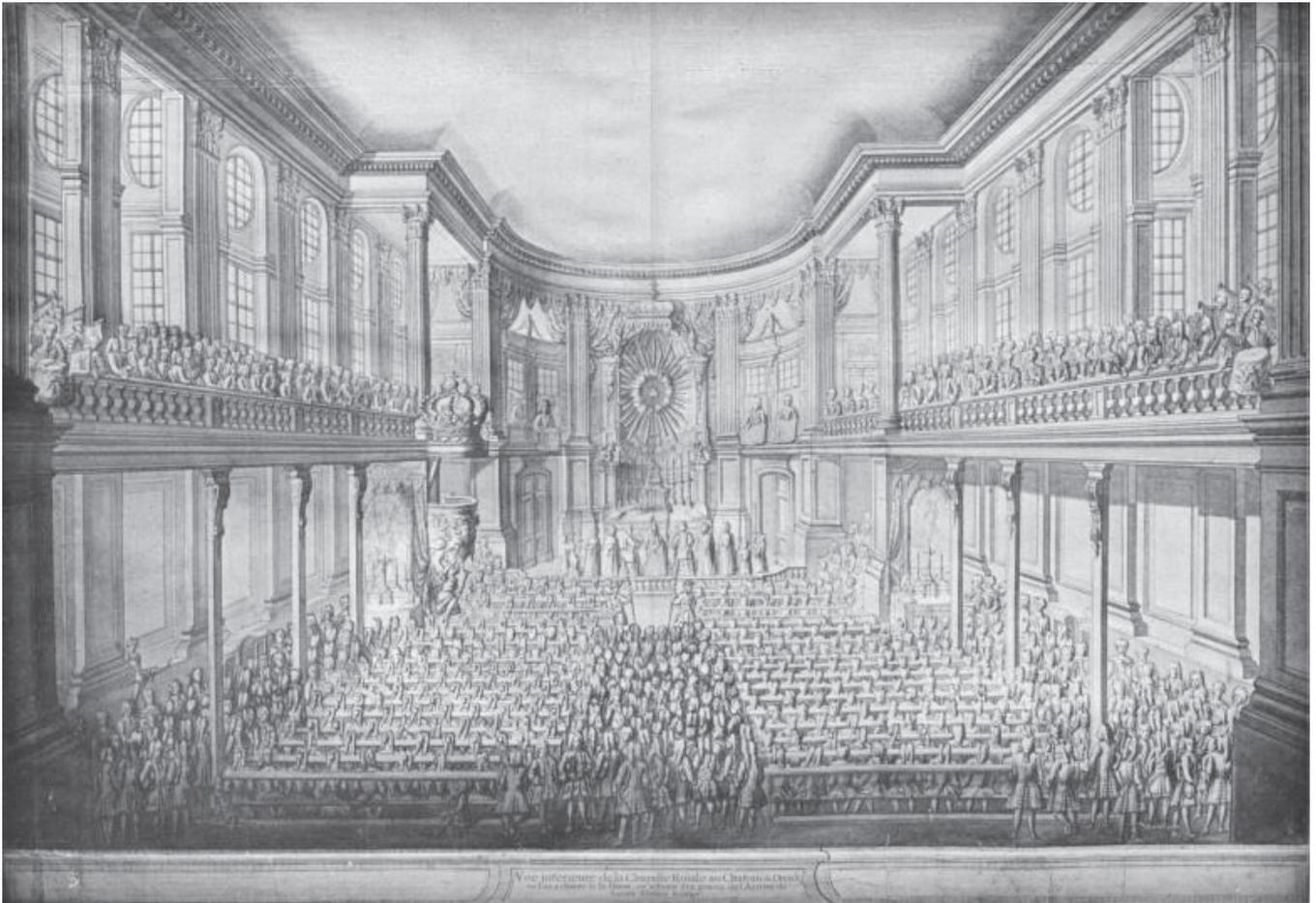


The **Lyra Baroque Orchestra**
and the **Grinnell Singers**
present



CONCERT 3
Zelenka's Missa Votiva

SUNDAY, FEBRUARY 22, 2026 | 2:00 P.M.
Sebring-Lewis Hall, Grinnell, Iowa

SATURDAY, FEBRUARY 28, 2026 | 7:30 P.M.
North Heights Church, Arden Hills, MN

SUNDAY, MARCH 1, 2026 | 2:30 P.M.
Zumbro Lutheran Church, Rochester, MN



CONCERT 3

Zelenka's Missa Votiva

PROGRAM

JAN DISMAS ZELENKA (1679-1745)

