

ABOUT THE ARTISTS



JEREMY DENK is one of America's foremost pianists, proclaimed by the New York Times as "a pianist you want to hear no matter what he performs". Also a New York Times bestselling author, Jeremy is the recipient of both the MacArthur 'Genius' Fellowship and the Avery Fisher Prize, and is a member of the American Academy of Arts and Sciences.

In the 2024/25 season, Jeremy continues his collaboration with longtime musical partners Joshua Bell and Steven Isserlis, with performances at the Tsindali Festival and Wigmore Hall, following on from his multi-concert artist residency at the Wigmore in 2023/24. He also returns to the Lammermuir Festival in multiple performances, including the complete Ives violin sonatas with Maria Wloszczowska, and a solo recital featuring female composers from the past to the present day. He performs this same solo program on tour across the US, as well as continuing his exploration of Bach in ongoing performances of the complete *Partitas*. Jeremy is known for his interpretations of the music of American visionary Charles Ives, and in celebration of the 150th anniversary of the composer's birth, Nonesuch Records will release a collection of his Ives recordings later this year.

Highlights of Jeremy's 2023/24 season included premiering a new concerto written for him by Anna Clyne, co-commissioned and performed by the Dallas Symphony led by Fabio Luisi, the City of Birmingham Symphony led by Kazuki Yamada, and the New Jersey Symphony led by Markus Stenz. He also reunited with Krzysztof Urbanski to perform with the Antwerp Symphony, and with the Danish String Quartet for their festival Series of Four.

Jeremy has performed frequently at Carnegie Hall, and in recent years has worked with such orchestras as Chicago Symphony, Cleveland Orchestra, New York Philharmonic, and San Francisco Symphony. Meanwhile, he has performed multiple times at the BBC Proms and Klavierfestival Ruhr, and appeared in such halls as the Köln Philharmonie, Concertgebouw in Amsterdam, and Boulez Saal in Berlin. He has also performed extensively across the UK, including recently with the London Philharmonic, Bournemouth Symphony, City of Birmingham Symphony, Royal Liverpool Philharmonic, BBC Symphony, and Scottish Chamber Orchestra.

Denk is also known for his original and insightful writing on music, which Alex Ross praises for its "arresting sensitivity and wit." His New York Times Bestselling memoir, *Every Good Boy Does Fine* was published to universal acclaim by Random House in 2022, with features on CBS Sunday Morning, NPR's Fresh Air, The New York Times, and The Guardian. Denk also wrote the libretto for a comic opera presented by Carnegie Hall, Cal Performances, and the Aspen Festival, and his writing has appeared in the New Yorker, the New Republic, The Guardian, Süddeutsche Zeitung and on the front page of the New York Times Book Review.

Denk's latest album of Mozart piano concertos was released in 2021 on Nonesuch Records. The album, deemed "urgent and essential" by BBC Radio 3. His recording of the *Goldberg Variations* for Nonesuch Records reached No. 1 on the Billboard Classical Charts, and his recording of Beethoven's *Piano Sonata Op. 111* paired with Ligeti's *Études* was named one of the best discs of the year by the New Yorker, NPR, and the Washington Post, while his account of the Beethoven sonata was selected by BBC Radio 3's Building a Library as the best available version recorded on modern piano.



THE WORCESTER CHORUS was founded in 1858 to sing in what became Music Worcester's annual festival. Ever since, the Chorus has offered rich experiences for music lovers from the Worcester area and beyond. The Chorus is best known for its annual December rendition of Handel's *Messiah*, which for many years has been accompanied by a full orchestra in historic Mechanics Hall.

The Chorus regularly mounts other major choral masterpieces, such as Mozart's *Requiem*, Carl Orff's *Carmina Burana*, Hadyn's *Creation*, or Brahms' *Requiem*. As part of Music Worcester's ongoing THE COMPLETE BACH project, the Chorus will be performing Bach's passions, the *B Minor Mass*, and selected cantatas.

