom Concert Hall in Costa Mesa, the Cathedrals of Moscow, Los Angeles, Saint-Denis and Salzburg as well as rock clubs like The Viper Room, The Roxy and The Whiskey in Los Angeles.

He studied at University of Sacred Music in Heidelberg, Musikhochschule Freiburg, Berklee College of Music in Boston, American Conservatory of Music and University of Southern California. His organ teachers were Cherry Rhodes, Hermann Schäffer, Ludwig Dörr, Samuel Swartz, Christoph Schöner and Paul Jordan. He also participated in master courses with Marie-Claire Alain, Guy Bovet, Craig Cramer and Rudi Lutz.

Christoph Bull is university organist and organ professor at UCLA as well as organist-in-residence at First Congregational Church of Los Angeles, regularly playing one of the largest pipe organs in the world.

Outside of music, Christoph is interested in politics, theology, cinema and sports. He's read the whole Bible, Koran, Bhagavad Gita and Tao Te Ching, watched every Seinfeld episode and all Star Wars movies in a row in the chronological order of the storyline. He's run the L.A. Marathon several times and won the National German Youth Championship in Baseball with his team BC Tornados Mannheim.



SUNDAY SERVICE

Christoph Bull Organ Prelude

BACH AND THE MEXICAN BAROQUE

“Gozos For St. Joseph”

Traditional, arr. Craig H. Russell

“Wachet Auf” from *Wachet Auf BWV 140*

J.S. Bach

“Gloria” from *Polychoral Mass in D*

Ignacio de Jerusalem

“Gloria”

“Gratias agimus tibi”

“Qui tollis pecata mundi”

“Quoniam tu solus Sanctus”

“Cum Sancto Spiritu” and “Amen”

Soloists:

Laurel Irene, Anna Caplan, Michael Jones, Dr. Ianthe Marini, Christin Byrdsong, Anna Caplan,
Brandon Harris, Tiffany Ho, Andi Dana, Katelyn Dietz, David Conley, Scott Graff

Assistant Conductors:

Dr. Ianthe Marini, Dr. Fahad Siadat

“Celebren, publiquen, etonen y canten”

Manuel de Sumaya

Laude with soloists Anna Caplan, Frank Hobbs, and Lorenzo Zapata

“Wachet Auf” (chorale)

J.S. Bach

THE CATHEDRAL CHOIR

David Harris, Music Director

Christoph Bull, Organist

Fahad Siadat and Ianthe Marini, Assistant Directors

**Laude*

Miriam Adhanom*
Jennifer Almiron
Marie Ash
Ayur Barduev
Christin Byrdsong*
Beth Braun
Donald Brown
Martha Butler
Anna Caplan*
Annette Carden-Dale
Carol Crawford
Ruthie Codren
David Conley*
Andi Dana*
Michele Delliquadri
Katelyn Dietz*
Chiany Dri

Scott Forman-Orr
Sarah Fuhrmeister
Scott Graff*
Steve Gregoropolous
Brandon Harris*
Jeff Hindman
Tiffany Ho*
Frank Hobbs*
Jill Hornkohl
Laurel Irene*
Menghe Jing
Phil Jones
Mike Jones*
Sharon Chohi Kim*
David Saul Lee*
Michel Von Loh
Scott Lyness
Jim Maslowski
Amin Musavikhah

Bonnie Mitchell
Katie Norman
Christopher Parsons
Molly Pease*
Jay Prewitt-Cruz
Rohan Ramanan*
Saginaw Rozzo
Meg Russett
Nandini Sadagopan
T.J. Sclafani
Ilsa Setziol
Grace Sheldon-Williams
Maggie Stillman
Michel von Loh
Joanna Wallfisch*
Jennifer Walls
Jerod Yates
Lorenzo Zapata*

MATTHÄUSPASSION



St. Matthew Passion, BWV 244

Johann Sebastian Bach (1685-1750)

PART ONE

Approximately 1 hour and 10 minutes

INTERMISSION

20 minutes

PART TWO

Approximately 1 hour and 30 minutes



Please be sure to silence all cellphones.

No flash or video photography.