Missa Votiva, ZWV 18

Vota mea Domino reddam, Psal 115, Versu 5

KYRIE

Kyrie I (Chorus)

Christe eleison (Soprano)

Kyrie II (Chorus)

Kyrie III (Chorus)

GLORIA

Gloria (Chorus)

Gratias agimus tibi (Chorus)

Qui tollis (Soprano)

Qui sedes (Chorus)

Quoniam (Bass)

Cum Sancto Spiritu I (Chorus)

Cum Sancto Spiritu II (Chorus)

CREDO

Credo (Chorus)

Et incarnatus est (Alto)

Crucifixus (Chorus)

Et resurrexit (Chorus)

SANCTUS

Sanctus (Chorus)

Benedictus (Soprano)

Osanna (Chorus)

AGNUS DEI

Agnus Dei (Chorus)

Dona nobis pacem (Chorus)

THE GRINNELL SINGERS

Grinnell, Iowa

Directed by Professor John Rommereim

SOPRANO

Bea Bussen

Skye Feinstein

Maggie Hansen

Mazal Haus

Ella Labarre

Violet McCloskey

Estella Newton

Clare O'Brien

Avery Ott

Regan Reedy

Eva Rousseau*

Phoenix Webb

Syd Weller

ALTO

Libby Albright*

Adyasha Anindita

Kaycie Brookens

Olivia Brown

Samantha Cronin

Abbie Elsbernd

Mayu Ito

Anika Krebs

Chiara Little

Jeanne-Marie Malcom

Sarah Reif

Kaavya Shriram

Regan Stambaugh

TENOR

Felix Alexander

Isaac Alexander

Agnes Allman

Arthur Christiansen

Clayton Glessner*

Frank Guo

Eva Kapoor

Balsa Kicovic

Andrew Rinehart

Helenipa Stephens

Brisa Zielina

BASS

Jadyn Al-Fatah*

Jack Broadmoore

Ray Hwang

Julian Kim

Jack Pada

Josh Payong

Paul Reif*

Nathan Ruger

Zachary Rusli

Shepard Swaner

Ethan Yin

*denotes section leaders

LYRA BAROQUE ORCHESTRA

Saint Paul, Minnesota

Directed by Bojan Čičić

VOCAL SOLOISTS

Linh Kauffman, *soprano*

Britt Brown, *mezzo-soprano*

Ryne Cherry, *baritone*

BAROQUE OBOE

Kathryn Montoya*

Sian Ricketts

BAROQUE VIOLIN

Bojan Čičić*, *concertmaster*

Lindsey Bordner

Theresa Elliott

Margaret Humphrey

Marc Levine*

Miriam Scholz-Carlson

BAROQUE VIOLA

Spencer Martin

Cheryl Zylla*

BAROQUE BASSOON

Joseph Jones

BAROQUE CELLO

Tulio Rondón

BAROQUE BASS

Sara Thompson

ORGAN

Tami Morse

*denotes principal players

Founded in 1985 by harpsichordist Randy Bourne, the **LYRA BAROQUE ORCHESTRA** is one of the oldest baroque orchestras in the United States and is a cornerstone of the Upper Midwest's early music scene. Originally incorporated as The Lyra Concert, the ensemble was established to perform music from the baroque era (1600–1750), using historically informed performance practices. This involves utilizing period instruments—either originals or precise replicas—and tuning to a “baroque pitch” of A=415 Hz, approximately a half step lower than the modern A=440 Hz standard.

Based in St. Paul, Minnesota, the orchestra has flourished under distinguished leadership. Following Bourne's tenure, Dutch early music star Jacques Ogg served as artistic director from 2000 to 2024, elevating the group to international prominence through tours to Spain and professional recordings. In 2025, the orchestra entered a new chapter by welcoming Bojan Čičić of Oxford, England, as artistic director. Operating from The Baroque Room in Lowertown St. Paul, Lyra remains dedicated to its mission of enriching the community through the vibrant, authentic textures of early music masterworks.

