

MidAm  
International

# KÜNSTLER ORCHESTER WIEN



**Take our survey!**

Let us know how you heard about this concert



For more upcoming concerts,  
visit **midamerica-music.com**  
or scan the QR code

**MAP**  
MIDAMERICA  
PRODUCTIONS



Ryan Heller, Conductor



John Patrick Rakes, Conductor



**WEDNESDAY, JUNE 18, 2025, AT 7:30 PM**  
**MINORITENKIRCHE, VIENNA, AUSTRIA**

**Presented by MidAm International**

Peter Tiboris: Founder, General Director, and Music Director Emeritus

Sir John Rutter, CBE: Conductor Laureate

# KünstlerOrchesterWien

Wednesday, June 18, 2025, at 7:30 PM  
Minoritenkirche, Vienna, Austria

## **MOZART Sonata in C Major, Organ and Orchestra, K.263**

### **MOZART Vesperae solennes de confessore, K.339**

Misaki Morino, Soprano  
Melody Wilson, Mezzo-soprano  
Glenn Desmedt, Tenor  
Karl Peterson, Bass  
John Patrick Rakes, Conductor

### **MOZART Requiem in D minor, K.626**

Misaki Morino, Soprano  
Melody Wilson, Mezzo-soprano  
Glenn Desmedt, Tenor  
Karl Petersen, Bass

### **MOZART Ave verum corpus, K.618**

Ryan Heller, Conductor

### **Participating Choruses:**

Chor an der Wirtschaftsuniversität Wien (Andres Garcia, Director)  
Chorus Austin, Austin, TX (Ryan Heller, Director)  
Downers Grove Choral Society & The Naperville Men's Glee Club,  
Downers Grove, IL & Naperville, IL (John Patrick Rakes, Director)



### **Karl Petersen, Bass**

Karl Petersen – Bass German bass Karl Petersen studied voice at the University of the Arts Berlin with KS Jutta Schlegel and KS Harald Stamm, and received formative artistic inspiration in masterclasses with Dietrich Fischer-Dieskau, René Jacobs, and Wolfram Rieger. Early in his career, he was intensively involved in Berlin's independent theatre scene and took part in pioneering productions of contemporary music theatre. At the Neue Opernbühne Berlin, he created the role of Jadek in John Casken's chamber opera Golem, and also performed Eumolpus in Bruno Materna's Satyricon at the

same venue. At the Hebbel Theater HAU 1, he sang the roles of Sebastián and García Primero in Tomás Bretón's zarzuela La verbena de la Paloma. In a production of Paul Lincke's operetta Frau Luna, he portrayed the janitor Panneke. He also appeared as Robert in Paul Hindemith's short opera Hin und Zurück. Aside from his performing music interests, he extended his professional development as a music therapist and licensed psychodynamic psychotherapist with a panel practice in Dessau. The performance of Mozart's Requiem and Vesperae solennes de confessore, K. 339, in the Minoritenkirche marks his Vienna debut. Upcoming engagements include Bass soloist in Bach's Mache dich, mein Herze, rein, Mozart's Regina Coeli, K. 276, and Mass in C Major, K. 317 ("Coronation") at Kungsholms Kyrka in Uppsala, Sweden, as well as the role of Orest in Elektra at the Festival of the Aegean in Syros, Greece.



### **Glenn Desmedt, Tenor**

Belgian tenor GLENN DESMEDT received his master's degree in philosophy and theater studies from the Free University of Brussels. He then studied classical singing at the Maastricht Conservatory and perfected his skills with Luba Stuceveskaja, Aga Winska, and Nicolai Cok. At the same time, he took part in numerous workshops and master classes in the field of musicals, including at the legendary musical department of the Royal Ballet of Flanders under Linda Lepomme, thereby expanding his repertoire. The versatile tenor began his career

in the Netherlands with Opera Zuid, where he worked with renowned directors such as Frank Van Laecke, Bruno Berger-Gorski, and Lotte De Beer. In her version of Manon, he played the character role of Guillot de Morfontaine. Other opera engagements include Goro in Madama Butterfly and Ruiz in Il trovatore (Zomeropera Alden Biesen), MacDuff in Macbeth (Opera Spanga) and Monostatos in Die Zauberflöte (Close Opera Gent). With Arturo Marelli he realized the roles of Basilio and Don Curzio in Le nozze di Figaro at Schloss Rheinsberg and he sang Spärlich in Die lustigen Weiber von Windsor at Schloss Weikersheim. In 2024, he makes his debut as Oberst Pritschitsch in Die lustige Witwe with Vereinigten Bühnen Bozen, and in 2025-26, he will sing Symon in Der Bettelstudent at the Stadttheater Sursee.