ST. MATTHEW PASSION ARTISTS

ORCHESTRA I

Johanna Falkinger, soprano
Alois Mühlbacher, countertenor
Aaron Sheehan, Evangelist, tenor
Matthias Helm, Jesus, bass

FLUTE

Lars Johannesson, Principal
Christopher Matthews

OBOE

Stephen Hammer, Principal
Pablo O'Connell

BASSOON

Anna Marsh

VIOLIN 1

Ilia Korol, Concertmaster
Mishkar Núñez-Fredell

VIOLIN 2

Janet Strauss, Principal
Courtney Kuroda

VIOLA

Ashley Salinas, Principal
Andrew Justice

CELLO and GAMBA

Alexa Haynes-Pilon

VIOLONE

Ryan Baird

ORGAN

Jeremy Joseph

ORCHESTRA II

Andrea Zomorodian, soprano
Nicholas Garza, countertenor
Jon Lee Keenan, tenor
Stefan Zenkl, bass

FLUTE

Vicki Melin, Principal
Leonard Fenton

OBOE

Lot Demeyer, Principal
Sookhyun Lee

BASSOON

Leah Kohn

VIOLIN 1

Cynthia Roberts, Concertmaster
Joel Pargman

VIOLIN 2

Amy Wang, Principal
Carrie Kennedy

VIOLA

Adriana Zoppo, Principal
Lindsey Strand-Polyak

CELLO

Leif Woodward

VIOLONE

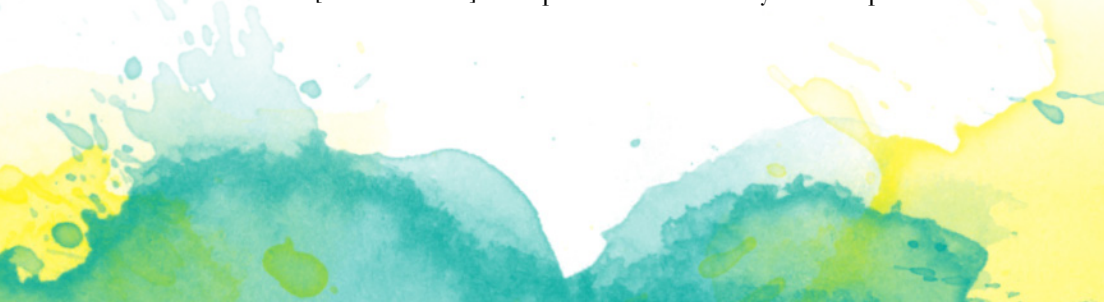
Denise Briesse

PROGRAM NOTES

In February 1829, a conspicuous notice in the *Berliner Allgemeine Musikalische Zeitung* announced “an important and happy event” under the baton of twenty-year-old Felix Mendelssohn that would “open the gates of a temple long shut [...] We are called not to a festival of art, but to a most solemn religious celebration.” Abridged for 19th-c. audiences, Mendelssohn’s revival of the *St. Matthew Passion* ignited proto-nationalistic affection for Bach’s works and by extension his impact on the entire canon of western art music. Around the same time, the scholarly discipline of historical musicology was developed at German and Austrian universities where anthropological theories of evolution and systematization were combined to better evaluate cultural history. Add to these an increased presence of expatriate Teutonic performers, composers, and scholars across Europe and the United States around the two World Wars, and the nearly 300 recordings of this oratorio over the past eight decades attest its significance.

Before 1723, Bach was something of an itinerant organist who occasionally ran afoul of employers (which continued in Leipzig) yet had also formulated an *Endzweck* or life’s goal of “a well-regulated or orderly church music to the Glory of God.” Aside from the phrase *Soli Deo Gloria* appearing at the end of every sacred Bach manuscript, the 150 cantatas he composed or repurposed over the next four years resulted in three annual cycles of Lutheran sacred music, originally to be punctuated by a Passion at the end of each church year. Described by some as the more extravagant, fast-paced, and less “finished” of the two surviving, *St. John* was first performed in 1724 and then revised several times through the 1740s, with what is best known today never actually heard by the composer. Leipzig’s requirement of No Gospel Paraphrases on Good Friday resulted in a patchwork libretto for *St. John*, whereas the poet Christian Friedrich Henrici (known as Picander) provided suitable free verse for all of Bach’s next Passion, with drama specifically paced to encourage more reflection by the listener.

St. Matthew is about an hour longer than its predecessor and requires nearly double the performing forces (likely to capitalize on two organ lofts in the *Thomaskirche*), yet John Eliot Gardiner has noted “the character of Jesus – a much more human figure than the one portrayed in the *John Passion* – is delineated powerfully and subtly, even when reduced, as in the whole of Part II, to three lapidary utterances.” This Passion also underwent significant revision, yet Bach’s devotion to (or fixation with) his compositional craft persisted toward well-organized sacred music and his extensive use of chorales throughout *St. Matthew* reinforces the Lutheran notion of the congregation united in song, responding to the Gospel and expressing their faith. Mendelssohn understood this when undertaking his revival, removing few chorales because they emphasized the drama of the Passion story without Italianate solo singing. Gardiner takes it one step further, suggesting “It is the intense concentration of drama *within* the music [of the Passions]: their power lies in what they leave unspoken.”



