

10th ANNUAL
HANDEL ARIA
COMPETITION



FRIDAY, AUGUST 18, 2023

7:30 pm

**Grace Episcopal Church
Madison, Wisconsin**

www.HandelAriaCompetition.org



HANDEL ARIA COMPETITION ONLINE AUCTION

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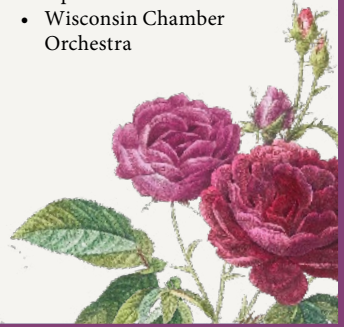


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AUCTION ENDS:

Sunday, August 20 at 11:45 PM



20th Season Celebration!



OCTOBER 7 & 8, 2023

Vivaldi's Venice
with Marc Destrubé, violin

DECEMBER 15 & 16, 2023

Baroque Holiday Concert
Bach's Cantata 8 & Christmas Oratorio Part 5

MARCH 1 & 2, 2024

Bach's Musical Offering
with Immanuel Davis, flute

MAY 18 & 19, 2024

Monteverdi's Vespers of 1610
conducted by Andrew Megill

Trevor Stephenson—ARTISTIC DIRECTOR, Kangwon Kim—ASSISTANT ARTISTIC DIRECTOR

MADISONBACHMUSICIANS.ORG

2023

HANDEL ARIA COMPETITION



Finalists

Andrew Bearden Brown, *tenor*
Olivia Doig, *soprano*
Emily Donato, *soprano*
Fran Daniel Laucerica, *tenor*
Matthew Reese, *countertenor*
Chea Kang, *soprano*

Madison Bach Musicians

Trevor Stephenson, Director

Judges

Sam Handley
Chase Hopkins
Paul Rowe

Artistic Director

Sarah Brailey

Friday, August 18, 2023 | 7:30pm
Madison, Wisconsin

PROGRAM

Olivia Doig, soprano

“Il primo ardor”
from *Ariodante*

“Mean as he was... Author of Peace”
from *Saul*

Andrew Bearden Brown, tenor

“Alla offesa...È un folle”
from *Alcina*

“Comfort ye...Ev’ry valley”
from *Messiah*

Matthew Reese, countertenor

“Inumano fratel...Stille amare”
from *Tamerlano*

“O thou that tellest good Tidings
to Zion” from *Messiah*

INTERMISSION

Chea Kang, soprano

“Rejoice greatly” from *Messiah*

“O Numi!...Ma chi punir desio”
from *Flavio*

Fran Daniel Lauceric, tenor

“Un momento di contento”
from *Alcina*

“Comfort ye...Ev’ry valley”
from *Messiah*

Emily Donato, soprano

“Dunque i lacci d’un volto...
Ah! crudel” from *Rinaldo*

“With ravish’d ears”
from *Alexander’s Feast*

TEXTS AND TRANSLATIONS

Olivia Doig

“**Il primo ardor**” from *Ariodante*

Synopsis: After rejecting the advances of Lurcanio, Dalinda reveals that she is in love with Polinesso and will remain faithful to him, aiding him in his devious plans to frame Princess Ginevra.

Aria: Il primo ardor

è così caro a questo cor,
che estinguerlo non vuol
quest'alma amante.

Io son fedel,
né mai crudel,
e sempre a lui sarà
il cor costante.

*The first flame
is so dear to this heart
that this loving soul
does not want to extinguish it.*

*I am faithful,
never cruel,
and my heart will always
be loyal to him.*

“**Mean as he was...Author of Peace**” from *Saul*

Synopsis: When King Saul's daughter Merab hears that her brother-in-law David has been summoned to her father's court, she fears her father will hurt David, by whom he is threatened. Merab prays that her brother Jonathan will be able to quell her father's wrath.

Recit: Mean as he was,

he is my brother now, my sister's husband,
and to speak the truth, has qualities,
which justice bids me love, and pity his distress.
My father's cruelty strikes me with horror!

At th'approaching feast I fear some dire event,
unless my brother, his friend, the faithful Jonathan,
avert th'impending ruin.
I know, he'll do his best.

Aria: Author of Peace,
who canst control every passion of the soul;
to whose good spirit alone we owe
words that sweet as honey flow:
with thy dear influence his tongue be fill'd,
and cruel wrath to soft persuasion yield.