## Misaki Morino, Soprano

Misaki Morino has established herself in works of the baroque and the classical era as well as in contemporary repertory. Despite her young career, she has already performed with many opera companies and orchestras in Asia and Europe. Most recently, she sang Papagena with the Bach Collegium Japan at Tokyo's Bunkamura Concert Hall, Alice Ford in Falstaff at the National Taichung Theater in Taiwan as well as Pamina with the Fujisawa Symphony Orchestra. On the concert stage, she made her debut with the NHK Symphony

Orchestra Tokyo under Jun Märkl and sang Beethoven's Ninth with the Tokyo City Philharmonic Orchestra. In 2025, she sings concerts with the Okayama Philharmonic Orchestra as well as Violetta in La traviata with Fujiwara Opera in Tokyo. In 2023, she made her debut with the Neue Oper Wien as Eva-Lisa in Kapitän Nemos Bibliothek by Johannes Kalitzke as well as at the Grand Théâtre de Genève as Sopran I in Electric Dreams by Matthew Shlomowitz, a role she also portrayed at the world premiere in 2017 under the auspices of the Austrian music festival Steirischer Herbst. In the seasons before, she triumphed as Queen and Alloro's Daughter in Pascal Dusapin's Perelà and in Du Yun's Zolle, both at the Luzerner Theater. Despite her young career, Ms. Morino has already performed with many companies and orchestras.



## Melody Wilson, Mezzo-soprano

With her warm, richly timbred voice, mezzo-soprano Melody Wilson has quickly made a name for herself in Europe and the US, appearing on Opera America Magazine's winter 2024 cover as Fricka in Das Rheingold. 2025-26, sees her return to Seattle Opera as Gaea in Daphne and Mercédès in Carmen, in addition to her role debut as Carmen with San Diego Opera. In 2024-25, she returned to Dallas Symphony for Rossweisse in Die Walküre and made debuts with the Charleston Symphony in Paul Moravec's oratorio Sanctuary Road as well

as with Virginia Opera in the world premiere of Loving vs. Virginia by Damian Geter. In 2023-24, she appeared in Wagner all over the United States, making her Lyric Opera of Chicago debut as Mary in Der fliegende Holländer, and returning to Seattle Opera as Fricka in Das Rheingold and to Dallas Symphony as Rossweisse in Die Walküre. She also performed Hermia in A Midsummer Night's Dream with Atlanta Opera, Sanctuary Road at the Bach Festival in Orlando, and her first Amneris with Union Avenue Opera. On the concert stage, she made her debut at Carnegie Hall with Mozart's Requiem and with New West Symphony in Handel's Messiah. In Europe, Melody Wilson sang in the world premiere of Mondparsifal Alpha 1-8 (Jonathan Meese's adaption of Parsifal) under Simone Young at the Wiener Festwochen and the Berliner Festspiele, Mrs. Sedley in Peter Grimes and Mercédès in Carmen, both at the Theater Bremen (Germany) as well as Maddalena in Rigoletto at the State Opera Budapest. Melody Wilson is a five-time recipient of the Jessye Norman Fellowship and a winner of the "Gabriela Benacková Competition" in Prague and the "International Czech and Slovak Competition".

# The Program

## WOLFGANG AMADEUS MOZART

Sonata in C Major, Organ and Orchestra, K.263

Mozart's Sonata in C Major for Organ and Orchestra, K.263, composed in 1776, is one of three "Church Sonatas" he wrote that year for Salzburg Cathedral. Intended for liturgical use, this brief but spirited work exemplifies Mozart's ability to blend sacred function with elegant style. Scored for a small orchestra and a modest organ part, the sonata reflects clarity, balance, and joyful simplicity. The organ's role is more continuo than soloistic, providing harmonic support within the orchestral texture. K.263 stands as a testament to Mozart's mastery in writing devotional music that remains both accessible and artistically refined.

## WOLFGANG AMADEUS MOZART

Vesperae solennes de confessore, K. 339

Composed in 1780 for Salzburg Cathedral, this festive setting of the evening Vespers service showcases Mozart at the height of his sacred style. Scored for choir, soloists, and orchestra, it sets five psalms and the Magnificat in a blend of grandeur, lyricism, and Baroque-influenced counterpoint. The work's most famous movement, Laudate Dominum, is beloved for its serene soprano solo and radiant choral conclusion. Written likely for a named saint's feast day (confessore), the work combines devotion with the elegance of Classical-era craftsmanship.