MARTIN HASELBÖCK

Music Director



Photo By: Meinrad Hofer

Be it as an organist or a conductor, Martin Haselböck is firmly established in many different ways in the international music scene. After studying in Vienna and Paris, he quickly gained recognition as an outstanding organist and was awarded several international competition prizes. His intensive involvement with the repertoire of classical church music as part of his work as court organist was the beginning of his conducting career and prompted him to found the Orchestra Wiener Akademie in 1985. In addition to an annual concert cycle in the Vienna Musikverein, he and his period instrument orchestra are regular guests and "Artist in Residence" in concert halls and opera productions all over the world.

Martin Haselböck is a sought-after guest conductor by international orchestras, and since 2004 has also been Principal Conductor of the Musica Angelica Baroque Orchestra Los Angeles. As an opera conductor, he has directed new productions at major festivals and opera houses in Europe, North and South America, most recently Handel's "Rinaldo" and "Giulio Cesare" at the Teatro Colon in Buenos Aires.

Martin Haselböck repeatedly presents music with new, innovative concepts: for example, the project Weltgebräuche with the poet Ernst Jandl, Black Cat with the video artist Virgil Widrich or the three musical theatre pieces The Infernal Comedy, The Giacomo Variations and Just call me God with the actor John Malkovich which have been performed over 250 times worldwide.

With the RESOUND BEETHOVEN concert series, he was able to bring Beethoven's symphonies and concerts back to the locations of their first performances and world premieres. In addition to the concerts, this resulted in highly acclaimed recordings of Beethoven's nine symphonies, all piano concertos (with the pianist Gottlieb Wallisch) and the stage music for Egmont (with the speakers John Malkovich and Herbert Föttinger).

Martin Haselböck has been committed to the music of Franz Liszt for many years. He is the editor of all of the composer's organ works, which he has also recorded several times. At the Liszt Festival in Raiding, Liszt's birthplace, where Martin Haselböck and his orchestra have been organizing a series of concerts since 2012, a multi-award-winning complete recording of all of Liszt's orchestral works on period instruments of the 19th century was created under the title The Sound of Weimar. In 2021 Martin Haselböck and the singer Thomas Hampson premiered three newly discovered orchestral songs by Liszt.

Martin Haselböck is the director of the Liszt Academy, which deals with Liszt's music in a scientific and music-educational way. In 2021 he was awarded the renowned Franz Liszt Prize of the German Liszt Society in Weimar.

Haselböck's numerous recordings as organist and conductor have been honoured with the German Record Critics' Award, the Diapason d'Or and the Hungarian Liszt Prize. His most recent recordings are organ concertos by G. F. Handel played and recorded for the first time on the organ of the Wiener Musikverein. Under the new label RESOUND, Aparté music is releasing early recordings of Martin Haselböck and his orchestra as box sets, starting in 2021 with *Musica Imperialis*, music from the Viennese court (14 CDs).

Martin Haselböck is an honorary member of the Wiener Hofmusikkapelle and has received numerous awards, such as the Austrian Cross of Honor for Science and the Arts. As a professor, formerly at the Lübeck University of Music and now at the University of Music and Performing Arts Vienna, Haselböck is the mentor of a young generation of organists.



AARON SHEEHAN

Tenor, *Evangelist*



Grammy Award winning tenor, Aaron Sheehan, recognized internationally as a leading interpreter of baroque repertoire, is equally at home on the concert platform and the opera stage, from medieval monody to twentieth century masterworks.

Aaron Sheehan made his professional operatic debut with the Boston Early Music Festival in the 2005 world premiere staging of Mattheson's *Boris Gudenus*, winning praise from *Opera News* for his "sinuous and supple" voice, and went on to further roles with BEMF in Lully's *Psyché*, Charpentier's *Actéon*, Monteverdi's *Orfeo*, *Il ritorno d'Ulisse in patria*, and *L'incoronazione di Poppea*, Steffani's *Orlando*, Desmarest's *Circé*, and Handel's *Acis and Galatea*.

Sheehan appears on over 35 recordings, which include Handel's "*Acis & Galatea*" with Boston Early Music Festival, Rameau's "*Le Temple de la Gloire*" & Handel's "*Saul*" with Philharmonia Baroque, and Monteverdi's "*Il ritorno d'Ulisse in Patria*" with Boston Baroque. He sang the title role in BEMF's recording of Charpentier's *La Descente d'Orphée aux Enfers*, which won Best Opera Recording at the 2015 Grammy Awards.