Andrew Bearden Brown

“Alla offesa...È un folle” from *Alcina*

Synopsis: Oronte struggles with his conflicting feelings around his lover, Morgana, who has rejected him for the dashing new arrival on their island. He concludes that it's not her beauty, but rather his own madness that is to blame for his inner turmoil.

Recit: Alla offesa il disprezzo giunge l'ingrata?

Su, coraggio, Oronte,
scaccia costei dall'alma;
e se mai torna pentita a riamarti,
deludi l'arti sue con l'istesse arti.

*That ungrateful woman dares add insult to injury?
Have courage, Oronte,
Banish her from your soul;
And if she ever returns, repentant and loving,
Delude her wiles with her same tactics.*

Aria: È un folle, è un vile affetto,

non è la sua beltà,
che trionfar la fa
superba del mio cor.

Vieni sul labbro e al ciglio,
Sdegno che nutro in petto,
Figlio d'offeso amor.

*It's madness and cowardly passion,
Not her beauty,*

*Which make her triumphant
Over my heart.*

*Come to my lips and to my eyes,
O anger that I nourish in my heart,
Born out of offended love.*

“Comfort ye...Ev’ry valley” from *Messiah*

Synopsis: In this aria, the tenor soloist calls out to the listener and invites them to prepare for the coming of God, joyfully celebrating the peace and justice to come.

Recit: Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto her,
that her warfare is accomplished, that her iniquity is pardoned.
The voice of him that crieth in the wilderness;
prepare ye the way of the Lord;
make straight in the desert a highway for our God.

Aria: Ev’ry valley shall be exalted,
and ev’ry mountain and hill made low;
the crooked straight and the rough places plain.

Matthew Reese

“Inumano fratel...Stille amare” from *Tolomeo*

Synopsis: In Act III, Tolomeo, ruler of Egypt, is about to commit suicide having acknowledged that his betrothed is dead. Drinking what he thinks is poison, turns out to be a sleeping draught. Tolomeo describes the grasping effect that the “poison” has on him as he falls to his death.

Recit: Inumano fratel, barbara madre,
Ingiusto Araspe, dispietata Elisa,
Numi o furie del Ciel.
Cielo nemico, implacabil destin,
Tiranna sorte, tutti, tutti v’invito
A gustare il piacer dell amia morte.
Mà tu, consorte amata, non pianger, no,
Mentre che lieto spiro;
Basta che ad incontrar l’anima mia,
Quando uscirà dal sen,
Mandi un sospiro.

*Inhuman brother, cruel mother,
Unjust Araspe, pitiless Elisa.
Gods and furies of heaven,
Inimical heaven, inexorable fate,
Cruel destiny, all, all of you I invite
To enjoy the spectacle of my death.
But you, beloved spouse, do not weep, no.
While I softly breathe;
It will suffice if upon seeing my soul
When it leaves my breast,
You will emit a sigh.*

Aria: Stille amare, già vi sento

Tutte in seno, la morte a chiamar,
Gia vi sento smorzare il tormento,
Tornarmi a bear.

*Bitter tears, I feel you already
Within my breast, portending death
I feel you already soothing my suffering,
Returning to solace me.*

“O thou that tellest good Tidings to Zion from *Messiah*

Synopsis: The alto soloist is proclaiming the prophecy of Christ’s Birth from biblical text references from Isaiah 40:9 (adapted) & 60:1 (verbatim).

Aria: O thou that tellest good tidings to Zion,

Get thee up into the high mountain;
O thou that tellest good tidings to Jerusalem,
Lift up thy voice with strength; lift it up, be not afraid;
Say unto the cities of Judah, Behold your God.

O thou that tellest good tidings to Zion,
Arise, shine; for thy light is come,
and the glory of the Lord is risen upon thee.

Chea Kang

“Rejoice greatly” from *Messiah*

Synopsis: The birth of the baby Jesus is celebrated with great joy.

Aria: Rejoice greatly, O daughter of Zion;
shout, O daughter of Jerusalem!
Behold, thy King cometh unto thee;
He is the righteous Saviour,
and He shall speak peace unto the heathen.

“O Numi!...Ma chi punir desio” from *Flavio*

Synopsis: As Emilia sees her father die in her arms, she realizes that her lover, Guido, was the one who killed him. Her love towards Guido is so strong that she falls in agony of not knowing if she really wants to punish Guido for her father’s death.

Recit: O Numi, ei cadde esangue!
Guido l’uccise; oh, Guido! oh, cor crudel!
Tu m’uccidesti il padre;
questa mercè tu doni all’amor mio?
O Guido! o padre! o Dio!
Ma chè, non andrà inulta
l’anima di Lotario: io disdegnosa
contro Guido, l’indegno,
conciterò di Nemesis lo sdegno!