THE GRINNELL SINGERS are a group of people who are highly diverse in terms of their backgrounds, interests, and talents, but who are united in their love of singing and their dedication to the choral art. We build music through community, and build community through music. We pursue the highest musical standards, and we are committed to fostering an environment that is welcoming and supportive for each and every member. Over the years, the choir has played an active role in fostering new music by frequently performing works by student members. Given a boost by these opportunities, there have been a number of choir members who have gone on to become composers. Jisoo Kim's *Three Korean Folk Songs*, for example, were published while he was

a student, and were shortly thereafter performed by the LA Master Chorale. The Grinnell Singers have also supported new music by commissioning some of the country's most distinguished composers, such as Pulitzer Prize-winner Steven Stucky, and the brilliant Arab-American composer Mohammad Fairouz. The impact of these commissions was expanded by forming consortiums with distinguished choirs across the country, such as the Kansas City Chorale, The Phoenix Bach Choir, Seattle Pro Musica, and Cantori New York. In 2024, the Grinnell Singers premiered *Love Songs from Lonely Letters*, by Joel Thompson for choir and string quintet, in collaboration with Macalester College, Harvard University, The University of St. Thomas, and the Ars Nova Singers of Boulder, Colorado. Looking ahead, in 2027, the choir plans to commission the Chickasaw composer, Jerod Impichaachaaha Tate, who is renowned in symphonic and operatic circles as well as in choral music. In addition to this advocacy for new music, the choir also has been active in early music performance through its ongoing relationship with the Lyra Baroque Orchestra of the Twin Cities, a professional period-instrument ensemble, with whom they have collaborated four times.

Their combined performance of Heinrich Graun's *Der Tod Jesu*, with Simon Carrington as guest conductor, was hailed by the Rochester *Post-Bulletin* as “superbly nimble and confident.” In their most recent collaboration,

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they recorded and performed the colorful and virtuosic *Missa Omnium Sanctorum* by Jan Dismas Zelenka. The recording was released on Spotify and is available on a variety of streaming platforms. Each year, the Grinnell Singers complete a concert tour during the first week of spring recess. In past years, they have completed tours to Finland, Estonia, Russia, the Czech Republic, Romania, Bulgaria, and Turkey. Past tours have also taken them to Canada and to the West coast of the United States. Their 2026 tour will take them to New Orleans. The choir has been honored by invitations to two regional ACDA conventions. ■

JOHN ROMMEREIM is a musician who has pursued a varied career as a composer, conductor, keyboardist, and professor. He has written works for choir, solo voice, orchestra, string quartet, saxophone quartet, flute ensemble, guitar, organ, piano, and electronic media, as well as



a chamber opera, and music for theatre and film. *Fanfare Magazine* wrote, “Rommereim has a thirsty mind, and his imagination shines clearly through his music,” and the *New York Times* praised the “richly expressive” character of his vocal writing. His choral music has been performed by distinguished ensembles across the US, as well as in Asia and Europe—

notably in a recent performance by the National Chorus of Korea in Seoul’s resplendent Lotte Concert Hall. His music appears on two recent albums on the Navona record label: Cantori New York’s *Found Again*, and a solo album of chamber music and songs, titled *Into the Still Hollow*. His music is published by Walton Music, Oxford University Press, E. C. Schirmer, earthsongs, Alry Publications, MusicSpoke, and Roger Dean Publishing. As a conductor, he has led choirs on concert tours throughout the US and in Canada, Estonia, Finland, Russia, Czech Republic, Bulgaria, Romania, and Turkey. With the Grinnell Singers, he has recorded Rachmaninov’s complete *All-Night Vigil*, Jonathan Dove’s *The Passing of the Year*, and Jan Dismas Zelenka’s *Missa Omnium Sanctorum* (in collaboration with the Lyra Baroque Orchestra). As a harpsichordist, his playing can be heard on a Centaur album of Joseph Bodin de Boismortier’s Op. 90 sonatas for flute and obligato harpsichord. His translation of Pavel Chesnokov’s seminal treatise, *The Choir and How to Direct It*, is published by Musica Russica. ■



Croatian-born violinist **BOJAN ČIČIĆ** has established himself as one of the leading names on the early music scene, as both a soloist and music director.