Aaron's worldwide operatic and concert appearances include venues as diverse as the Royal Opera at Versailles, Tanglewood Festival, New Zealand Festival of the Arts, Lincoln Center, Concertgebouw, Kennedy Center, Théâtre des Champs-Élysées, Gran Teatro Nacional del Perú, Beethoven Festival Warsaw, Boston Symphony Hall, Musikfestspiele Postdam's Sanssouci, Handel Halle Festival, and the early music festivals of Boston, San Francisco, and Vancouver.

Recent performances include Handel's *Messiah* with Seattle Symphony, Bach's *St. Matthew Passion* with the Armenian Philharmonic, *Winterreise* in recital at the Smithsonian Museum, Bach's *B minor Mass* with American Bach Soloists. Solo performances with Handel & Haydn Society and Boston Baroque. The first Bach *St. Matthew Passion* in Peru with the National Symphony Orchestra of Peru. Featured performances and recordings with Pacific Music Works, Blue Heron Choir, Bach Collegium San Diego, and Paul Hillier's Theater of Voices.

Raised in Minnesota, Aaron received his bachelor's degree in Vocal Performance from Luther College and a master's degree in historical vocal performance from Indiana University. He currently is on the voice faculty of Boston University.



MATTIAS HELM

Bass, *Jesus*



Matthias Helm studied solo singing with Rotraud Hansmann and successfully completed “Lied and Oratorio” with Robert Holl at the University of Music and Performing Arts in Vienna. In addition he attended master classes with Margreet Honig and Wolfgang Holzmair and Hartmut Höll.

As a concert singer, Matthias Helm is well-known for his performances of great oratorios and passions by J.S. Bach, G.F. Händel, F. Mendelssohn-Bartholdy, F. Martin, P. Hindemith eg., which also makes him a highly recognized guest at various festivals, for instance Festival Oude Muziek Utrecht, Boston Early Music Festival, styriarte, Bachfest Leipzig, Bachwochen Ansbach as well as in concert halls like

Konzerthaus Wien, Musikverein Wien, Theater an der Wien, Wigmore Hall, Teatro Monumental Madrid or Philharmonie Luxemburg. There he has cooperated with orchestras and ensembles such as J.S. Bach-Stiftung St. Gallen, Concentus Musicus Wien, Nederlandse Bachvereniging, Ensemble Barucco, Dunedin Consort, L' Orfeo Barockorchester, RTVE Madrid, RSO Wien or Wiener Akademie.

Moreover, various lied recitals show the baritone's special interest in lieder cycles by Franz Schubert and Robert Schumann, as well as his emphasis on the works by Johannes Brahms. Especially his recording of “Die Schöne Müllerin” with the guitar duo “Hasard” has filled the audience and press with enthusiasm.

His rich variety of repertoire contains works from the Renaissance up to 21st century contemporary music. As a result, he has not only convincingly performed characters of operas by H. Purcell, G.F. Telemann or W.A. Mozart and operettas by E. Kalman or R. Strauß, but also parts of contemporary compositions by J. Weir or E.L. Leitner. Various productions made Matthias Helm sing on opera stages such as Theater im Volksgarten Linz, Elbphilharmonie, Philharmonie Paris or Wiener Kammeroper.

On his tours Matthias Helm has travelled throughout Europe. He also visited the USA, Canada, South Korea and Singapore. In March 2024 he will attend Japan, to perform St. Matthew's Passion together with Bach Collegium Japan under direction of Maestro Masato Suzuki.



JOHANNA FALKINGER

Soprano



Austrian soprano Johanna Rosa Falkinger began her vocal studies in Linz with an Erasmus stay in Helsinki and completed her master's degree with honours in Vienna in early music singing with Roberta Invernizzi (MUK) and vocal pedagogy with Tanya Aspelmeier (mdw). With her clear, agile voice, she is a sought-after interpreter in the field of early music and has won several prizes at international competitions. Recent engagements at Theater an der Wien (Monteverdi, *Combattimenti*), Salzburg Festival (YSP) as the leading actress in Ravel's *L'enfant et les sortilèges*, Wuppertal Opera (Monteverdi, *L'incoronazione di Poppea*/ *Drusilla*, *Virtù*), Potsdam Music Festival (Andrea Bernasconi, *L'Homme*/ *Incosia*), Herrenhausen Barock (Blow, *Venus & Adonis/Cupid*), Handel

Festival Halle (Handel, *Teseo /Clizia*), styriarte Graz (Monteverdi, *Orfeo*/ *La musica*, *Euridice*), Esplanade Hall Singapore (Beethoven 9.), Musikverein Vienna (Bach: *St. Matthew Passion*) and with Concentus Musicus Vienna (Handel, *Alexander's Feast*) at the Festival Bach de Lausanne. In 2025, she will make her debut with Jordi Savall (Schumann, *Das Paradies und die Peri*) at the Philharmonie Paris, Barcelona and Santander, as well as with Christina Pluhar at the Mozartwoche Salzburg (Monteverdi *L'Orfeo*) and at the Handel Festival Karlsruhe (Handel goes wild). This spring she will celebrate her Amerika debut with Bach's *St John Passion* in L.A. and a recital in NYC. Johanna is a prize-winner of the Concours Corneille in Rouen (FR) and the International Johann Heinrich Schmelzer Competition in Melk Abbey (AT). She was also awarded first prize and all orchestral prizes at the Aria Borealis singing competition in Bodø (NO) in 2022. In the same year, she caused a sensation with a musical woodchop project 'soprano at work' and with her composition 'Puniscimi ancor di più' inspired by Barbara Strozzi and Britney Spears.