*Ye gods, he has fallen, dead!
Guido killed him; O Guido, O cruel heart!
You have killed my father;
is this the reward you give for my love?
O Guido, O Father, O God!
But yet, Lotario’s spirit
will not be unavenged; with disdain
I will raise against Guido, the villain,
the wrath of Nemesis!*

Aria: Ma chi punir desio?
l’idolo del cor mio,
il mio tesoro!
Morir dunque conviene
e cesseran le pene e il mio martoro.

*But whom do I want to punish?
the idol of my heart,
my dearest treasure.
It would be best to die
to bring an end to my pains and my torments.*

Fran Daniel Laucerica

“Un momento di contento” from *Alcina*

Synopsis: By the third act of the opera, Morgana, Oronté's former lover is now pleading for his love after she formerly spurned him at the sight of a newcomer to the magical island in act one. Although he finds himself frustrated by her all-too-easy disloyalty, he cannot deny the love and affection he feels for her.

Aria: Un momento di contento
dolce rende a un fido amante
tutto il pianto che versò.

Suol'amore, dal dolore
tirar balsamo alle pene,
a sanar, chi pria piagò.

*One moment of contentment
turns all the tears a faithful lover has shed
into sweetness.*

*Love often brings balsam
to soothe the pain and suffering
of those whom he once wounded.*

“Comfort ye...Ev'ry valley” from *Messiah*

Synopsis: In this aria, the tenor soloist calls out to the listener and invites them to prepare for the coming of God, joyfully celebrating the peace and justice to come.

Recit: Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto her,
that her warfare is accomplished, that her iniquity is pardoned.
The voice of him that crieth in the wilderness;
prepare ye the way of the Lord;
make straight in the desert a highway for our God.

Aria: Ev'ry valley shall be exalted,
and ev'ry mountain and hill made low;
the crooked straight and the rough places plain.

Emily Donato

“Dunque i lacci d’un volto...Ah! crudel” from *Rinaldo*

Synopsis: This aria, from Handel’s first opera for the London Stage, is sung by sorceress Armida, Queen of Damascus as she is rejected by Rinaldo, a nobleman in the Christian Army. In a jealous rage, the tormented Armida calls upon her Furies to find a “new kind of pain and punishment” for Rinaldo, but then calls them back because he is “too handsome.”

Recit: Dunque i lacci d’un volto,
tante gioie promesse,
li spaventi d’Inferno,
forza n’avran per arrestar quel crudo? E tu il segui, o mio core!
Fatto trofeo d’un infelice amore! No! si svegli ‘l furore,
si raggiunga l’ingrato,
cada a’ miei piè svenato!
Ohimè! Che fia? Uccider l’alma mia? Ah! Debole mio petto,
a un traditor anco puoi dar ricetta? Su, su, furie, ritrovate
nova sorte di pena e di flagello! s’uccida, si... eh! no, ch’è troppo bello!

*With the lines of a face,
with so much promised happiness,
the terrors of Hell,
have enough strength to stop one?
And you follow him, my heart!
you, now the trophy of an unhappy love!
No let the fury awake,
let it reach the ungrateful one,
let him fall dead at my feet!
Alas, what? To kill my loved one?
Ah, my weak breast,
can you still welcome a traitor?
Go, go, furies,
find a new kind of pain and punishment!
let him be killed, yes...
no, for he’s too handsome!*

Aria: Ah! crudel,
Il pianto mio
Deh! Ti mova per pietà! O infedel,
al mio desio
proverai la crudeltà.

*Alas! Cruel one,
let me weeping
move you to mercy!
Oh unfaithful
you will taste the cruelty of my desire.*

“With ravish’d ears” from *Alexander’s Feast*

Synopsis: *Alexander’s Feast* was written as a testament to music’s magical way of influencing and connecting human and Godly realms. In this festive aria, music’s ability to “shake the spheres” is invoked in florid passages of ornamentation.

Aria: With ravish’d ears
The monarch hears,
Assumes the God,
Affects to nod,
And seems to shake the spheres.

THE FINALISTS



ANDREW BEARDEN BROWN

Lauded by *The Washington Post* for his “pure” and “poignant” sound, Andrew Bearden Brown is a tenor equally at home on operatic and concert stages. Currently pursuing a Performance Diploma at the Boston University Opera Institute, Andrew performed with the Opera Institute as the Stage Manager in Rorem’s *Our Town*, Laurie in Adamo’s

Little Women, and Oronte in Handel’s *Alcina*. In the 2022/2023 season, he also debuted with Opera Neo as Marzio in Mozart’s *Mitridate* and covered Tempo in Handel’s *Il trionfo del Tempo e del Disinganno*. Andrew’s solo concert appearances for the season included Handel’s *Messiah* with Ensemble Altera and with Tempesta di Mare, as well as Evangelist with Ashmont Hill Chamber Music for Bach’s *St. John Passion*.