To round out its repertoire, Worcester Chorus occasionally presents music from Broadway musicals and American popular music. The Worcester Chorus sometimes ventures beyond its home as well; in 2022 the Chorus sang Verdi's *Requiem* in Carnegie Hall, and more recently Beethoven's Ninth Symphony at the Groton Hill Music Center (2024).



Now in his fifteenth year as Artistic Director of the Worcester Chorus of Music Worcester, **CHRIS SHEPARD** also serves as the conductor of Connecticut Choral Artists (CONCORA), the state's oldest professional choir. In May 2024, Chris was named the Artistic Director of THE COMPLETE BACH, a 132-concert project to present live performances of all of J.S. Bach's works for the first time ever in America. Music Worcester's monumental undertaking was inspired by Chris's BACH2010 project, in which his Sydneian Bach Choir and Orchestra performed all of Bach's choral cantatas in Sydney, Australia. THE COMPLETE BACH brings together local ensembles as well as internationally recognized performers such as pianists Jeremy Denk and Simone Dinnerstein, and Boston's Handel & Haydn Society and Emmanuel Music.

His musical interests hardly stop in the eighteenth century, however. Chris has conducted much of the most prominent largescale choral-orchestral repertoire, including major works by Haydn, Mozart, Beethoven, Rossini, Mendelssohn, Brahms, Fauré, Vaughan Williams, Britten, Poulenc, and Britten; a career highlight was the 2022 performance by the Worcester and Masterwork Choruses of Verdi's *Requiem* at Carnegie Hall. He has also performed many works by contemporary composers and has premiered works by such composers as Ricky Ian Gordon, Gwyneth Walker, Martin Sedek, Robert Convery, Anna K. Jacobs, and Amy Bernon. His choirs have collaborated with a number of orchestras, such as the Juilliard Orchestra, the Orquestra Sinfónica Nacional de Mexico, and the Hartford Symphony Orchestra, in venues that include Carnegie Hall, Lincoln Center, and Radio City Music Hall in New York, as well as the Royal Festival Hall in London and the Palacio de Bellas Artes in Mexico City. Chris has prepared choirs for major international conductors, including Yannick Nézet-Séguin, Simone Young, Carlos Miguel Prieto, and William Boughton, as well as for Broadway legend Patti Lupone and Ray Davies of the Kinks. For a decade, Chris was conductor of the Masterwork Chorus in New Jersey, with whom he performed Handel's *Messiah* annually at Carnegie Hall; he also led the Dessoif Choir in New York City from 2010 to 2016. Chris made his conducting debut with the New Haven Symphony in 2015.

A committed music educator, Chris has served on the faculty of the Taft School, Sydney Grammar School, Hotchkiss Summer Portals, and Holy Cross College. He founded the Litchfield County Children's Choir in 1990, and has conducted numerous middle and high school regional and All-State choirs in New England, New York and Australia. He presented two documentaries with SBS-TV, an Australian national public television network, and has given several presentations at conferences for American Choral Directors Association and Australian National Kodály Association. Chris has been a guest conductor at Emmanuel Church in Boston, a church renowned for its five-decade Bach cantata project, and he currently serves as Music Director of St John's Episcopal Church in Stamford, Connecticut.

A pianist and keyboard continuist, Chris holds degrees from the Hartt School, the Yale School of Music (where he studied choral conducting with Marguerite Brooks) and the University of Sydney. He researched the performance history of Bach's *B Minor Mass* in New York City for his PhD in Musicology; his dissertation won the American Choral Directors Association's 2012 Julius Herford Prize for outstanding doctoral thesis in choral music.



