

8TH ANNUAL

HANDEL ARIA COMPETITION



FRIDAY, AUGUST 20, 2021
7:30PM CDT

Grace Episcopal Church
Madison, Wisconsin

HANDEL ARIA COMPETITION
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KANGWON KIM, ASSISTANT ARTISTIC DIRECTOR

2021
HANDEL ARIA COMPETITION



Finalists

Margaret Carpenter Haigh *soprano*
Hannah De Priest *soprano*
Paulina Francisco *soprano*
Maya Kherani *soprano*
Bradley King *tenor*
Sophie Michaux *mezzo soprano*
Kyle Tingzon *countertenor*

Madison Bach Musicians

Trevor Stephenson, Director

Judges

John Holiday
David Ronis
Alessandra Visconti

Artistic Director

Sarah Brailey

Friday, August 20, 2021 | 7:30pm
Grace Episcopal Church

PROGRAM

Maya Kherani *soprano*

“Più d’ogn’altro... Qual farfalletta”
from *Partenope*

“Prophetic raptures swell my breast”
from *Joseph and his Brethren*

Bradley King *tenor*

“Ah, mio destin... Forte e lieto”
from *Tamerlano*

“Thou shalt break them”
from *Messiah*

Paulina Francisco *soprano*

“Notte placida et cheta...
Zefiretti Deh! Venite”
HWV 142

“To Joy, who brightens my despair”
from *Deborah*

Sophie Michaux *mezzo soprano*

“Where shall I fly? See! See! They come!”
from *Hercules*

“O stringerò nel sen”
from *Teseo*

INTERMISSION

Hannah De Priest *soprano*

“Sento un’ interna inusitata gioja...
Brilla nell’alma”
from *Alessandro*

“The morning lark”
from *Semele*

Kyle Tingzon *countertenor*

“O sacred oracles of truth”
from *Belshazzar*

“Combattono il mio core...
Furibondo spira il vento”
from *Partenope*

Margaret Carpenter Haigh *soprano*

“With darkness deep, as is my woe”
from *Theodora*

“Ingrato Polinesso...Neghittosi, or
voi che fate?”
from *Ariodante*

TEXTS AND TRANSLATIONS

Maya Kherani

Synopsis: Partenope describes her loyalty to Arsace, despite her affection for Armindo, and compares herself to a butterfly fluttering around a light, her cupid's feathers all aflame.

Recit: Più d'ogn'altro sarebbe degno dell'amor mio

Mà se per lui non ardo ed amo Arsace,
Mi scusi Armindo, più a me l'altro piace

*More than any other, he'd be worthy of my love
But if for him I don't burn, and love Arsace,
Let Armindo forgive me, more to me the other pleases.*

Aria: Qual farfalletta

gira a quel lume,
È il mio Cupido, le belle piume
Ardendo và.

Quel brio m'alletta;
perchè m'è fido,
La mia costanza ogn'altra avanza,
Cangiar non sà.

*Like a little butterfly,
I flutter around that lamp.
And my Cupid's lovely feathers
are set on fire.*

*The sparkle entices me,
because he is true to me,
my loyalty is greater than anyone else's,
and it won't change.*

Synopsis: Asenath, the Egyptian wife of Joseph (now named Zaphnath), assures her husband of his good standing with the Pharaoh and the Egyptian people and that his prophecies will continue to bring blessings to his family

Aria: Prophetic raptures swell my breast,

and whisper we shall still be blest.
That this black gloom shall break away,
and leave more heav'nly bright the day.

Bradley King

Synopsis: After being forced to suffer many indignities at the hand of the Turco-Mongol Emperor *Tamerlano*, the imprisoned Ottoman Sultan Bajazet contemplates his planned suicide, but his daughter's love stays his hand.

Recit: Ah, mio destin, troppo crudel tu sei

Son tra ceppi, e m'insulta mio nemico;
ho in mano la vendetta, e pur la perdo;
posso morire, e ancora m'è fatale il mio amor;
né vuol ch'io mora.

