



Cléa Galhano, *recorder*
Tulio Rondón, *baroque cello, viola da gamba*

Nerea Berraondo-*mezzo-soprano*
Donald Livingston, *harpsichord*

PROGRAM

SPAIN

Canzon a doi Basso e sopra
Acis y galatea

Bartolomeo de Selma (ca.1595 -after 1638)
Sebastián Durón (1660 – 1716)

ITALY

Chaconne
Stabat Mater
a cura di Jolando Scarpa

Tomaso Antonio Vitali (1663 -1745)
Giovanni E. Sances (ca.1600-1679)

Ricercar No. 7
Sonata in A Major
Allegro, Largo, Presto

Domenico Gabrielli (1659-1690)

Vicino a un Rigolletto
Recitative, Aria, Recitative, Aria

Antonio Caldara (ca. 1670-1736)

ENGLAND

Allemande and Hornpipe
from *Suite in D Minor, Z668*

Henry Purcell (1659-1685)

The Plaint "Let me Weep"
from *Fairy Queen*

GERMANY

Pensieri notturni di Filli
Recitative, Allegro, Recitative, Allegro

Georg Frideric Handel (1685-1759)

PROGRAM NOTES

For centuries music has traveled across borders, and visited many lands. Music of a specific time and place is often influenced by and infused with music from other places. This was true of Early Music, which often borrowed or adapted melodies and rhythms from other lands.

This program features early music repertory from a variety of countries to showcase the diversity and richness of 16th, 17th, and 18th music.

BIOGRAPHIES

Clea Galhano-*recorder*

Brazilian recorder player Cléa Galhano is an internationally renowned performer of early, contemporary and Brazilian music. Galhano has performed in the United States, Canada, South America and Europe as a chamber musician and soloist. Among several important Halls, Clea gave concerts at Wigmore Hall, London. Weill Hall at Carnegie Hall, New York and Palazzo Santa Croce in Rome, always receiving acclaimed reviews. Ms. Galhano recently received the prestigious McKnight fellowship award, MSAB Cultural collaborative and MSAB Arts Initiative. She is the Music Director of the Recorder Orchestra of the Midwest, the Executive Artistic Director of the St. Paul Conservatory of Music and a faculty member at Macalester College. Ms. Galhano has 8 recordings available and she is the recipient of the National Arts Associate of Sigma Alpha Iota.

Nerea Berraondo, *mezzo-soprano*

Nerea Berraondo has performed principal opera roles such as Adrastra and Creusa in Demofonte (Gluck) at Theatre an der Wien in Vienna; Lucio in Catone in Utica (Vivaldi) at Theatre des Champs Elysees in Paris; Ms. Berraondo has worked with early music conductors and orchestras including Eduardo López Banzo, Rinaldo Alessandrini, Alan Curtis, Marcelo di Lisa, Josetxu Obregón, Marian Rosa Montagut. Recently she has recorded Biagio Marini's vocal music with her ensemble Aldatu on the Arsis recording label and Demofonte by Gluck with il Complesso Barocco conducted by Alan Curtis. Ms. Berraondo has won international prizes and competitions including Juventudes Musicales de España and Julián Gayarre International Singing Competition. In 2012 she was bestowed a Merit Award by the Centro Nacional de Difusión Musical (CNDM) She shared that season with soloists Cecilia Bartoli and Jordi Savall.

Tulio Rondon, *baroque, cello & viola da gamba*

Cellist and Gambist Tulio Rondón performs throughout the United States, Europe, Middle East, and North and South America as a soloist and chamber musician. Known for his vivid depth, passionate performances and strong leadership, he started his professional life early as principal cellist of the Aragua Symphony Orchestra in Venezuela. Tulio Rondón's

performance career has taken him all over the world, sharing the stage with many internationally celebrated artists.

Tulio Rondón is in demand as a chamber musician and early music specialist. He has been on faculty as the viola da gamba instructor at the White Water Early Music Festival in Wisconsin. He joined the Vancouver Early Music Festival as faculty on viola da gamba and baroque cello alongside Jaap ter Linden in the summer of 2012 and is currently a faculty member of the IMFA (International Music Festival of the Adriatic) in Duino, Italy.

Born in La Victoria, Venezuela, Tulio Rondón began his cello studies through El Sistema, quickly moving up to the highest orchestra by age fifteen. He received his Bachelor of Music from the Simón Bolívar Conservatory, his Master of Music from Miami University (Oxford, OH), and completed a doctoral degree in performance at the University of Arizona. Pursuing his strong interest in historic performance practice, he continued his studies in The Netherlands, doing post-graduate studies on baroque cello and viola da gamba with Jaap ter Linden and Rainer Zipperling at The Royal Conservatory in The Hague. Mr. Rondón is currently the violoncello professor at the University of Wisconsin in Eau Claire.

Donald Livingston, *harpsichord*

Donald Livingston is sought after for his performance on harpsichord, fortepiano, and organ, and collaborates with musicians from across the musical spectrum. Director of Ensemble Sprezzatura, he has been associate director of Consortium Carissimi and has performed with such ensembles as Bach Sinfonia (Washington DC), Musica Antigua (Panama City), La Donna Musicale (Boston), Lyra Baroque, the Bach Society of Minnesota, and Glorious Revolution Baroque, La Follia, Austin Baroque Orchestra, Lumedia Musikworks, Minnesota Orchestra and the St. Paul Chamber Orchestra, as well as with soloists and collaborators Cléa Galhano, Maria Jette, Fernando Bustos, Immanuel Davis, Jacques Ogg, Elisabeth Wright, Joel Frederiksen, Barthold Kuijken, and Dame Emma Kirkby. A finalist in the 2017 McKnight Fellowship, he is current endeavors are focused on developing the Twin Cities Early Music Festival, which he founded in 2014, and is now organist at St. Martin's Lutheran Church in Austin, Texas, where his is also on faculty at the Butler School of Music of the University of Texas at Austin.