In addition to being the leader of the Academy of Ancient Music, he directs ensembles including De Nederlandse Bachvereniging,

Dunedin Consort, Slovenian Philharmonic Orchestra and Phion Orkest van Gelderland & Overijssel.

As a soloist he appeared with the Academy of Ancient Music, Orchestra of the 18th-Century, Kioi Hall Chamber Orchestra Tokyo, and Orquesta Barocca de Sevilla.

Bojan formed his own group, Illyria Consort, which explores and specializes in lesser known repertoire of the seventeenth and eighteenth centuries. Their debut Delphian Records album of Giovanni Stefano Carbonelli, *Sonate da camera*, achieved great critical acclaim and won Presto Recordings of the Year Award in 2017.

Their collaboration with Marian Consort titled *Adriatic Voyage* won the same award in 2021. The same year saw the release of *Pyrotechnia* featuring Italian virtuoso violin concertos by Vivaldi, Tartini, and Locatelli (“a thrilling musical discovery”—*Classical Music Daily*). In 2022, Illyria Consort released the first-ever complete recording of Johann Jacob Walther, *Scherzi da violino solo* (“enviously spontaneous and carefree”—*Gramophone*), as well as an album of Christmas instrumental music titled *La Notte* (“One for every December!”—*BBC Music Magazine*)

His recent recording of JS Bach, *Sonatas and Partitas*, was nominated for the Critic’s Choice 2023 in *Gramophone* and Editor’s Choice in *BBC Music Magazine*.

In 2016, Bojan was appointed Professor of Baroque Violin at the Royal College of Music, and is passionate about training the next generation of instrumentalists in historically-informed performing styles. ■

Praised as “vocally and dramatically powerful” by the *Washington Post* and “radiant” by the Saint Paul *Pioneer Press*, soprano **LINH KAUFFMAN** enjoys an active career



in opera, oratorio, and in recital. Internationally, she has performed with Festival Musique en l'Île de Paris, Musica Antica Urbino, Festival Musica Antigua Panamá, Prague Choral Festival, and the Panama National Symphony. Her US performances include appearances with the Indianapolis Early Music Festival, Oregon Bach Festival, Lyra Baroque, Spire Chamber Ensemble, Consortium Carissimi, and The Rose Ensemble, as well as with modern groups including Minnesota Orchestra, Minnesota Opera, Pittsburgh Symphony, Akron Symphony, Richmond Symphony, and Saint Paul Chamber Orchestra. As an interpreter of contemporary works, Ms. Kauffman has appeared in the world premieres of Hector Armienta's *Rio de Mujeres*, Carla



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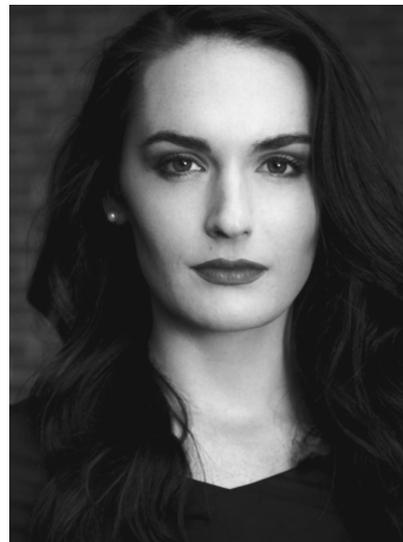
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Lucero's *Wuornos*, and Jocelyn Hagen's *Amass*. Her discography includes Hagen's *Songs of Fields and Prairies*, Aaron David Miller's *Clamor for organ, voice and percussion*, and three discs of Italian motets with Consortium Carissimi.