*Ah, my destiny, you are too cruel!
I am in chains and my enemy humiliates me;
I have my vengeance in my hand, yet I am losing it;
I can die, and still my love is fatal to me,
For it does not want me to die.*

Aria: Forte e lieto a morte Andrei,

se celassi ai pensier miei
della figlia il grande amor.
se non fosse il suo cordoglio,
tu vedresti in me piu orgoglio,
io morrei con piu valor.

*Bravely and joyfully would I go to my death,
if I shut out from my thoughts
my great love for my daughter.
If it were not for her grief,
you would see more pride in me,
I would die with greater courage.*

Synopsis: This series of quotations from Psalm 2 questions the plans of kings and nations and repeats God's vow that the proud will be destroyed and only those who trust in the Lord will be saved.

Aria: Thou shalt break them

with a rod of iron;
thou shalt dash them in pieces
like a potter's vessel.

Paulina Francisco

Synopsis: Amid the stillness and quiet of night, we find our protagonist appealing to the gentle and murmuring breeze to bring relief from the aches of unrequited love.

Recit: Notte placida e cheta,

che col tuo fosco ammanto
porgi grato riposo al mio dolore, deh!
Se potessi almeno col tuo grato sopore
far ch'in sogno vedessi dell'idol l'idea
tutta in gioia cangiata ed in sorriso,
poverebbe il mio core un paradiso.

*Calm and silent night,
who with your dark mantle
bring pleasing repose to my grief; alas!
If you could at least with your welcome drowsiness
make me see in my dreams the image of my
beloved all changed to joy and smiles,
my heart would taste paradise.*

Aria: Zeffiretti, deh! Venite,

Sol da voi proger si ponno
Nel mio sen con dolce sonno
Mormorando aure gradite

E allor poi dirò contento,
Vagheggiando di mia Fille
Non severe le pupille:
Pur felice ebbi un momenti.

*Oh come, gentle zephyrs
By you alone can comforting breeze
Be brought into my breast
Murmuring with a sweet sound;*

*And the contented shall say,
As I gaze lovingly on the
Kindly eyes of my Filli,
I even had a moment of happiness.*

Synopsis: Biblical heroine Jael boasts praise to Joy, personified as a merciful and father-like figure who protects one from pangs and despair.

Aria: To joy he brightens my despair,

No rising pangs my peace control.

*He guards me with a father's care,
And pours his mercy on my soul.*

Sophie Michaux

Synopsis: Dejanira has accidentally killed her husband Hercules: she goes mad with guilt and grief and asks the three furies to come and punish her, while also imploring the shades to hide her from her tortured mind.

Recit: Where shall I fly? Where hide this guilty head?

Oh fatal error of misguided love!
Oh, cruel Nessus, how art thou revenged!
wretched I am! By me Alcides dies!
These impious hands have sent my injured lord
untimely to the shades.
Let me be mad!
Chain me, ye furies, to your iron beds,
and lash my guilty ghost with whips of scorpions!

Aria: See! See! They come!

Alecto with her snakes!
Megaera fell, and black Tisiphone!
See the dreadful sisters rise!
Their baneful presence taints the skies!
See the snaky whips they bear!
What yellings rend my tortured ear!
Hide me from their hated sight,
Friendly shades of blackest night.

Alas! No rest the guilty find
From the pursuing furies of the mind!

Synopsis: The sorceress Medea offers two simple options when she discovers her soon-to-be husband, King Egeo, decides to marry Agilea instead: either her beloved returns to her arms, or Medea will ruin her rival's life.

Aria: O stringerò nel sen quel ben ch'adoro

O la rival cadrà con l'ira mia.
Che già l'aspro velen del mio martoro
Alimentando v'è la gelosia.

*Either I shall hold to my bosom the one I adore
Or my rival will fall before my rage.
Already the bitter poison of my suffering
feeds my jealousy.*

Hannah De Priest

Synopsis: Princess Rossane has just been freed by her captor/love interest,

Alessandro. Ecstatic, she sings a triumphant aria likening her intense joy to the radiant beauty of the sun's beams dancing on waves.