MARK MUMMERT (b. 1965) is the Assistant Director & Accompanist for The Worcester Chorus of Music Worcester, Inc., (Dr. Chris Shepard, Artistic Director) and the director of The Worcester Chorus Women's Ensemble. Mark is also Cantor at **TRINITY LUTHERAN CHURCH (ELCA)**, Worcester, MA where he leads the music in all worship services, conducts the exceptional Trinity Choir, and is artistic director of the Music at Trinity fine arts series. Mark also serves on the voice faculty at Hanover Theater Conservatory in Worcester. Prior to moving to Worcester, Mark was the 2015 Distinguished Visiting Cantor at the Lutheran Theological Seminary at Gettysburg. Mark served as the Director of Worship at Houston's Christ the King Lutheran Church (2008-2015) and as Seminary Musician at the Lutheran Theological Seminary at Philadelphia (1990-2008). Mark is also a tenor chorister with CONCORA (Connecticut Choral Artists), a professional choral ensemble based in Hartford, CT.

Mark is a composer of portions of the first musical setting of Holy Communion in Evangelical Lutheran Worship (2006), the commended worship book of the Evangelical Lutheran Church in America. He is the editor of Psalm Settings for the Church Year (2008, Augsburg Fortress) and Music Sourcebook for Lent and Three Days (2010, Augsburg Fortress). His numerous compositions for Christian worship are available from Augsburg Fortress. Mark's recording Reformation Chorales Reformed (2017) includes organ works by J. S. Bach, Mendelssohn, Distler, and Clarke. The album is available for download and for streaming on iTunes, Spotify, Amazon, and Youtube. Numerous recordings are available at Mark's Soundcloud site. Mark was principal musician for the 2005 National Convention of the Evangelical Lutheran Church in Canada, the 200 ELCA Churchwide Assembly and Worship Jubilee, and visiting scholar for Emory University's Candler School of Theology's "The Singing Church" Project in 2012. Most recently, Mark was organist for the International Choral Festival Barcelona in 2024.

As a singer, Mark has performed professionally with The Worcester Chorus, Choral Arts Philadelphia, the Bach Society Houston, and the Houston Chamber Choir. Mark's voice can be heard on the Grammy nominated recordings, "soft blink of amber light" and "Rothko Chapel." Mark studied organ with Earl Ness and John Binsfeld, voice with Robert Grooters, and choral conducting with Alar Harler at Temple University's Esther Boyer College of Music. He is currently pursuing advanced vocal studies with Jane Shivick.



American Soprano, **SUSAN CONSOLI**, has led an active and versatile career throughout the United States and abroad. She has worked under such notable conductors as Grant Llewellyn, Christopher Hogwood and Bruno Weil. Additional collaborators include; Chen Shi-Zheng, Tero Saarinen, Betsi Graves, John Harbison, Carson Cooman, Euan Tait, Peter Child and David Patterson. Festivals include: Festival CLASSIQUE au vert Paris, Boston Early Music Festival, Movimentos Internationales TanzFestival, LAOKOON Festival Hamburg, Ribeauvillé Festival de Musique Ancienne, Carmel Bach Festival, Bachfest Leipzig, Rome Opera Festival, Great Waters Music Festival, CT Early Music Festival, Nantucket Arts Festival, Marlboro Music Festival. Appearances with Boston Camerata & Tero Saarinen Dance Company include: *Borrowed Light* in Paris Théâtre National de Chaillot, Berlin, Hamburg, Wolfsburg, Oulu, Tampere, *An American Vocalist*, *Saw ye my hero* in Paris, *Travellin' Home* in Ribeauvillé.

Ms. Consoli made her Carnegie Hall debut performing Handel *Messiah* under the direction of Christopher Shepard. Ms. Consoli's recordings include Handel & Haydn Society *All is Bright* Avie Records with "Sweet Music" and David Patterson *Loon's Tail Flashing* Albany Records. Upcoming solo engagements include: Mendelssohn *Wie der Hirsch schreit nach frischem Wasser, Op. 42* with Emmanuel Music, Brahms *Requiem* with the Cambridge Community Chorus under the direction of Pamela Mindell, Bach *Mass in B Minor* with Emmanuel Music under the direction of Ryan Turner, American Handel Society Concert with Emmanuel Music and MIT, Schubert *Miriam's Siegesgesang* with the New England Classical Singers under the direction of David Hodgkins. Ms. Consoli is pleased to be performing this afternoon with the Worcester Chorus for The Complete Bach.



