

SUNDAY, JULY 24, 2:30 PM

# Indianapolis International Baroque Competition

**Martin Bernstein, Recorder**  
**Katarzyna Anna Olszewska, Baroque Violin**  
**Anna Okada, Baroque Violin**  
**Brandon Acker, Baroque Guitar**  
**Ayano Kamimura, Baroque Cello**

Recorder Concerto in G Major, RV443  
**Martin Bernstein, Recorder**

Antonio Vivaldi (1678–1741)

Violin Concerto in A Major  
**Katarzyna Anna Olszewska, Baroque Violin**

Johann Gottlieb Graun (c1702–1771)

Concerto No. 1 in D minor, Op. 7  
**Anna Okada, Baroque Violin**

Jean-Marie LeClair (1697–1764)

## Intermission

Lute Concerto in D Major, RV 93  
**Brandon Acker, Baroque Guitar**

Antonio Vivaldi

Concerto per violoncello, archi e b.c. in fa maggiore  
**Ayano Kamimura, Baroque Cello**

Nicola Fiorenza (c1700–1764)

While the judges deliberate, please cast your vote for the Audience Favorite Award and join us for a light reception. We'll return to the auditorium for the Awards Ceremony.



To cast your vote, open the camera on your phone and hover over the QR code, or go to [www.tinyurl.com/iibc2022](http://www.tinyurl.com/iibc2022)

## Orchestra

### Violin I

Martie Perry  
Sarah Cranor  
Matvey Lapin

### Violin II

Janelle Davis  
Giullermo Salas-Suárez  
Jonathan Goya

### Viola

Rachel Gries  
Allison Monroe

### Cello

Lara Turner  
Erica Rubis

### Violone

Marilyn Fung

### Harpichord

Thomas Gerber

## Artist Biographies

**Martin Bernstein** has been heard in performances across the world, in venues ranging from sixteenth-century French caves to modern art museums in Reykjavik to the concert halls of New York City.

Martin began studying recorder at age five, first with jazz pianist Charles Sibirsky and later with Nina Stern. At 18, he left New York City to study at the Royal Conservatoire of the Hague with Reine-Marie Verhagen and Han Tol. He has also studied with Michael Form, and counts many violists, singers, authors, and friends among his other teachers.

This year, Martin was awarded Harvard University's Robert Levin Prize in Musical Performance, and second prize at the Moeck/SRP International Recorder Competition. His other honors and awards include: second prize in the 2017 international young talent search hosted by the Malaysian Philharmonic Orchestra; a 2016 National YoungArts gold finalist scholarship; an appearance in 2015 on U.S. National Public Radio's "From the Top" program for young classical musicians; and first prize at the 2014 Internationale Prijs Mieke van Weddingen in Belgium.

Martin serves on the faculty of the Amherst Early Music Festival. He holds a degree from Harvard College.



**Katarzyna Anna Olszewska** was born in 1995 to a family of musicians specialized in early music, so her interest in this particular field of music developed naturally in very early childhood. In 2019 she graduated from the Academy of Music in Cracow where she studied baroque violin with Sirkka-Liisa Kaakinen-Pilch and Zbigniew Pilch. Her repertoire includes pieces from the early seventeenth– until late nineteenth century, and she enjoys exploring twentieth-century music (still played on gut strings).

During the 2016–2017 artistic season she was a member of European Union Baroque Orchestra. As well as being a co-founder of the Modus Consort early music ensemble, with whom she has given performances at (among other venues) the Poznań Festival of Passion and Paschal Music, the Młoda Muzyka Dawna (Young Ancient Music) Festival or Cracow Bach Festival, she cooperates with ensembles such as Arte dei Suonatori, Il Pomo d'Oro, Capella Cracoviensis, and Kore Orchestra. She has taken part in numerous festivals in Poland and abroad as a concertmaster, soloist, chamber musician or ensemble member, including: Actus Humanus (Gdańsk, Poland), Kromer Biecz Festival (Biecz, Poland), Misteria Paschalia (Cracow, Poland), Opera Rara (Cracow), Muzykaw Raju (Gościkowo-Paradyż, Poland), the Korčyra Baroque Festival (Korčula, Croatia), the Urbino Musica Antica Festival (Urbino, Italy), the Bucharest Early Music Festival (Bucharest), the Royal Greenwich International Early Music Festival and Exhibition (London), Midsommer Barok Festival (Copenhagen), the Copenhagen Opera Festival, Copenhagen Baroque Festival, and Trigonale Festival der Alte Musik (Maria Saal, Austria).