Linh earned music degrees from Carnegie Mellon University, University of Maryland and University of Minnesota, and also studied at the Weill

Institute at Carnegie Hall and the Salzburg Mozarteum. She is co-artistic director of the Minnesota Bach Ensemble and teaches at Macalester College. ■

Versatile mezzo-soprano **BRITT BROWN** is a sought-after interpreter of a wide variety of repertoire throughout New England and the Midwest. Recent seasons have seen her premiering the role of Lavinia in Opera America's Discovery Grant-winning *Dark Exhalation* by composer Amber Vistein, alto soloist in the Liszt transcription of Beethoven's 9th Symphony at the Isabella Stewart Gardner Museum in Boston, MA, and alto soloist with UW La Crosse in their recent performance of Haydn's *Lord Nelson Mass*. She is currently growing her experience in the historical performance space, with recent recitals as a soloist in BWV 117, 156, 159, 165, 196, and 230 with period instrument ensemble Just Bach. Her performances of new works include the world premiere of Vores's *Chrononhotonthologos*, the Boston premieres of Jonathan Bailey Holland's *Naomi in the Living Room*, Stefan Weisman's *The Scarlet Ibis*, and the NYC premiere of Epstein's *Rumpelstiltskin*, now on Parma Recordings. Britt is also an accomplished orchestral soloist, performing works including



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Berio's *Folk Songs*, Lieberson's *Neruda Songs*, Bernstein's *Jeremiah Symphony*, Mahler's *Songs of a Wayfarer* and his *Symphony No. 3*, Hendrick's *Cain* (premiere), and a recent evening of arias with *Symphony by the Sea*.

Britt received her Bachelor of Music from Stetson University and holds a Master of Music in Voice Performance from the Boston Conservatory at Berklee College of Music. She is based in Madison with her husband, daughter, and their small zoo of rescue animals. ■

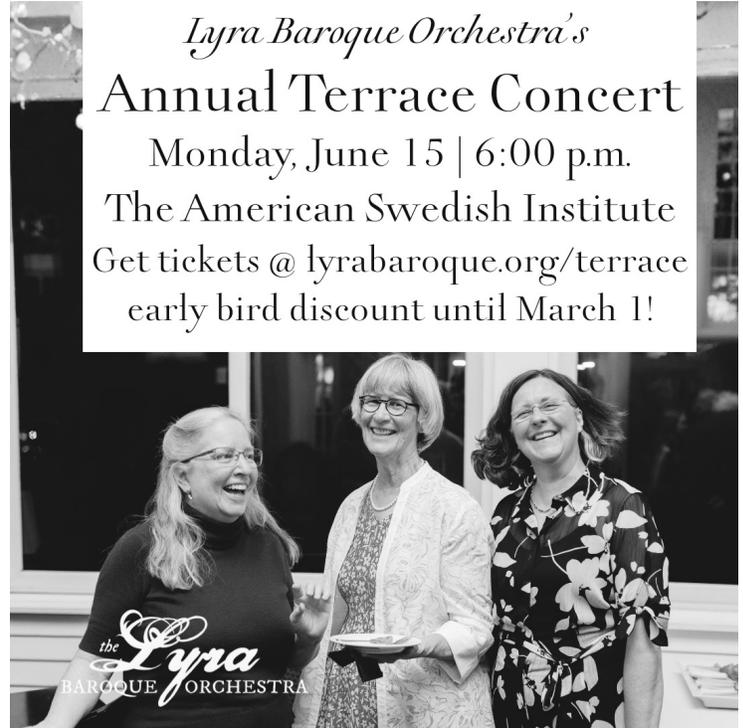
Praised for his "gripping performances" by the *New York Times*, baritone **RYNE CHERRY** is a regular with



various professional early music and choral ensembles from around the country. Ryne's current season includes performances of Handel's *Saul* and *Messiah* with Handel and Haydn Society, Handel's *Theodora* with Bach Akademie Charlotte, Bach's *St. John Passion* at University of Chicago's Rockefeller Memorial Chapel, and Bach's *B Minor Mass*

with Madison Bach Musicians. Ryne was a 2022 Virginia Best Adams Vocal Fellow at Carmel Bach Festival, a Tanglewood Music Center Fellow from 2016 to 2018, and third-prize winner of the 2020/2021 Lyndon Woodside Oratorio Competition in New York City. Ryne is currently in his fourth year as vocal director of Just Bach Concerts, a baroque ensemble based in Madison, WI. ■