Recit: Sento un'interna inusitata gioja

tutta occuparmi l'alma
e tranquillar la mente.
Par che mi dica Amore:
spera, lieta sarai.
Nume possente,
l'armi della bellezza
A conquistar
chi vince il mondo, aita!
Rendimi a pieno avventurosa, e in tanto
l'alte fortune mie saran tuo vanto.

*I feel an internal, unusual joy
that completely occupies my soul
and quiets my mind.
By which Love says to me:
"Keep faith, you will soon be glad!"
Mighty god who holds
the weapons of beauty
Help me conquer him who would conquer the world.
Embolden me and
My good fortune will be your glory.*

Aria: Brilla nell'alma

Un non inteso ancor dolce contento
E d'alta gioia il cor, soave inonda.
Sì nella calma
Azzurro brilla il mar se splende il sole,
E i rai fan tremolar tranquilla l'onda.

*Shines in my soul
A sweet contentment I do not yet understand
My heart floods with a sweet joy.
As in the deep calm
The blue sea glitters in the light of the sun,
And the rays tremble in the pleasant waves.*

Synopsis: Semele is distraught at the thought of forgoing Jove's love to marry a mortal. Alone, she expresses a kinship with the morning lark, who seems to echo and support her cause.

Aria: The morning lark to mine accords his note,
And tunes to my distress his warbling throat.

Each setting and each rising sun I mourn,
Wailing alike his absence and return.
The morning lark. . .

Kyle Tingzon

Synopsis: Arsace is torn: should he continue pursuing Queen Partenope of Naples, or should he try to mend the old love between him and Rosmira?

Recit: Combattono il mio core
dover, onor, rossor, pietà, ed amore.

*Shame, honor, duty, love, and soft compassion
now combat with mixed tumult in my heart.*

Aria: Furibondo spira il vento
E sconvolge il cielo e il suol.

Tal adesso l'alma io sento
Agitata dal mio duol.

*The furious blast resistless flies,
at once confounding earth and skies.*

*Such tumults in my soul I bear,
prung from the torture of despair.*

Synopsis: In this scene, the prophet Daniel reads the sacred Jewish texts to guide him, as he believes that the Jews will soon be freed.

Aria: O sacred oracles of truth,
O living spring of purest joy
By day be ever in my mouth
And all my nightly thoughts employ.

Whoever withhold attention due
Neglect themselves despising you.

Margaret Carpenter Haigh

Synopsis: Theodora, threatened with gruesome punishment by the Roman governor Valens for her steadfast Christian beliefs, wishes for her death to come quickly so that she might enter Heaven and leave behind worldly woes.

Aria: With darkness deep, as is my woe,
hide me, ye shades of night, hide me!

Your thickest veil around me throw,
concealed from human sight!
Or come, thou Death, thy victim save,
kindly embosomed in the grave!

Synopsis: In a fit of rage and remorse, Dalinda calls down thunder and lightning upon her former lover, Polinesso, after discovering the consequences of her role in his deceitful ploy to usurp his rival Ariodante.

Recit: Ingrato Polinesso, e in che peccai,
che con la morte ricompensi amore?
Ah, sì, questo è l'error, troppo t'amai.

*Ungrateful Polinesso! And how have I offended
that you reward my love with death?
Ah, yes, this was my mistake: I loved you too much.*

Aria: Neghittosi or voi che fate?
fulminate, Cieli,
omai sul capo all'empio!
Fate scempio dell'ingrato,
del crudel che m'ha tradita,
impunita t'empietà riderà
nel veder poi fulminato
qual che scoglio o qual che tempio.

*Indifferent ones, what are you doing?
Heavens, send down thunderbolts
on the head of the evil one!
Make an example of the ingrate,
on the cruel one who has betrayed me,
unpunished, the pitiless one will laugh
if he sees lightning destroy some rock or some temple.*



LONDON HANDEL FESTIVAL

A new cooperative initiative between the Handel Aria Competition and the esteemed London Handel Festival was announced in March, 2019. Soprano Morgan Balfour, first prize winner in the 7th annual Handel Aria Competition, was invited to give a recital in Handel's own parish church during the 2020 London Handel Festival. This was postponed until next year due to the pandemic. The winner of this year's competition will be invited to sing in St. George's in the spring of 2022.