Mezzo-soprano **KRISTA RIVER** has appeared as a soloist with the Boston Symphony, the St. Paul Chamber Orchestra, the North Carolina Symphony, the Cape Cod Symphony, the Santa Fe Symphony, Handel & Haydn Society, the Florida Orchestra, the Charlotte Symphony, Odyssey Opera, Baltimore Choral Arts Society, and Boston Baroque.

Winner of the Concert Artists Guild International Competition and a Sullivan Foundation grant recipient, her opera roles include Dido in *Dido and Aeneas*, Sesto in *La clemenza di Tito*, Cherubino in *Le nozze di Figaro*, Rosina in *Il barbiere di Siviglia*, Zerlina in *Don Giovanni*, Anna in Weill's *Seven Deadly Sins*, Nancy in Britten's *Albert Herring*, and the title role in Handel's *Xerxes*. Ms. River made her Tanglewood debut in the role of Jordan Baker in John Harbison's *The Great Gatsby*. Other notable performances include the International Water and Life Festival in Qinghai, China, and recitals at Jordan Hall in Boston and the Asociación Nacional de Conciertos in Panama City, Panama. For Ms. River's solo recital at Weill Recital Hall at Carnegie Hall, the New York Times praised her "shimmering voice...with the virtuosity of a violinist and the expressivity of an actress." Ms. River appears on numerous recordings, including *Wasting the Night: Songs* (music of Scott Wheeler) and Boston Modern Orchestra Project's recording of Tobias Picker's *The Fantastic Mr. Fox*, for which she won a Grammy award. Ms. River began her musical career as a cellist, earning her music degree at St. Olaf College. She resides in Boston and is a regular soloist with Emmanuel Music's renowned Bach Cantata Series.



DANIEL MCGREW is a versatile performer of a broad range of repertoires spanning opera, early music, contemporary music, and music theatre.

As a winner of the 2021 Young Concert Artist Auditions, he recently he and pianist, Sophia Zhou presented debut recitals at the Kennedy Center in Washington D.C. and Merkin Hall in New York City; McGrew and Zhou have also recently appeared with Buffalo Chamber Music Society, the Broman Concert Series at Mary Baldwin College, and Windsor Music in Boston. Recent concert engagements include performances with Elm City Consort, Bach Collegium Fort Wayne, and Music Worcester, among others.

An early music specialist, Daniel has performed many of J.S. Bach's major works and over 30 of the church cantatas with conductors including Matthew Halls, John Harbison, David Hill, Koji Otsuki, Kenneth Slowik, and Masaaki Suzuki. He has made multiple appearances with Gamut Bach Ensemble at the Philadelphia Chamber Music Society and the Bach Vespers series at Holy Trinity Lutheran. Additional memorable early music credits include *Douce Dame: Woman and the Ars Nova*, a program exploring women's voices in the 14th century through the music of Guillaume de Machaut and Phillippe de Vitry with Elm City Consort; Bach's B minor Mass at Alice Tully Hall; Bach's Magnificat on tour throughout India; and the Monteverdi Vespers 1610 and Händel's Occasional Oratorio in New York and New Haven. He twice attended the Bach Institute at Emmanuel Music in Boston.

Daniel holds degrees from Oberlin Conservatory, Yale University, and University of Michigan. He is a committed teacher and pedagogue, having taught studio voice, lyric dictions, and music history at University of Michigan, Oberlin Conservatory, Bowling Green State University, and Adrian College. He currently maintains a small private studio in Stamford, Connecticut.



Praised by The Miami Herald for his “commanding stage presence and a voice of seductive beauty,” baritone **DAVID MCFERRIN** is active in a wide variety of musical genres.