**Brandon Acker** is a specialist on early plucked instruments such as Baroque guitar, lute, and theorbo. His latest passion has been to run his Youtube channel which now has over 346,000 subscribers and 21 million views, making him one of the most-watched early plucked instrumentalists on the internet. His channel features performance videos and educational content about classical guitar and early plucked instruments.

Recently, Brandon and his wife started Arpeggiato, an online music school for "All things that go pluck!" With twelve teachers, many students around the world, and monthly live workshops on Zoom, Arpeggiato has become a powerful force for plucked instrument education online.

Brandon's performance career has led him to tour extensively through England, Canada, Scotland, and Wales, and he has performed with notable groups such as the Leipzig Baroque Orchestra, Piffaro, the Joffrey Ballet, the Chicago Philharmonic, the Newberry Consort, Haymarket Opera Company, Music of the Baroque, Third Coast Baroque, Opera Lafayette, and Bella Voce.

He has recorded and appeared on several CDs including: *A Wanderer's Guitar*, music by Franz Schubert arranged for guitar and voice with baritone Ryan de Ryke; *Strung Up*, twentieth-century minimalistic music arranged for harp and guitar with harpist Keryn Wouden; and *A Mexican Christmas*, Mexican Baroque music with the Newberry Consort.

Violinist **Anna Okada** holds a Bachelor of Arts in Music Performance from Whitman College and a Performer Diploma in Early Music from Indiana University Jacobs School of Music, where she studied with Stanley Ritchie.

Anna enjoys performing with period ensembles around the U.S., including the Indianapolis Baroque Orchestra, Byron Schenkman & Friends, Pacific MusicWorks, and Bourbon Baroque. Anna is also a member of Las Aves, a research-oriented ensemble that produces historically informed programs of Renaissance and early Baroque chamber music.

In her spare time, Anna loves cooking, baking, spending time outdoors, and playing duets with her partner.



**Ayano Kamimura** began to study Baroque cello in 2018 with Professor Christophe Coin. She is currently playing with Bach Collegium Japan under Maestro Masaaki Suzuki and Masato Suzuki. Kamimura has participated in the Academie Internationale de Musique Sigiswald Kuijken 2018, and has participated in the Tafelmusik Baroque Summer Institute in Toronto 2019 as a scholarship student. In 2019, she founded the ensemble “Musica Amici,” which had its debut concert on the 2020/21 Freunde Alter Musik Basel series.

As a modern cellist, Ayano has won several awards including first prize in the 65th Japan Student Music Competition, second prize in the 80th Japan Music Competition, second prize in the 5th Tokyo Music Competition and first prize in the International Music Competition in Treviso (Italy). She has participated in masterclasses and festivals including the Aspen Music Festival, Kronberg Academy and Piatigorsky Cello Festival. She is invited by the Miyazaki International Music Festival and Kirishima International Music Festival every year as an artist. In 2022 she was awarded the 23rd Hotel Okura Music Award.

## Judge Biographies

**Tina Chancey** directs HESPERUS (celebrating its 40th season), currently known for its live, semi-improvised early music scores for such silent film masterpieces as *Mark of Zorro*, *Robin Hood* and *Hunchback of Notre Dame*. She plays early and traditional fiddles on roots music from Sephardic to contra. Her particular interest is the pardessus de viole; she has toured the US, received solo recitalist grants from the NEA that supported her Carnegie Recital Hall debut, directed a Pardessus Conference at the 2017 Boston Early Music Festival, and recorded five pardessus CDs. Ms. Chancey has developed her own blend of early music and improvisation. Recent artist residencies have taken her to Geneva, Hawaii, Berlin, Oberlin and Hong Kong. She produces recordings, composes and arranges, writes popular and scholarly articles and directs workshops in improvisation, playing by ear, and how to practice.  
[www.tinachancey.com](http://www.tinachancey.com).