ANDREA ZOMORODIAN

Soprano

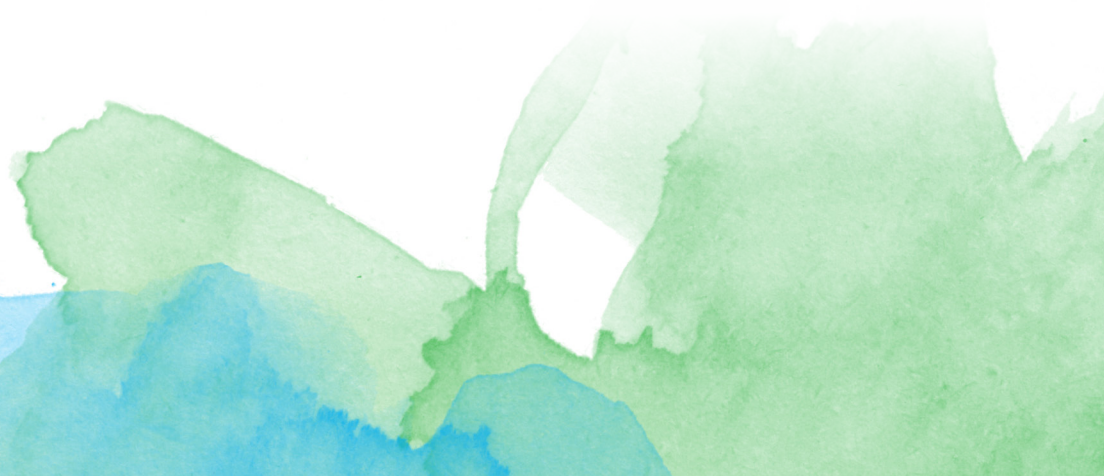


Originally from Seattle, Andrea Zomorodian is an active concertizing soprano based in LA performing across the US and abroad. She focuses on oratorio, early music, and studio singing. As an emerging early music specialist, she is lauded for her warm tone, expressivity, and aetherial high notes ("sung with blinding luminosity" -Mark Swed, LA Times).

Recent highlights: Poulenc *Gloria* with La Jolla Symphony, Bach *Coffee Cantata* with Tesseract Baroque & Con Gioia, Handel *Messiah* (El Mesías) in Spanish with Bach Collegium San Diego, program of "Viols & Voices" with Artifex Viol Consort, and solo debut with LA Philharmonic under Gustavo Dudamel performing Schumann *Das Paradies* (Peri Quartet). She tours with two shows staged by Peter Sellars including *Lagrime di San Pietro* and *Music to Accompany a Departure* (Schütz Musikalische Exequien), performed at the Salzburg Festival 2019 and 2023.

Upcoming engagements: Scarlatti *Il primo omicidio* with Tesseract Baroque, performing with Bach Collegium San Diego at BachFest 2024 in Leipzig, and a play featuring the music of Buxtehude called "Like as the Hart" by playwright Oliver Mayer.

Ms. Zomorodian graduated from USC and was awarded a Fulbright Fellowship to Vienna, Austria. Her voice can be heard on *Frozen II*, *Outlander Theme Song*, *Star Wars*, *Mulan*, *The Simpsons*, *The Guilded Age*, and more.



ALOIS MÜHLBACHER

Countertenor



Photo By: Alexander Eder

“One of the most sought-after countertenors“

(Helmut Mauró, Sueddeutsche Zeitung)

At the age of 15 he made his debut at the Vienna State Opera and celebrated great successes on the podiums of international concert halls. Coming from the forge of the renowned as well as traditional *St. Florian Boys Choir*, the young countertenor can now be heard all over the world. He has performed at the opening gala of the new opera house in Vladivostok and at the New Year's Eve concert of the Mozarteum Orchestra in the Großes Festspielhaus under Ivor Bolton, among others. At the Great Hall of the Musikverein in Vienna, he appeared on stage as *Daniel* in Handel's oratorio *Susanna*, as alto soloist in Bach's *Mass in B minor*, the *St. John Passion*, the *St. Matthew Passion* and in the *Christmas Oratorio* under Martin Haselböck. Guest appearances with the Vienna Academy have taken him to Munich, Los Angeles and Mexico.