Mr. McFerrin’s solo concert engagements have ranged from Monteverdi’s *Vespers of 1610* at St. Mark’s Basilica in Venice to various performances with Keith Lockhart and the Boston Pops. He has received notable acclaim for performances of Baroque repertoire with ensembles including American Bach Soloists, Apollo’s Fire, Arion Baroque Orchestra, Boston Early Music Festival, Emmanuel Music, and the Handel & Haydn Society. Mr. McFerrin has also sung with the Cleveland Orchestra, Israel Philharmonic, and North Carolina Symphony. He is a member of the renaissance vocal ensemble Blue Heron, a 2018 Gramophone award winner.

Mr. McFerrin is also mainstay of the Boston opera scene and has sung on many other leading stages in the US and Europe. His most recent performances include Masetto in Mozart’s *Don Giovanni* and Thoas in Gluck’s *Iphigénie en Tauride* with Boston Baroque, as well as the complete trilogy of Britten’s church parable operas with Enigma Chamber Opera. A former Emerging Artist with Boston Lyric Opera, he has performed more than 15 roles with that company, including Pallante in Handel’s *Agrippina*, Junius in Britten’s *Rape of Lucretia*, and the Officer in Phillip Glass’ gripping two-character drama *In the Penal Colony*. Additional opera credits include Florida Grand Opera, Santa Fe Opera, Seattle Opera, Odyssey Opera, and the Rossini Festival in Wildbad, Germany. Mr. McFerrin holds degrees from Carleton College, Cincinnati College-Conservatory of Music, and the Juilliard School. He lives in Natick, Massachusetts with his wife Erin Doherty (an architectural historian and preservation planner), their six-year-old daughter Fiona, and black lab Holly.



Boston’s Grammy-winning **HANDEL AND HAYDN SOCIETY** performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. H+H has been captivating audiences for 209 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at converting new audiences to this extraordinary music, generation after generation.

H+H performed the “Hallelujah” chorus from Handel’s *Messiah* in its first concert in 1815, gave the American premiere in 1818, and ever since has been both a musical and a civic leader in the Boston community. During the Civil War, H+H gave numerous concerts in support of the Union Army (H+H member Julia Ward Howe wrote “The Battle Hymn of the Republic”) and on January 1, 1863, H+H performed at the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation. Two years later, H+H performed at the memorial service for Abraham Lincoln.

Today, H+H’s Orchestra and Chorus delight more than 50,000 listeners annually with a subscription series at Symphony Hall and other leading venues. Through the Karen S. and George D. Levy Education Program, H+H supports seven youth choirs of singers in grades 2–12, and provides thousands of complimentary tickets to students and communities throughout Boston, ensuring the joy of music is accessible to all. H+H has released 16 CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.



At the heart of the church's musical activity, the **ALL SAINTS CHOIR** provides music for the liturgy at Eucharist every Sunday. The choir also sings monthly Choral Evensong and occasionally Choral Compline and Taizé services, as well as on major feast days, weddings, funerals, and concerts. Historically based around the Men and Boy choir model, the All Saints Choir currently maintains an intergenerational roster with treble choristers (age 8-18) of all genders leading the soprano part, changed-voice teen choristers singing tenor and bass, and adult volunteers singing soprano, alto, tenor, and bass.

In addition to its weekly liturgical offerings at All Saints, the choir has also performed at Washington National Cathedral, New York City's Carnegie Hall and St. Thomas Church, Fifth Avenue, as well as venues elsewhere in the United States and Canada. The choir's most recent tours were to New York City (2024), Montreal (2017), and Ireland (2013). The choir is proud of the musical connections that they maintain, especially their affiliation with the Pakachoag Music School of Greater Worcester and The Royal School of Church Music in America. Founded in 1868, the choir's 150th anniversary (2018) was celebrated in June of 2019.