**Clea Galhano** 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, collaborating with recorder player Marion Verbruggen, Jacques Ogg, Belladonna Baroque Quartet and Kingsbury Ensemble.

As a featured soloist, Galhano has worked with the Saint Paul Chamber Orchestra, New World Symphony, Musical Offering and Lyra Baroque Orchestra. Among other important music festivals, Ms. Galhano has performed at the Boston Early Music Festival, the Tage Alter Music Festival in Germany and at Wigmore Hall in London, Weill Hall at Carnegie Hall and Merkin Hall in New York and Palazzo Santa Croce in Rome, always receiving acclaimed reviews. Ms. Galhano was featured in the Second International Recorder Congress in Leiden, Holland, at the International Recorder Conference in Montréal and twice in the ARS International Conference. She gave her Weill Hall at Carnegie Hall debut in May 2010 and her second Weill Hall recital in December 2013 with the international Cuban guitarist Rene Izquierdo. Galhano studied in Brazil at Faculdade Santa Marcelina, the Royal Conservatory (The Hague), and the New England Conservatory of Music in Boston, earning a LASPAU, Fulbright Scholarship and support from the Dutch government. As an advocate of recorder music and educational initiatives, she served for six years on the national board of the American Recorder Society, and is the Music Director of the Recorder Orchestra of the Midwest. Ms. Galhano recently received the prestigious McKnight fellowship award, MSAB Cultural collaborative and MSAB Arts Initiative.

Currently, she is a faculty member at Macalester College and Adjunct Lecturer in Music, Recorder at HPI, Jacobs School of Music, Indiana University. Ms. Galhano has recordings available on Dorian, Ten Thousand Lakes and Eldorado labels and she is the recipient of the National Arts Associate of Sigma Alpha Iota. Ms. Galhano serves as Board of Director at the Schubert Club, Minnesota Bach Society, Twin Cities Early Music Festival, Forgotten Clefs and Saint-Savin Early Music Festival, France.

**Ronn McFarlane**, GRAMMY-nominated lutenist, is a founding member of the Baltimore Consort and has been a guest artist with Apollo's Fire, The Bach Sinfonia, The Catacoustic Consort, The Folger Consort, Houston Grand Opera, The Oregon Symphony, The Portland Baroque Orchestra, and The Indianapolis Baroque Orchestra. Mr. McFarlane taught himself to play blues and rock music on the electric guitar while studying classical guitar. He turned his full attention and energy to the lute in 1978. McFarlane was a faculty member of the Peabody Conservatory from 1984 to 1995, teaching lute and lute-related subjects. In 1996, Mr. McFarlane was awarded an honorary Doctorate of Music from Shenandoah Conservatory for his achievements in bringing the lute and its music to the world. He has over 40 recordings on the Dorian/Sono Luminus label, including solo albums, lute duets, flute and lute duets, lute songs, the complete lute music of Vivaldi, a collection of Elizabethan lute music and poetry, and recordings with the Baltimore Consort. His original compositions are the focus of his solo CD, *Indigo Road*, which received a GRAMMY Award Nomination for Best Classical Crossover Album of 2009. In 2010 he founded Ayreheart, an ensemble performing new compositions as well as early music.

Violinist **Rachel Barton Pine** has an extraordinary ability to connect with people. A leading interpreter of classic and contemporary works, her performances combine her gift for emotional communication and her fascination with research. She plays with passion and conviction, thrilling audiences with her dazzling technique, lustrous tone, and infectious joy in music-making.

This season Pine will offer the world premiere of "Violin Concerto No. 2," written for her by Billy Childs and co-commissioned by the Grant Park Music Festival, the Boulder Philharmonic Orchestra, the Anchorage Symphony Orchestra, and the Interlochen Orchestra. She'll solo with the Chicago Symphony, the Mississippi Symphony, Orchestre Symphonique Quebec, the Tel Aviv Soloists, the Pacific Symphony, and Vancouver (WA) Symphony. She'll perform with Lara Downes at Ravinia, with pianist Matthew Hagle, and harpsichordist Jory Vinikour.