As *Amyntas* in Telemann's *Pastorelle en musique* under the musical direction of the renowned recorder player and conductor Dorothee Oberlinger and alongside the Vocal Consort Berlin and Ensemble 1700, the acclaimed production made guest appearances at the Telemann Festival in Magdeburg, the Potsdam Sanssouci Music Festival, the Innsbruck Early Music Festival and Musica Bayreuth. Under the direction of Alfredo Bernardini, he appeared as the title character *Assalonne* in Caldara's oratorio of the same name in Salzburg in November 2022.

With the Ensemble Ars Antiqua Austria and Gunar Letzbor he has been connected for many years by an intensive collaboration in concerts (Festival for Early Music Utrecht, Resonanzen in the Vienna Konzerthaus) and numerous CD recordings. Recently Alois Mühlbacher made his debut at the Landestheater Linz in the world premiere of Gisle Kverndokk's *Fanny and Alexander* based on the film of the same name by Ingmar Bergman. He is currently singing *Eustazio* in George Frideric Handel's *Rinaldo* at the Musiktheater Linz.

Together with his piano partner Franz Farnberger, he has already given numerous recitals. His distinctive, smooth, and versatile voice timbre enables him to perform a wide-ranging repertoire from Schubert to Richard Strauss, which is unusual for countertenors. His most recent CD recording *Urlicht* with works by Gustav Mahler and Richard Strauss was celebrated by the specialist press.

He completed acting studies in Linz and studied solo singing at the *Musik und Kunst Privatuniversität der Stadt Wien* with Prof. Uta Schwabe. He is currently continuing his master's studies at the *Royal Academy of Music* with Michael Chance.

Highlights in 2023 include an Alcina tour with Marc Minkowski and Les Musiciens du Louvre (Paris, Bordeaux, Hamburg, Madrid, Barcelona, Valencia). Debut at the Gasteig in Munich, a Farinelli aria concert with the baroque ensemble Real Camara at the Festival de Sintra in Portugal and Bach cantatas with Martin Haselböck and the Vienna Academy at the Vienna Musikverein.

NICHOLAS GARZA

Countertenor



Characterized by *The Dallas Morning News* as a "countertenor full and fluent, glowing on top, dispensed with the loveliest legato," Nicholas Garza has been hailed for intimate, engaging performances across the United States, Mexico, and Canada.

An early music specialist, Garza has performed with ensembles including Ars Lyrica Houston, the Chicago Arts Orchestra, ensemble viii, Bach Akademie Charlotte, Spire Chamber Ensemble, Choral Arts Philadelphia, Philharmonic Austin, The Oklahoma Bach Choir and Soloists, La Folia, Austin Baroque Orchestra, Tactus, and Mountainside Baroque.

Working with noted singer and conductor Simon Carrington, Garza was twice a singing fellow at the Norfolk Chamber Music Festival of Yale University; additional festival credits include the International Cervantino, Victoria Bach, Baroque Music - Corona Del Mar, Big Moose Bach, Hawaii Performing Arts, and Bach Akademie Charlotte festivals.

Garza has sung roles including the Sorceress in Purcell's *Dido and Aeneas*, Ruggiero in Handel's *Alcina*, Cortez in Vivaldi's *Montezuma*, and Rinaldo in Handel's *Rinaldo*, Dardano in Handel's *Amadigi di Gaula*, among others. He also appears regularly with the Dallas Bach Society, Orchestra of New Spain, and Incarnatus.

Nicholas also serves as founding Artistic Director of Ensemble Iona based in Fort Worth, Texas. A Harlingen, Texas native, Garza studied at the University of Texas at Arlington under Jing Ling-Tam and David Grogan.



JON LEE KEENAN

Tenor



Versatile tenor Jon Lee Keenan is a native of Las Vegas, Nevada. Influenced by his father, a classically trained jazz saxophonist, Jon cultivated an interest in performing a variety of musical styles at an early age. After studying classical voice and jazz studies at UNLV, Jon relocated to Southern California to pursue a career in classical singing.

In 2007, Jon was asked to join the LA Master Chorale and has been featured as a soloist at Walt Disney Concert Hall in numerous performances of note since. Recent highlights with LAMC include the role of “Evangelist” in Bach’s *St. Matthew Passion*, and tenor soloist in Handel’s *Messiah* and Bach’s *Magnificat*.