KEVIN NEEL enjoys a versatile career as organist, collaborative pianist, conductor, and singer. He has been heard at the organ in numerous venues including Symphony Hall (Boston), the Cathedral of St. Philip (Atlanta, GA), Methuen Memorial Music Hall, College of the Holy Cross (St. Joseph's Chapel, Worcester), Church of the Advent and Trinity Church (both in Boston). He also has appeared in numerous venues in the southeast. He also has appeared as organ and piano accompanist for multiple choral ensembles in the New England area. Currently he serves as Accompanist for The Boston Cecilia and The Heritage Chorale.

From 2016-2020 he co-artistic directed "et al.," (formerly "The Brookline Consort") which he co-founded with soprano Carey Shunskis. et al. was a project-based professional choral ensemble whose mission was to tell stories through diverse, thoughtful programming performed at the highest level. As a singer, he has also sung with the Marsh Chapel Choir, Emmanuel Music, Cantata Singers, and VOICES 21C.

He is Director of Music and Organist at All Saints, Worcester where he directs the All Saints Choir (choristers and adults), manages special music events, oversees music education programs, plays the Rice Memorial Organ (IV/132 Aeolian Skinner Op. 909), and collaborates with Worcester-area music and arts organizations. He holds a Masters of Sacred Music degree from Boston University in Choral Conducting with primary professors Ann Howard Jones, Scott Allen Jarrett, and Peter Sykes and a Bachelors of Music degree from Indiana University in Organ Performance with primary professors Janette Fishell, Bruce Neswick, Jeffrey Smith and Todd Wilson.



Founded in 1976, **THE MASTER SINGERS OF WORCESTER, INC.** (MSW) has distinguished itself through consistent, high-quality presentations of a wide range of great choral music spanning several centuries. Our repertoire includes not only more familiar masterworks, but also lesser known sacred and secular choral works as well as many first performances and area premieres of works by contemporary composers.

The Master Singers are a self-supporting, non-profit, volunteer-administered and professionally directed community chorus for men and women from young adult to senior. MSW performs three to four concerts annually. The chorus numbers approximately 40 members from Worcester and surrounding communities as well as the newly formed Manchester, CT chapter. Edward Tyler has directed the chorus since the fall of 2017.

MSW's next performance is Saturday, May 17— "Stranger Sings," featuring the odd, the weird, the funny... and the music is strange, too! Visit www.MSWMA.org for more information.



EDWARD TYLER, a native of Auburn, New York, received his Master of Music degree in Choral Conducting from the University of Connecticut, where he served as Graduate Assistant to Dr. Peter Bagley. He earned his Bachelor of Music Education degree from the Crane School of Music, where he studied conducting with Brock McElheran & Calvin Gage, and composition with Elliot DelBorgo.

Ed recently retired from music education after 35 years. He was the Director of Choral Music and Drama at Manchester High School for 33 years. He has also taught music theory and ear training at The University of Connecticut and conducted the University Chorale at Central Connecticut State University. Ed has been a professional vocalist his entire adult life, as both a freelance soloist and as a member of The Woodland Scholars, CONCORA, and several church choirs in the greater Hartford area. In 2019, he was presented with a Lifetime Achievement Award by the Connecticut Chapter of The American Choral Directors Association.

Ed is a composer of choral music with over 70 titles to his name, and he has enjoyed performances of his works by groups across the United States and Canada. During a brief hiatus from writing music, he turned his attention to educational materials and completed two textbooks: "Music Literacy for the High School Vocalist, Volumes 1-4," and "A Comprehensive Study of Music Theory." His music literacy books are currently being used by more than two dozen school districts in Connecticut, New York, and Pennsylvania. He is a popular clinician, lecturer, and adjudicator, and has presented programs throughout New England and New York.