THE FINALISTS



MARGARET CARPENTER HAIGH

Praised as “fiery, wild, and dangerous” (*Classical Voice North Carolina*) with “a talent for character portrayal” (*Chicago Classical Review*), soprano Margaret Carpenter Haigh captivates audiences with her “flawless intonation” and “perfect vocalism” (*CNVC*). Commanding “expressive power, exquisite diction, and a clear, flexible voice” (*Cleveland Classical*), Margaret is in demand as a soloist and chamber musician throughout North

America. Her dazzling technique and formidable skills as a collaborative artist shine in performances of repertoire spanning from the Renaissance and Baroque to the modern day.

Recent highlights include appearances with Memphis, Winston-Salem, and Portland Symphonies; Messiah Festival of the Arts; Bach Akademie Charlotte; National Sawdust; Arizona MusicFest; and Evansville Philharmonic. She can be heard regularly with some of the nation’s premier ensembles including The Choir of Trinity Wall Street, Handel and Haydn Society, Bach Akademie Charlotte, and GRAMMY©-winning Apollo’s Fire. She is co-artistic director of L’Académie du Roi Soleil, with which she has performed in venues across the United States and the United Kingdom.

Margaret holds degrees from Case Western Reserve University; the University of Cambridge, where she was a Gates Cambridge Scholar; and the University of North Carolina at Greensboro. Recent scholarship includes work on physical gesture in the madrigal repertoire of the *concerto delle donne* in late sixteenth-century Ferrara, and she is active as an educator, teaching voice and leading workshops on physical gesture for singers. Margaret lives in New York City and is a member of the Choir of Trinity Wall Street. More at <http://margaretcarpenterhaigh.com>.



HANNAH DE PRIEST

Hailed as a “natural Handelian” (*Chicago Classical Review*), lyric soprano Hannah De Priest performs a wide range of repertoire with signature warmth and “impeccable” technique. Recent performances include “vivid portrayals” (*Schmopera*) of Medée and Circé with Les Délices, singing as the sole American

finalist of Le Concours Corneille, where she was lauded as “the most masterful voice” (*Olyrix*), attending the Carmel Bach Festival as a Virginia Best Adams Vocal Fellow, and, with pianist Michael Pecak, being chosen for Oxford Lieder’s prestigious Mastercourse and named a 2021-22 Pegasus Rising Young Artist. Opera credits include an “irresistible” (*L’Opera*) Belinda in *Dido & Aeneas*, Iole (*Hercules*), Oberto (*Alcina*), Drusilla (*L’incoronazione di Poppea*), Isabelle (cover) in André Campra’s *Le Carnaval de Venise*.

A 2021 finalist in North America’s two major Bach competitions, Hannah is an in-demand soloist for masterworks including Handel’s *Messiah* and *Dixit Dominus*, Bach’s *Mass in B Minor*, and many others. This season, she débuts with Columbus Symphony for performances of Bach’s *St. John Passion*. Other 2021-22 performances include return engagements with Les Délices, Bella Voce, Ars Musica Chicago, and song projects with duo partner Michael Pecak. Next, Hannah flies to Innsbruck to compete in the International Cesti Competition.

During the peculiar 2020-21 season, Hannah organized multiple recitals and recording projects, including a live-stream of Beethoven’s seminal *An die ferne Geliebte*. She was twice featured on the early music webseries SalonEra and participated in online training programs through the Schloss Weißenbrunn Foundation and ARTEK. Her début with Les Délices, (released digitally), was recognized as “sensational.”



PAULINA FRANCISCO

Paulina Francisco is a versatile singer and interpreter of early music and a practitioner of historically informed performance. While spending the last several years in Bloomington, IN pursuing a DM in Historical Performance at Indiana University, Paulina has performed with the Indianapolis Baroque Orchestra, Christ Church Cathedral, Bourbon Baroque, Alchymy Viols, the Bloomington Bach Cantata Project, and the Beecher Singers of Second Presbyterian Church. Notable solo engagements include; Calliope in Handel’s serenade *Parnasso in Festa* directed by Jeffrey Thomas, Bach’s *St. John Passion* directed by John Butt, Pergolesi’s *Stabat Mater* led by Stanley Ritchie, as well as Buxtehude’s *Membra Jesu Nostri* and Haydn’s *Missa Brevis in B-flat* at Christ Church Cathedral. Paulina is a founding member of Las Aves, an ensemble that specializes in performance of 17th century and early Baroque chamber music. Las Aves has performed at the International Sacred Music Festival in Quito, Ecuador and the Bloomington Early Music Festival.