As an in-demand performer of new music, Jon has helped create several new exciting characters through collaborations with experimental opera producers at The Industry LA, including “Clyde Barrow” in *Bonnie and Clyde* (Andrew McIntosh), “Gunner” in *War of the Worlds* (Anne Gosfeld) and the “Captain” in *Sweet Land* among many others.



STEFAN ZENKL

Bass



With his “glossy, melting Baritone and energetic stage persona” the Austrian Stefan Zenkl is becoming a wide-ranged and sought after lyric-baritone. Stefan Zenkl joined the ensemble of the Hannover State and of the Kassel State Opera where he debuted for example as Papageno (*Die Zauberfloete*), Wolfram (*Tannhaeuser*), Marcello (*La Bohème*) and the title role in *Le nozze de Figaro*. The Austrian baritone has also enjoyed appearances at the Musikverein Vienna, the Mozarteum Salzburg and the Mahlerstage Kassel with Adam Fischer, Martin Haselboeck and Christophe Coin. Stefan began his studies at the Vienna Music University, and graduated from the Conservatory of Music in Basel by Kurt Widmer. Zenkl is an awardee of the University Mozarteum, Salzburg and the ARD Competition, Munich.



ILIA KOROL

Concertmaster, Orchestra I



The Ukrainian violinist, violist and conductor, Ilia Korol, studied at the Moscow Conservatory with Abram Stern, Gelya Dubrova and Marina Iashvili. In addition to his education with focus on the Romantic and Modern repertoire, he specialized in ancient music and historical performance practice very early in his career.

Mr. Korol is an internationally acclaimed artist and has performed at many important festivals in Europe, Asia, and United States. He performed with Musica Antiqua Köln (directed by Reinhard Goebel) which toured the US in Carnegie Hall in New York, Disney Hall in Los Angeles, as well as in Berkeley, Santa Barbara, and Santa Monica. He has performed as concertmaster and soloist with different orchestras:

Orchester Wiener Akademie, Musica Angelica, The Bach Ensemble (directed by Joshua Rifkin) and the Spanish Baroque Orchestra RCO. He was also a member of the ensemble Ars Antiqua Austria and the Clemencic Consort.

In 2003, Mr. Korol and Julia Moretti founded the chamber orchestra *moderntimes1800*, which he conducted at the Ruhr-Triennale Festival (2005), the Salzburger Festspiele (2006), Theater an der Wien, Vienna Konzerthaus, Rheingau Music Festival, Innsbruck Festwochen Festival, Wiener Festwochen (2004), Festival De La Chaise Dieu and Händel Festspiele Halle. Over the years, famous conductors and soloists worked with *moderntimes1800*, including Juliane Banse, Florian Boesch, Max Emanuel Cencic, Karina Gauvin, Vivica Genaux, Reinhard Goebel, René Jacobs, Simone Kermes, Patricia Petibon, Christoph Prégardien and Julian Prégardien, Anna Prohaska, Daniel Reuss, Michael Schade, Daniel Taylor, Lawrence Zazzo and others.

Numerous CD recordings attest his lively chamber music activities as well. His last CD publication includes the first recording of Johannes Brahms' Violin Sonatas on historical instruments with Natalia Grigorieva. The world premiere recording of Violin Sonatas by George Onslow with Norbert Zeilberger was awarded a Diapason d'Or and was enthusiastically received by the press. The recording "Sinfonias from the Enlightenment" with *moderntimes1800* was also awarded a Diapason d'Or.

As a passionate teacher, Mr. Korol holds numerous masterclasses at the Academy of Performing Arts in Vienna, Moscow Conservatory, Belgrade Music Academy, Gmunden Austria Baroque Academy, Innsbruck Festival, UCLA and Los Angeles, amongst others. From 2008 to 2010 Ilia Korol was a lecturer in an early music education course at the University Mozarteum Salzburg, Innsbruck.

CYNTHIA ROBERTS

Concertmaster, Orchestra II



Cynthia Roberts is one of America's leading period instrument violinists, appearing as soloist, concertmaster, and recitalist throughout North America, Europe, and Asia. She is a faculty member of the Juilliard School. She specializes in classical chamber music performance with historic keyboards and has performed throughout the world with fortepianist Christoph Hammer. She appears regularly with the Trinity Baroque Orchestra, Smithsonian Chamber Players, Tafelmusik, and the Boston Early Music Festival. She has performed as concertmaster of Les Arts Florissants with William Christie and appeared with Orchester Wiener Akademie, the London Classical Players, and the Bach Collegium Japan. She was featured as soloist and concertmaster on the soundtrack of the

Touchstone Pictures film *Casanova*, and accompanied soprano Renee Fleming on *Late Night with David Letterman*.