Next up for Ed is the premiere of his most ambitious composition to date. On Sunday, May 4, CONCORA (under the direction of Chris Shepard) will present "An American Requiem," in Hartford, CT. This is a full Latin Requiem Mass with added English texts. It is both a tribute to the victims of mass and school shootings in America, and a criticism of the systems which make these tragedies far too commonplace in our society. Tickets for this premiere are available by going to www.CONCORA.org



The **TRINITY LUTHERAN CHURCH CHOIR**, led by Cantor Mark Mummert, helps to lead the congregational singing of liturgy and hymns at Sunday Services, and performs a motet or anthem each week to enhance worship. They also lead seasonal Choral Vespers. For this performance they are pleased to welcome several community members who have joined the more than twenty usual singers. They are proud to join in this occasion to honor and celebrate the birthday of the most famous Lutheran composer, Johann Sebastian Bach.



DR. JOSHUA W. ROHDE is the Director of Choral Activities at **WORCESTER POLYTECHNIC INSTITUTE**, where he conducts all four of the university's choral ensembles – Alden Voices, Glee Club, Festival Chorus, and the Chamber Choir. At WPI, he overhauled the choral curriculum to create a program where the diverse and poignant repertoire the students perform helps to shape their view of the world, empathize with others, and express their emotions related to difficult and important issues. In the classroom, he added the topics focused course *Music in Time of Conflict*, that combines elements of theory, history, and analysis to use music as a tool to address issues such as the destruction of war, rehabilitation in prisons, and medical studies involving Alzheimer's. Rohde was the WPI 2021 Recipient of the Romeo L. Moruzzi Young Faculty Award for Innovation in Undergraduate Education.

Rohde is the Music Director of the Rhode Island Civic Chorale & Orchestra and an active professional cellist throughout the New England area. His work spans multiple musical genres, including new music

from living composers. This is seen through his dissertation on living Scottish composer Sir James MacMillan and work as the founding manager of Harvard University's New Music Initiative. Notable world premieres of new music include Rohde's work with Pulitzer Prize winning composers David Lang (Birmingham New Music, England, 2014) and John Luther Adams (Lincoln Center, New York City, 2018).

Previous experience includes work at Boston University's Marsh Chapel, the Harvard University Choruses, the Quincy Choral Society, the University of Birmingham (UK), and the City of Birmingham Symphony Orchestra Chorus (UK). Rohde holds degrees from Boston University (DMA and MSM - Conducting), the University of Birmingham in England (MM - Conducting), and the University of Minnesota (BM - Cello Performance and BS - Civil Engineering). He has prepared choruses to sing for conductors such as Harry Christophers, Andris Nelsons, and John Storgårds. As a soloist, he has played cello concertos with orchestras including Elgar and Shostakovich, and regularly works as a continuo cellist playing the choral-orchestral works of Bach.



LYNDIE LARAMORE, soprano, is delighted to make her Mechanics Hall debut. She holds a degree in Vocal Performance from Concordia College, Moorhead, MN, where she toured with the Concordia Choir, Fargo Moorhead Civic Opera, and Concordia College Theater Co., performing in renowned venues such as Avery Fisher Hall (NYC), Orchestra Hall (Minneapolis), and Benaroya Hall (Seattle).

Her operatic repertoire spans a range of dynamic roles, including Rosalinda (*Die Fledermaus*), Stephano (*Roméo et Juliette*), and Kate, (*The Yeomen of the Guard*). She has appeared with Odyssey Opera, BMOP, Cantata Singers, Lowell House Opera, Worcester Schubertiad, Opera 51, Longwood Opera, The Metrowest Symphony Orchestra, and the Neponset Choral Society. Her performances extend beyond the stage, featuring in charity concerts such as *On This Earth* with members of the Saint Petersburg Orchestra and *Contigo en la Distancia* at Harvard University's Memorial Church.

A graduate of the Boston University Tanglewood Institute Vocal Program, Lyndie seamlessly blends her artistry with her work as a licensed psychotherapist, career coach, and consultant. She serves as Soprano Section Leader at St. Dunstan's in Dover, Vice President of Cantata Singers, and an active member of the Advocacy Committee at YW Boston, lobbying for legislation supporting marginalized communities in the state of Massachusetts.



