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Lyra is grateful to many generous donors for their support of our current season. If you notice any mistakes or omissions, please contact us at [info@lyraboarque.org](mailto:info@lyraboarque.org). We will correct it in the next program. Thank you for your support!

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## CONCERT 1

# Aurora Borealis & Italian Suns: Italian Passion Meets Nordic Elegance

Featuring aerial drone footage by Jodi Zwilling

**FRIDAY, NOVEMBER 21, 2025 | 6:00 P.M.**

The American Swedish Institute, Minneapolis, MN

**SATURDAY, NOVEMBER 22, 2025 | 7:30 P.M.**

Mount Olive Lutheran Church, Rochester, MN

**SUNDAY, NOVEMBER 23, 2025 | 3:00 P.M.**

Sundin Music Hall, Hamline University, St. Paul, MN

**WELCOMING  
BOJAN ČIČIĆ  
ARTISTIC DIRECTOR**

41ST SEASON 2025-2026



## CONCERT 1

# Aurora Borealis & Italian Suns: Italian Passion Meets Nordic Elegance

## PROGRAM

**ANTONIO VIVALDI** (1678–1741) | **COPIED BY  
JOHANN HELMLICH ROMAN** (1694–1758)

### Sinfonia to Bajazet

Allegro | Andante molto | Allegro

### Violin Concerto in A Major RV 335 “The Cuckow”

Allegro | Largo | Allegro

**JOHANN HELMLICH ROMAN** (1694–1758)

### Sinfonia in E minor BeRI 22

Allegro staccato | Larghetto | Allegro assai Allegro

### Flute Concerto in G major BeRI 54

Allegro non troppo | Larghetto | Allegro

## INTERMISSION

**ANTONIO VIVALDI**

### Le quattro stagioni (The Four Seasons) op.8

#### Concerto No.1 in E major RV 269 “La Primavera” (Spring)

Allegro | Largo | Allegro pastorale

#### Concerto No.2 in G minor RV 315 “L'estate” (Summer)

Allegro non molto | Adagio-Presto-Adagio | Presto

#### Concerto No.3 in F major RV 293 “L'autunno” (Autumn)

Allegro | Adagio molto | Allegro

#### Concerto No.4 in F minor RV 297 “L'inverno” (Winter)

Allegro non molto | Largo | Allegro

## Artists of Aurora Borealis

### BAROQUE VIOLIN

Bojan Čičić\* | *artistic director*

Lindsey Bordner

Theresa Elliott

Hannah Kennedy

Marc Levine\*

Conor O'Brien

Miriam Scholz-Carlson

Cheryl Zylla

### TRaverso

Immanuel Davis

### BAROQUE VIOLA

Jennifer Kalika

Yvonne Smith\*

\*denotes principal players

### BAROQUE CELLO

Charles Asch

Tulio Rondón\*

### BAROQUE BASS

Sara Thompson

### HARPSICHORD

Tami Morse

### DRONE VIDEOGRAPHER

Jodi Zwilling

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### CONTACT

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St. Paul, MN 55101  
info@lyrabaroque.org  
www.lyrabaroque.org

## Introducing Lyra's new Artistic Director, Bojan Čičić



Bojan Čičić

The Lyra Baroque Orchestra is thrilled to announce the appointment of Bojan Čičić as our new Artistic Director. Bojan Čičić, originally from Zagreb, Croatia, and now residing in Oxford, England, is a distinguished violinist and leader known for his innovative interpretations and deep understanding of the early music repertoire. With a career that spans across Europe

and North America, Čičić has garnered acclaim for his performances and leadership of some of the most prestigious early music ensembles in the world, including the Academy of Ancient Music. He is also the historical violin faculty at the Royal College of Music in London, the founder of the Illyria Consort, and a Delphian Records recording artist.

“I’m truly honoured to have been offered the post of Artistic Director of Lyra Baroque Orchestra,” said Bojan Čičić. “The experience of performing with my colleagues from Lyra Baroque Orchestra in January of this year was one of mutual respect and trust in creating a concert event for our audiences that was informative, entertaining, and, most importantly, rich in emotions during the performance. I very much look forward to continuing in our endeavour to create similar concert experiences with my musical family in St. Paul for the years to come.”

Jacques Ogg, Lyra's Artistic Director Emeritus, had the following to say about the appointment of Čičić:



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“I am happy with the choice of Bojan Čičić as my successor.... He is a wonderful violinist, a dedicated teacher, and a warm, friendly colleague! The concert he gave in January was just beautiful. I trust he can lead Lyra to a bright future and create programs that will make audiences happy.”

Meet Jodi Zwilling, the videographer who captured a bird's eye view of Minnesota's four seasons.

My name is Jodi Zwilling, and I'm a photographer and videographer with a passion for capturing the world from unique perspectives. I also share my experiences through a casual YouTube channel, where I document my family's adventures, including our off-grid cabin build project and numerous camping and hiking trips around Minnesota.