Ms. Roberts also teaches at the University of North Texas and the Oberlin Baroque Performance Institute and has given master classes at the University of Music and Performing Arts Vienna, Indiana University, Eastman, the Cleveland Institute, Cornell, Rutgers, Minsk Conservatory, Leopold-Mozart-Zentrum Augsburg, Shanghai Conservatory, Vietnam National Academy of Music, and for the Jeune Orchestre Atlantique in France. Ms. Roberts made her solo debut at age 12 playing the Mendelssohn Violin Concerto with the Grant Park Symphony of Chicago. Her recording credits include Sony, CPO, and Deutsche Harmonia Mundi.



JEREMY JOSEPH

Organ



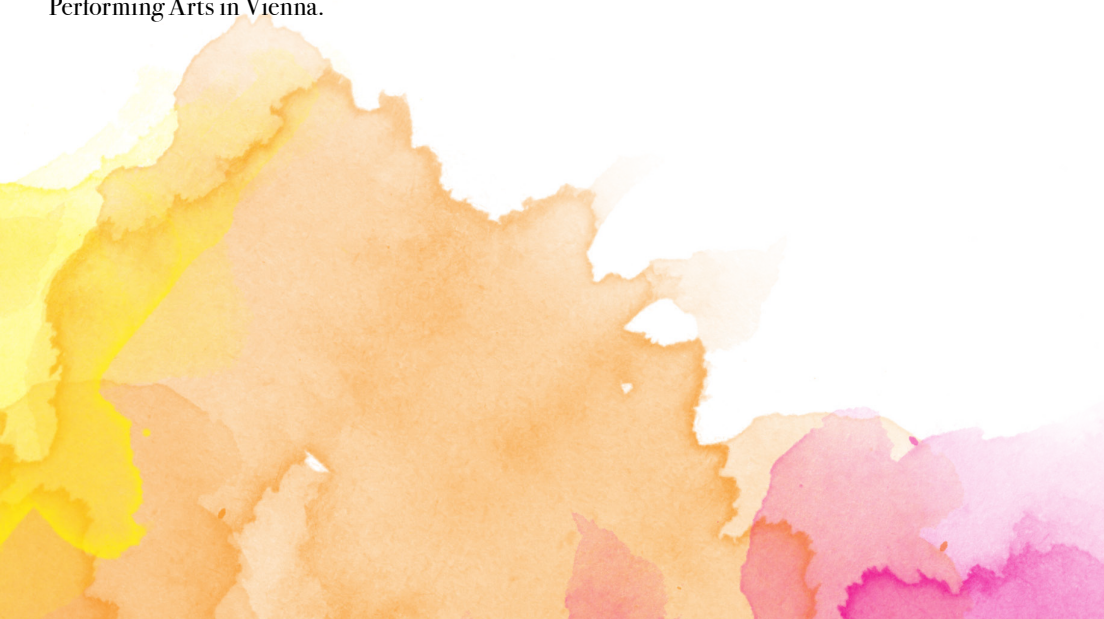
Jeremy Joseph is organist of the Vienna Court Chapel, where he performs the weekly Sunday mass together with the Vienna Boys Choir and the Vienna Philharmonic Orchestra. He studied privately with Hans Fagius in Copenhagen and furthered his studies under Martin Haselböck at the University of Music in Lübeck and with Jürgen Essl at the State University of Music and Performing Arts in Stuttgart.

Winner of the Gottfried Silbermann International Organ Competition in 1999, Joseph has performed as a soloist at festivals and venues throughout Europe, such as the Schleswig-Holstein Musik-Festival, Nuremberg International Organ Week, Hildebrandt-Festival in Naumburg, Silbermann Festival in Freiberg, Tallinn International Organ-Festival, Laeiszhalle in Hamburg, Leipzig Gewandhaus, Konzerthaus in Berlin, Musikverein and Konzerthaus in Vienna, Auditorio Nacional de Música in Madrid, Tchaikovsky Concert Hall in Moscow, as well as in Hong-Kong, Seoul, USA, Mexico, Brazil und Argentina.

Jeremy Joseph's improvisation CD recorded at the Metropolitan Cathedral of Mexico City was listed as "CD of the year" in 2018 by Fono Forum Magazine.

As a continuo player he has performed with ensembles such as the Wiener Akademie Orchestra, Freiburger Barockorchester, Kammerorchester Basel and Balthasar-Neumann-Ensemble.

In 2019 he was appointed Professor for Organ and Improvisation at the University of Music and Performing Arts in Vienna.



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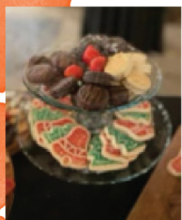


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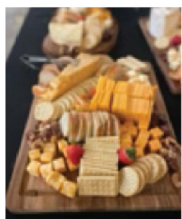
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