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Zelenka's Missa Votiva | Program Notes by John Rommereim

Early in the year 1739, at the age of sixty, the composer Jan Dismas Zelenka (1769–1745) was suffering from a severe, life-threatening illness. In the depths of his affliction, he made a sacred vow, swearing that if he were to survive, he would write a mass to express his gratitude to his Creator. Upon recovery, Zelenka fulfilled that promise by creating today's offering, the Missa Votiva, or "Mass of the Vow." Zelenka wrote in Latin on the cover to the score, "*Vota mea Domino reddam. Psal: 115. Versu 5...*" He was referring to verse 5 of Psalm 115, which reads, "I will pay my vows to the Lord before all His people." At the end of this massive score (356 pages in the modern edition) there is another Latin inscription that reads, in translation, "J. D. Zelenka offered this votive mass to the greater glory of God after recovering his health with the help of God."

As one might expect given the piece's genesis, a spirit of gratitude pervades the work. That emphasis on gratitude is noticeable in the second section of the Gloria, which features the text "*Gratias agimus tibi*" [We give you thanks]. Zelenka circles back again and again and injects sustained, heartfelt passages on the "*gratias*" [thanks] text interspersed with sudden faster passages that address God in various ways—Lord God, King of Heaven, God the Father Almighty.

The career of Jan Dismas Zelenka, who is sometimes called "the Catholic Bach," was highly unusual for an individual who has come to be seen as one of the finest composers of his time. What is unusual about his career is that, for all of his mastery, which is so clearly on display in this mass, Zelenka had only limited success in terms of securing a prominent position or receiving widespread acclaim. He served as Kapellmeister at the Dresden court briefly, but he was continually passed over for the permanent top position at court. One could speculate that, not being a keyboard virtuoso as Handel and Bach were, it may be that, in comparison, Zelenka was generally less capable of promoting himself and garnering praise. He was born in 1679 in Lounovice in Bohemia, very near to Prague. He attended a Jesuit school, and showed a deep religious commitment early on. That religious zeal is evident in the fact that he changed his name from Jan Lukas Zelenka to Jan Dismas Zelenka. Saint Dismas was known as the saint of "everlasting pity."

Little is known about the first thirty years of Zelenka's life, but we know that in 1710, at the age of thirty-one, he secured a position as double bassist in the lavish court orchestra in Dresden, and he remained in Dresden for the next thirty-five years, until his death in 1745. The court in Dresden, under August II ("The Strong") was one of the most luxurious in all of Europe, and the orchestra

was world-famous. In his late thirties, Zelenka traveled to Vienna to study with the famous pedagogue Johan Joseph Fux, the author of the treatise on counterpoint, *Gradus ad Parnassum*. In addition to this contrapuntal study, Zelenka was also assiduous in acquiring the scores of other composers. As was the case for J. S. Bach, copying and studying scores was a crucial way in which Zelenka developed and refined his own compositional technique. Judging from Missa Votiva, it is clear that all of that wide-ranging contrapuntal work and score study paid off. The contrapuntal writing is seemingly effortless and spontaneous, with moments of scintillating spectacle, as well as passages with profoundly expressive chromaticism. The score embraces a wide variety of styles, including *stile antico* writing derived from the music of earlier centuries—more transparent, elegant, *galante* operatic arias, and for the orchestra, the catchy *ritornellos* and instrumental flourishes that would be found in concertos of the time. You will encounter a certain freshness and spontaneity throughout this piece, with sudden shifts of tempo, surprising abrupt breaks in the texture, and colorful harmonies.

Although the top position at Dresden eluded Zelenka, he was nonetheless held in high regard by many of the top musicians of his day. G. P. Telemann, G. F. Handel and J. S. Bach all expressed their admiration for Zelenka. Wilhelm Friedemann Bach copied part of Zelenka's Magnificat in D for his father, for use in Thomaskirche in Leipzig. Today's concert is a chance to encounter in Missa Votiva the brilliance and the fertile imagination that these eminent musicians heard and admired. ■



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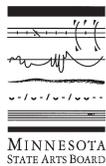
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