She has appeared with prestigious ensembles including the Philadelphia Orchestra, the Royal Philharmonic Orchestra, Camerata Salzburg, and the Vienna and Detroit Symphony Orchestras.

Her past chart-topping albums include *Dvořák and Khachaturian Violin Concertos* (Royal Scottish National Orchestra, Teddy Abrams); *Mozart: Complete Violin Concertos, Sinfonia Concertante* (Academy of St Martin in the Fields, Sir Neville Marriner), and *Bel Canto Paganini*.

Pine has led the Rachel Barton Pine (RBP) Foundation which assists young artists since 2001. Over the last 20 years, the RBP Foundation's Music by Black Composers (MBC) project has collected more than 900 works by 450+ Black composers from the 18th–21st centuries, curated free repertoire directories, and published print resources.

She performs on the 1742 "ex-Bazzini ex-Soldat" Guarnerius del Gesù.  
rachelbartonpine.com

**Richard Price**, President, Candlewood Digital LLC, is a Grammy-award winning recording producer, engineer, and editor with over 1000 commercial CDs to his credit. An Alumnus of The University of Michigan, The Juilliard School, and the Pierre Monteux Domaine School for Advanced Conducting Study, he is a voting member of NARAS. Prior to entering the recording field, he had a 15-year career as a professional horn player (including extensive natural horn work) with Borealis Wind Quintet, Galliard Brass Ensemble, Broadway shows, and other performances in New York. He is an internationally known arranger, with performances of his work by the Toronto, Dallas, Seattle, and Detroit Symphonies; Westminster Choir College, Pro Arte Singers, Canadian Brass, Philadelphia Orchestra Brass, New York Philharmonic Brass, Wind Quintets of the Berlin Philharmonic and the Amsterdam Concertgebouw and many others. His works have been featured on TV (*Inspector Lynley Mysteries*) and film (*Being Julia*). He was Music Director and Conductor of the Danbury Concert Chorus, 2002–2010 and is Music Director Emeritus.

## ABOUT THE COMPETITION

A Collaboration of Indianapolis Early Music and Indianapolis Baroque Orchestra, The Indianapolis International Baroque Competition is held every four years for musicians younger than 32 years of age who play solo string, wind, or harpsichord. The Competition will award the \$10,000 Devona and Amos Gerber Prize and a CD recording contract with Naxos Records.

### A LOOK AHEAD TO NEXT SUMMER'S FESTIVAL

/// **Friday, June 23: The Peabody Consort**, directed by Mark Cudek, returns with “A Musically Banquet.” The ensemble features Teresa Deskur, winner of the Piffaro National Recorder Competition, and soprano Mira Huang, winner of the Peabody 2022 Vocal Studies Award, and will present renaissance music from England, France, Germany, Holland, Italy, and Scotland.

**Sunday, June 25: Musica Spira** (IEM debut) presents “An Extraordinary Innovation: Virtuoso Women in the Italian Courts.” Musica Spira, based in Washington, DC, is an Early Music America Emerging Artist Ensemble and was recently featured at the Bloomington Early Music Festival.

/// **Friday, July 7: Flûte Allors** (IEM debut) from Montreal—This recorder quartet features Alexa Raine-Wright, winner of the first Indianapolis International Baroque Competition, and Vincent Lauzer, Audience Prize winner in that same competition.

**Saturday, July 8: Flûte Allors** presents “Recorders on the Run,” a free family concert.

**Sunday, July 9: Countertenor Michael Walker and Alchymy Viols** present “Deep River, American spirituals my mother taught me.”

/// **Friday, July 21: Les Canards Chantants** (IEM debut)—This amazing vocal ensemble, formed in the UK and now residing in Philadelphia, will be joined by lutenist Charles Weaver, lute professor at the Juilliard School in New York.

**Sunday, July 23: Viva Vivaldi V with Matthias Maute** (director of Ensemble Caprice)! Our pied piper from Montreal presents his own re-creations of Vivaldi’s “The Four Nations” Concertos with strings plus some other surprises.