MAYA KHERANI

Praised for her “rich, soaring soprano” and “crystalline tone” (*Opera News*) in repertoire from the Baroque to the modern, Maya Kherani is currently a Resident Artist at Opera San José for the 2020-21 season. Career highlights include starring in the title role of Handel’s *Partenope* with Opera NEO, Bea in Jake Heggie’s *Three Decembers* opposite Susan Graham at Opera San José, and Meera in the world premiere of *River of Light*, commissioned by the Houston Grand Opera. Upcoming engagements include Drusilla/Fortuna (Poppea cover) in *L’incoronazione di Poppea* at the 2022 Festival d’Aix-en-Provence under the baton of Leonardo Garcia Alarcón, *Messiah* with Boston Baroque, Belinda in *Dido* and *Aeneas* at Opera San José, Pamina in *Die Zauberflöte* with Opera Modesto, and Susanna in *Le nozze di Figaro* with Opera San José. She received First Place and the Audience Favorite award at the James Toland Vocal Competition (Tier II), the 2015 McGlone Award from Central City Opera, two fellowships to travel to Venice from the Fondazione Giorgio Cini (Seminari di Musica Antica), two Encouragement Awards from the Metropolitan Opera National Council Auditions, and last year, was the only American soprano to compete as a Semifinalist in the international Glyndebourne Opera Cup. Prior to her singing career, Ms. Kherani graduated *summa cum laude* from Princeton University with a BSE in Mechanical and Aerospace Engineering.



BRADLEY KING

Based in New York, tenor Bradley King has been praised by reviewers and audiences for his “profound” and “engaging” style (*Zadar Festival Review*). Established as a singer of unique versatility, Bradley performs regularly in a broad range of programs from contemporary to ancient. As a specialist in early music, he performs regularly with the Rose Ensemble, the Thirteen, and Les Canards Chantants. Bradley also frequently collaborates with composers on new works having created the roles of Dr. Neare in *The Analyzing Engine* by Andrew Lovett and the titular role in *Tam Lin* by Elliot Cole and Fiona Gillespie. On the recital stage, Bradley’s unique blend of power and sweetness has earned him accolades at home and abroad, notably First Prize at the James Toland Vocal Arts Competition, and performances at the Mozarteum Academy in Salzburg. Bradley holds degrees in voice and conducting from DePauw University and the University of North Texas.



SOPHIE MICHAUX

Praised for her “warm, colorful mezzo” by *Opera News*, Sophie Michaux has become one of Boston’s most versatile and compelling vocalists. Born in London and raised in the French Alps, Sophie’s unique background informs her artistic identity, making her feel at home in an eclectic span of repertoire ranging from grand opera to French cabaret songs. Recent solo engagements include a solo recital of Barbara Strozzi’s vocal music (Fundazione Cini in Venice, Italy), the role of Siface in Cavalli’s *Scipione Affricano* (Haymarket Opera), Vivaldi’s *Stabat Mater* (Eastern Connecticut Symphony Orchestra) and the world premiere of Rudoi’s *Our Transcendental Passion* (Boston Cecilia). A consummate singing actor, Sophie appeared as Ceres in Boston Early Music Festival’s production of Lalande’s *Les Fontaines de Versailles*, garnering acclaim from the *Boston Musical Intelligencer* for her “astonishing range and flexibility.” She has sung the title roles of *La Cenerentola* (NEMPAC), Lucretia in *The Rape of Lucretia* (Opera Brittenica), and *Rinaldo* (Boston Opera Collaborative) for which she was nominated *Best Female Performer in an Opera* for the 2015 Arts Impulse Theatre Awards. With the Lorelei Ensemble, Boston’s groundbreaking professional women’s ensemble, she has performed alongside the Boston Symphony Orchestra, A Far Cry, and others, and she has been featured in numerous works from Renaissance polyphony to Björk. She is also a frequent collaborator with Blue Heron. She has sung under the direction of Andris Nelsons, Leonardo García Alarcón, Lidiya Yankovskaya, Beth Willer, Scott Metcalfe, Gil Rose, Gabriel Garrido, Michael Sakir, among others.