Jodi Zwilling

As a drone videographer, my approach is natural and unplanned. Most of my aerial footage is captured while hiking, camping, or exploring new places. I find that some of the most breathtaking shots come when I least expect them, when the setting is simply too beautiful not to capture: If I happen to have my drone with me, I'll take the opportunity to record what I'm experiencing in that moment. Over time, I have collected many drone clips from around Minnesota during different seasons and in different locations.

I'm honored to contribute footage to this orchestra performance and am excited for the opportunity to blend my love for nature and videography with the powerful energy of live music.

## Immanuel Davis, soloist of Roman's Flute Concerto

Immanuel Davis is one of the most versatile flutists of his generation. Equally at home on the modern and Baroque flutes, Immanuel has performed as a soloist and chamber musician throughout the United States and abroad. He has performed with such early music ensembles as Opera Lafayette, Early Music New York, ARTEK, Lyra Baroque, REBEL, Bach Society of Minnesota and Mercury Orchestra of Houston. In 2019 he released a duo CD with traverso luminary Barthold Kuijken, *La Magnifique: Flute Music for the Court of Louis XIV* on Naxos. Immanuel is the flute professor at the University of Minnesota.



Immanuel Davis

# Aurora Borealis & Italian Suns Italian Passion Meets Nordic Elegance

## Program Notes by Bojan Čičić

When I was looking for the title of this program, I remembered how a colleague of mine once described the difference between Northern and Southern Europe. She said that in the South, we have a strong, bright, golden sun, feeling its heat when it is in a cloudless sky, while the North of Europe has to cope with the paler, more diffused light, when the sun is occasionally peering through a white veil of clouds. This contrast in the climate, and the consequence it has on the people and their music, was the idea behind setting side by side these two great eighteenth-century composers, each coming from different parts of Europe.

I was lucky enough to spend my childhood summers by the Adriatic Sea. Thanks to the generous amount of school holidays we had each summer, I had the benefit of enjoying the Italian sun for a few months each year, as Venice, Trieste, and the rest of Northern Italy was just across the sea. The music of Vivaldi and his compatriots, such as Tartini and Corelli, was certainly a part of my early musical education, and my first position upon receiving my degree at Zagreb Academy of Music was becoming a member of the Zagreb Soloists, a string chamber ensemble similar in size to the Lyra Baroque Orchestra. Little did I know that one day I would have the opportunity to bring the works of these composers to an audience across the Atlantic to Minnesota. I left the Italian sun a long time ago and embraced a life in Northern Europe, not quite within the Aurora Borealis region, but definitely a life under a thick canopy of clouds that so often sits above England.

The music on the program tonight aims to bring connections between two great violinists of eighteenth-century Europe: Antonio Vivaldi, known as the Red Priest, and Johan Helmich Roman, known as the Swedish Handel. Vivaldi's name was known throughout Europe, mostly thanks to the publication of his *L'Estro Armonico* in 1711, which made a huge impression on a young J. S. Bach. During Handel's time in London, Vivaldi's Concerto *Il Cuccù* was the most performed and well-known of all of his works, due to the concerts taking place in London theatres. Often seen between the acts of an opera, the composer himself, in our case Handel, could have performed and directed one of his Concerti Grossi or perhaps directed a performance of a violin concerto, either one of his own or from other famous composers. Those might be the instances when works by Vivaldi would have been introduced to London audi-

ences. Johan Helmich Roman was a member of Handel's opera orchestra for about eight years, playing in the second violins, where he would have heard and performed Vivaldi's works on numerous occasions. He soon developed an affinity and respect for Vivaldi's work and tonight's program shines a light on works by Vivaldi that Roman copied in his own hand and brought to Sweden. One such manuscript is Roman's version of Vivaldi's Concerto *Il Cuccu* that has a different middle movement to its original, composed by the copyist J. J. Roman and kept in a library in Stockholm, a version that the Lyra Baroque Orchestra is performing tonight.

After his early career in Handel's orchestra in London, Roman returned to Sweden, where he composed his Sinfonia in E Minor, written after 1720. It is a dramatic piece, full of contrasting movements and changes in affects, from rhythmically driven string movements to the gallant ones that use the flute sonority for sudden shifts in the atmosphere of the piece. Roman had a real gift for writing for different instruments and this is best shown in his Concerto for Flute and Orchestra, also written after his return to Sweden. It is a work in which Roman finds his voice, moving further away from the music he was exposed to in London, searching for balance between virtuosity and lyricism, making it more charming and certainly more progressive than the Sinfonia in E Minor.

The concert tonight starts with Vivaldi's Sinfonia, in three movements, to his opera *Bajazet* RV 703. In Vivaldi's original idea, it involved separate horn parts, but in the version that we are performing tonight, again a manuscript by J. H. Roman, the horns were left out and it is up to the string players alone to bring all the drama necessary for this piece.