Mezzo soprano, music educator, and conductor **KATHERINE ENGEL MEIFERT** began her love affair with Bach's music during her undergraduate years at the Crane School of Music. While studying there with tenor Floyd Callahan, she was hired to be a soloist in the Bach Magnificat for performances in New York and Canada. After moving to Massachusetts to complete her graduate degree in music education at Boston University, where she studied with Claudia Catania, she settled in the Worcester area to teach, conduct and perform. She is currently a faculty member of the Groton Hill Music Center, where she teaches private and class voice lessons. She performs as a staff singer at the Advent Church of Boston, and regularly cantors at several Worcester churches. Katherine also concertizes, records, and tours with Labyrinth Choir and other vocal ensembles in the Boston and Worcester area. She particularly enjoys collaborating on new works, performing and recording premieres for contemporary composers, including Ashi Day, Roger Lister, and Eriks Esenvalds.



An accomplished singer on both the operatic and concert stage, **JOHN SALVI**'s clear and agile baritone voice has been hailed as "stentorian" by many and has been heard extensively throughout the Northeast United States as well as Washington, D.C. and Montreal, Canada. For over two decades, John has appeared as a guest artist with opera companies and choral societies throughout New England including Connecticut Opera, Opera Boston, Opera North, Commonwealth Opera, Granite State Opera, Arcadia Players, Handel Society of Dartmouth College, Hampshire Choral Society, South Hadley Chorale, The Keene Chorale, and Assabet Valley Mastersingers. He has performed under the batons of many prominent conductors including Willie Anthony Waters, Gil Rose, Kevin Rhodes, Ian Watson, and Andrew Megill.

Highlights of Mr. Salvi's past season performances include Fauré's *Requiem* with the Springfield Symphony Orchestra, Mendelssohn's *Elijah* with the Quabbin Valley Pro Musica, Brahms' *Ein Deutsches Requiem* with the Hampshire Choral Society and the Illumine Vocal Arts Ensemble, Mendelssohn's *Die Erste Walpurgisnacht* with The Keene Chorale, Bach's *St. Matthew Passion* at the 2019 University of Massachusetts at Amherst Bach Festival and Symposium, Beethoven's *Mass in C* and Haydn's *Lord Nelson Mass* with the South Hadley Chorale, Haydn's *The Seasons* and Mozart's *Coronation Mass* with the Assabet Valley Mastersingers, the role of Jesus in Johann Theile's *St. Matthew Passion* with The Arcadia Players, Bach's *Coffee Cantata* at the 2023 University of Massachusetts at Amherst Bach Festival and Symposium, Handel's *Messiah* with The Worcester Chorus, and Bach's *Leichtgesinnte Flattergeister* with the Andover Choral Society. John's current season performances include Brahms' *Ein Deutsches Requiem* with the Cambridge Community Chorus and Handel's *Dixit Dominus* and Charpentier's *Te Deum* with The Worcester Chorus.

John earned his Bachelor and Master of Music degrees from the University of Massachusetts at Amherst where he studied voice with Paulina Stark. In addition to maintaining an active performing schedule, he is a music teacher and choral director at Haverhill High School in Haverhill, Massachusetts.



Recognized in 2016 by the *Diapason Magazine* as a "20 Under 30" leader in Organ, Harpsichord, and Sacred Music in the United States, **WESLEY HALL** is a dynamic organist and early musician with a passion for translating the music of the past into the context of today's audience. An innovator in the field of sacred music, Wesley blended his passion for music and liturgy at the Yale School of Music and Institute of Sacred Music, and went on to receive an Artist Diploma in Organ Performance from the Oberlin Conservatory. As both a solo artist and a collaborator, his performances have been heard across the United States, Canada, and Europe. He was recently awarded 2nd Prize at the 2017 Sursa American Organ Competition and maintains an active performance schedule. Wesley is passionate about helping young musicians achieve their greatest aspirations, and serves regularly as a competition juror, and teaches students through private lessons and public masterclasses. He is the Minister of Music and the Arts at the First Baptist Church of Worcester, Massachusetts.