KYLE SANCHEZ TINGZON

Filipino countertenor Kyle Sanchez Tingzon is a newcomer to the Bay Area music scene. Recent performances include a role debut of Monteverdi’s *L’incoronazione di Poppea* (as Ottone), scenes from Stravinsky’s *The Rake’s Progress* (as Baba the Turk), Handel’s *Xerxes* (as Arsamenes), and Gluck’s *Orfeo ed Euridice* (as Orfeo) at San Francisco Conservatory of Music in 2020-2021.

In 2020, Kyle won third prize at the Rochester International Vocal Competition in New York, organized by the Rochester Oratorio Society.

Kyle’s past performances in the Philippines include J. Haydn’s *Missa in Angustiis*, Händel’s *Messiah and Dixit Dominus*. He has also performed Vivaldi’s *Gloria in D* at the Svenska Kyrkans Gosskörsförening, a festival of male choirs in

Rättvik, Sweden. He was a street singer and featured soloist in a performance of Bernstein's *Mass* at the Esplanade in Singapore. Kyle was also featured as a soloist at the annual International Bamboo Organ Festival in Las Piñas City, Philippines, a festival dedicated to the performance of early music.

Kyle is currently pursuing his postgraduate studies at the San Francisco Conservatory of Music, studying under César Ulloa. In 2021, he graduated with a Master of Music degree in Voice, with a Historical Performance emphasis, from the same institution. He obtained his Bachelor of Science degree in Management, minor in Economics, from Ateneo de Manila University, Philippines. He also studied voice privately under Christopher Arceo.

THE JUDGES



JOHN HOLIDAY

Countertenor John Holiday has established himself as “one of the finest countertenors of his generation” (*Los Angeles Times*). His voice has been praised as “a thing of astonishing beauty” (*New Yorker*), “arrestingly powerful, secure and dramatically high” (*Wall Street Journal*), “exceptional [and] strong...even in its highest range” (*The New York Times*) and “timeless” (*Washington Post*). Holiday’s unique voice and powerful story have been the subject of profiles in *The New Yorker*, *CNN’s* Great Big Story, *Los Angeles Times*, and more.

In 2021, Holiday will make his anticipated Metropolitan Opera debut in Matthew Aucoin’s *Eurydice* as Orpheus’s Double, and is slated to make his role debut as Cherubino in *Le Nozze Di Figaro* at Dallas Opera. An acclaimed concert singer, Holiday has performed at world-renowned venues such as Carnegie Hall, The Kennedy Center, Lincoln Center, London’s Barbican Center, and the Philharmonie de Paris. His career highlights have included a tour with Gustavo Dudamel and the Los Angeles Philharmonic; the Sorceress in Barrie Kosky’s production of Purcell’s *Dido and Aeneas*, and the world premiere of Matthew Aucoin’s *Eurydice* as Orpheus’s Double at the Los Angeles Opera; the world premiere of Daniel Roumain’s *We Shall Not Be Moved* with Opera Philadelphia and the Dutch National Opera; title role in *Xerxes* at the Glimmerglass Festival; and Caesar in Handel’s *Giulio Cesare in Egitto* at Wolf Trap Opera.



DAVID RONIS

David Ronis, the Karen K. Bishop Director of Opera at the University of Wisconsin-Madison, previously taught Queens College/CUNY, Hofstra University, and Wagner College. The 2018 second place recipient of The American Prize's Charles Nelson Reilly Award for Opera Directing, he is also a nine-time National Opera Association Production Competition winner.