There are two reasons why I wanted to include the *The Four Seasons* in our program tonight. It wasn't simply because it is one of the most iconic and recognizable works of the eighteenth century, but because it has been three hundred years since Vivaldi published his seminal work, titled "The Contest between Harmony and Invention," where these concertos are found. It was an opportunity not to be missed. The other reason was because a thought formed in my mind to present this timeless masterpiece with images of Minnesota's outstanding natural beauty, bringing these two outstanding "works" together into one concert experience. What can one say about *The Four Seasons* that hasn't been already

said? Perhaps the following: When someone mentions *The Four Seasons* today, what would be the first bit of music that comes to your mind? I would bet that you either would think of the slow movement from "Winter," or the last movement from "Summer," but for the eighteenth-century listeners, the most popular concerto was "Spring." They loved the tone painting that Vivaldi uses to describe various bird calls, mimicking their sounds in the solo violins, painting a picture that lived in people's minds long after the music finished. Perhaps this was the very reason that intrigued the listeners after the

revival of this work started around the middle of the twentieth century, before the more virtuosic aspect of these concertos became the very reason why we come back to them again and again.

Finally, I wanted to welcome you all to our opening concert of the new season with the Lyra Baroque Orchestra. We will present some intriguing works and composers in our season, some familiar, some less so, but what is certain is that we cannot wait to share our sense of joyful discovery of these pieces with you. ■



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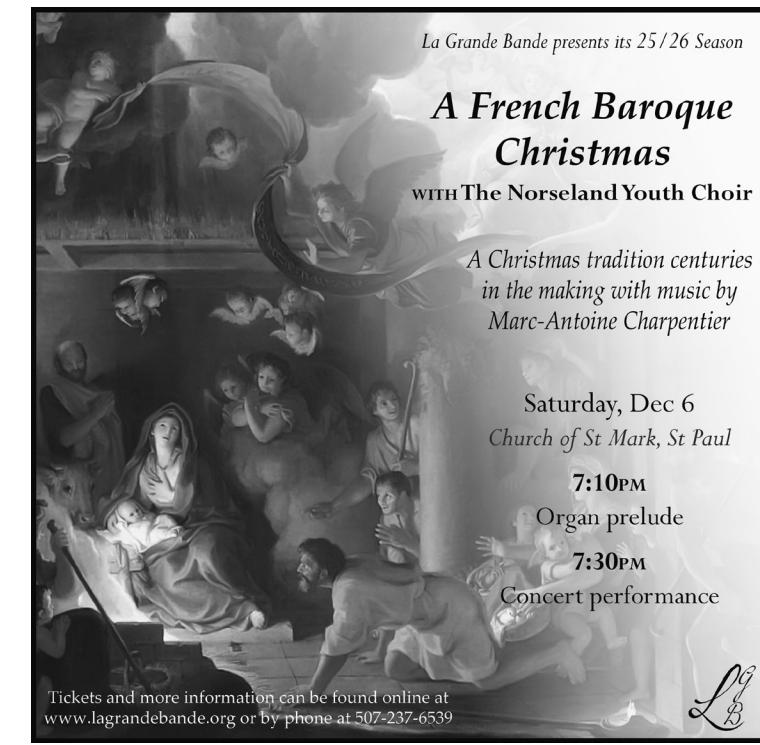
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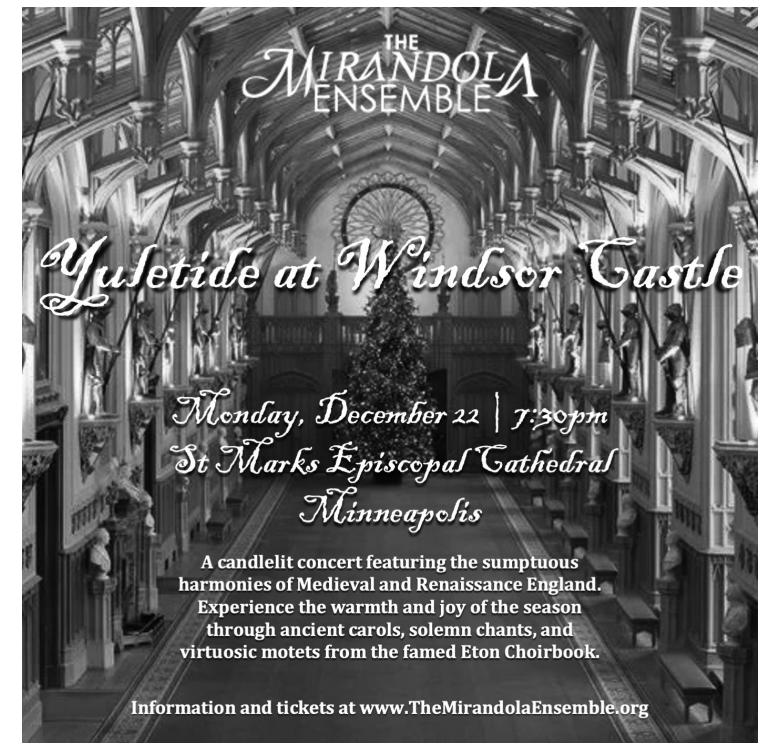


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