## WOLFGANG AMADEUS MOZART

Requiem in D minor, K.626

In the summer of 1791, a man dressed in dark gray appeared at Mozart's door and handed him an unsigned letter asking him to compose a requiem and to name his own price for it. With some trepidation, Mozart accepted the commission, and part of the fee was immediately paid to him. The balance was to be paid when the completed work was delivered. Mozart was about to begin work on the Requiem when he received a commission from the city of Prague for an opera, *La Clemenza di Tito*, which had to be ready in four weeks for the coronation of Emperor Leopold II as King of Bohemia. He also had to finish *The Magic Flute* because the premiere was to take place in Vienna less than a month after that of *La Clemenza di Tito*. As Mozart was getting into his carriage to go to Prague, the mysterious stranger appeared again and asked when the Requiem would be finished. The composer, whose health and spirits were low, is said to have believed that the gray-cloaked stranger was a messenger of Death, and that the Requiem was to be his last work. After the first performance of *The Magic Flute* on September 30, he began diligently working on this Mass for the Dead. On December 4, he was still laboring over it. He even sang parts of it for his family and a few friends, but at the opening of the *Lacrymosa*, he burst into tears, and the impromptu performance came to an end. In a few hours, he was dead. It was soon learned that the stranger in gray was in the employ of Count Franz Walsegg von Stuppach, a dilettante who commissioned works from prominent composers and sometimes tried to pass them off as his own. After Mozart's death, his widow looked for someone to finish the composition. The assignment fell to Mozart's pupil, Franz Süssmayr. Köchel, the cataloger of Mozart's works, wrote that "Süssmayr copied everything that Mozart had only sketched and then filled out the instrumentation in the manner that seemed to conform with Mozart's intentions." The first public performance of the Requiem took place in Vienna in 1792.

– Susan Halpern

## WOLFGANG AMADEUS MOZART

Ave verum corpus, K.618

Mozart's Ave verum corpus, K.618, composed in June 1791, is a serene and poignant motet for choir, strings, and organ. Written just months before his death, this brief sacred work captures profound spiritual depth through its gentle harmonies and flowing melodic lines. A masterpiece of simplicity and devotion, it reflects Mozart's deep reverence for the Eucharist and remains one of his most beloved choral works.

# The Artists



## Ryan Heller, Conductor

Described as exciting, dynamic and charismatic, Ryan Heller leads Chorus Austin as Conductor and Artistic Director, having joined them in 2009. Heller and Chorus Austin have received numerous awards, including the Dale Warland Singers Commission from Chorus America, two Telly Awards, a two-time American Prize finalist, and winner of the national Chorus America/ASCAP Alice Parker Award. Chorus Austin's ensembles have been named one of the Top 10 Classical Musical Treasures by the Austin Chronicle several times since

Heller's joining the organization. Today, in addition to leading Chorus Austin, he is Director of the Alamo Metro Chorus, and is a regular guest conductor with the Austin Symphony. Mr. Heller has led ensembles across the country with appearances at Carnegie Hall, Lincoln Center and Chicago's Symphony Hall. He has toured internationally, including Italy, New Zealand, Finland, Estonia, Sweden and China, where he led combined choirs at the Forbidden City Concert Hall in Beijing and the World Expo in Shanghai. An Oregon native, Heller received his M.M. from Portland State University and his B.M. from Chapman University. He has musically directed numerous shows throughout the west coast, including the world premiere opera *The Canticle of the Black Madonna*. He is in frequent demand as a conductor, singer and coach.



## John Patrick Rakes, Conductor

John Patrick Rakes is a versatile artistic director, conductor, professor, and vocal instructor whose dedication to artistic and educational excellence is evident in his performing and teaching. He is the Artistic Director of both the Downers Grove Choral Society and the Naperville Men's Glee Club, ensembles which continue to celebrate a long-standing tradition of choral excellence under his leadership. Recent performances include Faure's Requiem, Beethoven's Mass in C, and Bernstein's Chichester Psalms.

In 2022, Dr. Rakes had the privilege to conduct a performance of Zelenka's *Miserere* in C minor at Carnegie Hall. This performance was the first time this work had been performed in the historic venue. Dr. Rakes earned a Doctor of Musical Arts in Choral Conducting and Pedagogy (D.M.A.) from the University of Iowa where he was privileged to study under Dr. Timothy Stalter and Dr. David Puderbaugh. At Iowa, he served as a graduate guest conductor and performed as an accompanist to the choral department while singing in the University's elite choral ensemble, Kantorei. His doctoral thesis, "A critical edition of *Missa Gratiarum* in C by Antonio Caldara (ca. 1671-1736)", was an international research and editorial project.