His guest directing engagements include Shreveport Opera, SUNY Potsdam, Rutgers University, Queens Symphony Orchestra, Madison Bach Musicians, Four Seasons Theatre, After Dinner Opera, La Musica Lirica, and Manhattan School of Music's "From Page to Stage" series. Mr. Ronis is the co-founder of the Baroque Opera Workshop at Queens College and has taught at the American Institute for Musical Studies in Graz, Austria (AIMS), Westchester Summer Vocal Institute, Druid City Opera Workshop, and La Lingua della Lirica in Novafeltria, Italy. A certified teacher of the Michael Chekhov Acting Technique and specialist in integrative acting and movement techniques for singers, Mr. Ronis has given master classes and workshops at universities throughout the United States. As a performer, he sang over 50 operatic roles with companies all over the world, concertized extensively, toured nationally in Disney's *Beauty and the Beast*, and appeared in independent films and nationally televised commercials.



ALESSANDRA VISCONTI

Alessandra Visconti grew up in Rome and has a background in music and linguistics. She has sung throughout Europe, the US and Japan, performing music from the 12th to the 20th century with the Mark Morris Dance Group, Pomerium, Voices of Ascension, the Newberry Consort, and Musica Sacra. She has recorded with Deutsche Grammophon, Decca and Dorian

Records and has translated numerous opera libretti. An instructor of Italian at Northwestern University, she also teaches at the Ryan Opera Center, and serves as the Italian and Latin language coach of the Chicago Symphony Chorus. Every summer she teaches at *Music in the Marche*, an international opera program where young singers are immersed for a month in Italian language and culture. Alessandra currently lives in Evanston, Illinois, where she enjoys biking, yoga, and swimming in Lake Michigan.

MADISON BACH MUSICIANS

Madison Bach Musicians was founded in 2004 by director Trevor Stephenson. MBM was formed to foster a love of music and to provide education about great music within the community. The group presents the music of Johann Sebastian Bach—as well as works by other great composers of the Baroque, Renaissance, and Classical periods—to both the general public and to educational institutions through performances, lectures, and workshops. MBM 2020-21 season features: October 30-31 *German Baroque Masters* with guest violinist Marc Destrubé, December 12 *Baroque Holiday Concert*, and April 13 & 15 *Pergolesi & Bach—Music for Easter Week*. Season information at <http://madisonbachmusicians.org>

KANGWON LEE KIM

Kangwon Lee Kim, Madison Bach Musicians concertmaster and Assistant Artistic Director, is a versatile violinist with a repertoire ranging from baroque to 21st-century using both baroque and modern violins. As a baroque violinist, Ms. Kim has performed with many early music ensembles throughout the country such as the Smithsonian Chamber Players and BPI faculty orchestra at Oberlin. She has also given guest lecture-recitals on “Performance Practice” at various universities in Korea and the US. Ms. Kim was an assistant professor of violin and chamber music at Biola University in CA and has also taught at Ripon College, the University of Pennsylvania, and Lawrence University Conservatory. During the summer, she teaches at Credo summer chamber music festival at Oberlin College and is the chair of MBM’s Summer Chamber Music Workshop.

NATHAN GIGLIERANO

Madison-based violinist Nathan Giglierano is an avid performer of early music. He often plays with Madison Bach Musicians, Wisconsin Baroque Ensemble, and Sonata à Quattro. In addition to performing locally in Wisconsin, Nathan has performed solo and chamber music recitals across Europe, Central, and North America. Nathan has degrees from Oberlin and the UW-Madison. He was a student of Allen Ohmes, Marilyn McDonald, and David Perry. In addition to playing the violin, Nathan is also a luthier, specializing in making both modern and baroque violins and violas. His instruments are played by professionals across the USA. To see and hear his instruments, visit <http://gigviolins.com>

MARIKA FISCHER HOYT

Violist Marika Fischer Hoyt maintains a demanding concert schedule, and has performed across the U.S., in Germany and Hungary. On modern viola she plays with the Madison Symphony Orchestra and the Ancora String Quartet. On baroque viola she plays with the Madison Bach Musicians, Sonata à Quattro, and the Bach Collegium of Fort Wayne, IN. She serves as Instrumental Co-Director of the monthly concert series Just Bach, and as Artistic Director of the community festival, Bach Around The Clock. For four years she hosted 'Saturday Afternoon Classics' on Wisconsin Public Radio. Marika holds degrees from Smith College and Indiana University.

CRAIG TROMPETER

Cellist Craig Trompeter has been a musical presence in Chicago for more than twenty years, performing in concert and over the airwaves with Second City Musick, Music of the Baroque, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, the Cal Players, the Newberry Consort, and the Oberlin Consort of Viols. As chamber musician, he has appeared at the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has performed as soloist at the Ravinia Festival, at the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. He is the Artistic Director of Haymarket Opera Company.

TREVOR STEPHENSON

Trevor Stephenson performs regularly on harpsichord, fortepiano, and piano. He is the artistic director and founder of the Madison Bach Musicians. He received a Doctor of Musical Arts degree in Historical Performance of 18th-Century Music from Cornell University, where he studied fortepiano with Malcolm Bilson. With his colleague, Norman Sheppard, he has made and refurbished a series of historical keyboard instruments ranging from Italian Renaissance harpsichords to Victorian pianos. He has released sixteen recordings on the Light & Shadow label and tours throughout the United States as performer and lecturer. Information and tour schedule at <http://trevorstephenson.com>.

ARTISTIC DIRECTOR SARAH BRAILEY



Hailed by *The New York Times* for her “radiant, liquid tone,” and “exquisitely phrased” singing and by *Opera UK* for “a sound of remarkable purity,” soprano Sarah Brailey enjoys a career that resists specialization. She has sung Handel’s *Messiah* with The Saint Paul Chamber Orchestra; recorded cello and vocal soundscapes for the *Fog x FLO* public art installation in Boston’s Emerald Necklace; and performed with Kanye West and alterna-

tive-classical vocal band Roomful of Teeth at the Hollywood Bowl. Recent highlights include serenading the Mona Lisa at the Louvre Museum with John Zorn’s *Madrigals*, singing Barber’s *Knoxville: Summer of 1915* with the Colorado Symphony, and recording *The Soul* in the world premiere recording of Dame Ethel Smyth’s *The Prison*, for which she has received a 2021 GRAMMY for Best Classical Solo Vocal Album.

Sarah is a member of Beyond Artists, a coalition of artists that donates a percentage of their concert fee to organizations they care about. Her designated organizations include NRDC, Friends of the Boundary Waters Wilderness, and the Animal Welfare Institute. Sarah is a co-founder of Just Bach, a monthly concert series in Madison, Wisconsin and the Director of Vocal Studies at the University of Chicago.

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HOW TO LISTEN TO HANDEL ARIAS

John W. Barker

The original audiences for Baroque operas took for granted the repetitive processions of recitatives and arias. The former conveyed plot action, the latter allowed a character to express the emotions of the moment, while also providing the singer with opportunities for display. Of course, the singer would know the story and the aria's place in it, so as to supply the right expression. The aria was also a test of the singer's beauty of voice and general artistry.

But what the audience expected was also tied to conventional aria structure. While Handel, and other composers, might create a single melodic piece (such as an arioso), most solos would represent what was known as the "da capo aria". This was cast in a tripartite ABA form. The A section would state the musical material and mood, concluding with the stipulation of fine (end). The ensuing B section would be in a contrasting key, giving alternative material. There would then be in the score the instruction da capo al fine (from the head, or beginning, to the fine marking. (Alternatively, there might instead be an instruction of dal segno al fine, from the sign to the end.

The "sign" would be a marking at the end of the ensemble introduction that was to be bypassed.) That would launch a repetition of the A section with the purpose of allowing the singer to embellish the written line, and especially create virtuosic cadenzas on final chords. Handel's audiences would listen for the quality of such embellishment, and so should we.

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The pandemic has been financially devastating for many artists. The generosity of our donors in 2020 allowed us to send over \$7,500 in financial support to the previous Handel Aria Competition finalists who participated in our Virtual Gala on September 11. To view the Handel Aria Competition Gala please go to our [YouTube channel](#).

Special Thanks to:

Chloe Agostino
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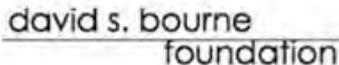
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