Recent operatic roles include Torquemada in Ravel’s *L’heure espagnole* (Royal College of Music) and Ferrando in Mozart’s *Così fan tutte* (Felici Opera). As an oratorio soloist, he has performed with groups such as the Providence Baroque Orchestra, The Thirteen, Washington National Cathedral Choir, the Academy of Ancient Music, and Voces8.

Andrew received his early music education as a boy chorister at Washington National Cathedral. Later he obtained his bachelor’s degree in Urban Studies

from Brown University, as well as a master's degree from the Royal College of Music. His voice teachers include Lynn Eustis, Elizabeth Daniels, Justin Lavender, and Bradley Fugate. In 2023, he won the Rhode Island Civic Chorale & Orchestra's Collegiate Vocal Competition and received the William Grogan Award in the Oratorio Society of New York's Lyndon Woodside Oratorio-Solo Competition at Carnegie Hall.



OLIVIA DOIG

Chicago-based soprano Olivia Doig performs a range of classical and musical theater repertoire across the midwest. Performance highlights include Josephine in *HMS Pinafore* (Ohio Light Opera), Zaneeta in *The Music Man* (Ohio Light Opera), Amor in *Ariane et Bachus* (Haymarket Opera), the title role in *Patience* (Gilbert and Sullivan Opera Company, Inc.), the soprano soloist in Vivaldi's *Gloria* (Hinsdale Chorale), Gabriel in Haydn's *Creation* (Tallahassee Community Chorus), performing as a summer residency artist with Florentine Opera, and productions with Chicago Opera Theater, Thompson Street Opera, and Music Theater Works. She can be heard on Lynx Project's 2022 album *beautiful small things*, which features poetry by neurodiverse young people set to music by classical composers. Olivia has received awards from the American Opera Society of Chicago, the Musicians Club of Women, the Chicago Bel Canto Foundation, the Orpheus Music Competition, the Lotte Lenya Competition, and the Metropolitan Opera National Council Auditions. She will continue her Handel performances this season as the soprano soloist in Handel's *Messiah* with the Chicago Camerata and the Wheaton College Artist Series.

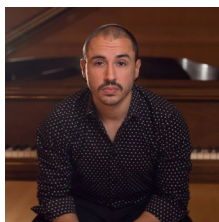
Olivia shares her love for musical storytelling through teaching, including work as a voice instructor and directing student opera and musical theater productions. She co-developed Lynx Project's cross-genre education program *Composition of a City*, which teaches youth about the role of poetry in classical art song and hip-hop rap and aids them in writing their own music and poetry through elements of these two genres.



EMILY DONATO

Soprano Emily Donato, born and based in Brooklyn, NY, has appeared recently as the soprano soloist in Bach's *B Minor Mass* at Carnegie Hall with the Oratorio Society of New York led by Maestro Kent Tritle, and with Voices of Ascension led by Maestro Dennis Keene. She was a member of the 2023 Virginia Best Adams Quartet at the Carmel Bach Festival. Ms. Donato was awarded first prize in the 2021 Lyndon-Woodside

Oratorio Competition held at Riverside Church in New York City, and has performed as a soloist with Maestro Masaaki Suzuki, Nicholas McGegan, Simon Carrington, David Hill, and Leon Botstein. Emily is an alumnus of the GRAMMY award winning Brooklyn Youth Chorus, holds her Bachelor of Arts in Music from Bard College, and her Master of Music from the Yale School of Music where she studied as a member of the Yale Voxtet.



FRAN DANIEL LAUCERICA

Labeled “a very promising high tenor” by *Opera News*, Cuban-American tenor, Fran Daniel Laucerica, has been praised for his clarity and agility in operatic and concert repertoire. As an Emerging Artist with Virginia Opera, he covered the roles of Frederic (*Pirates of Penzance*) and Timothy Laughlin (*Fellow Travelers*), as well as

performed in *La Traviata* as Gastone and Alfredo. A Glimmerglass Festival 2022 Young Artist, he performed as Dante in the premiere of *Tenor Overboard* and covered roles in *Taking Up Serpents* and *Holy Ground*. Laucerica is also a former young artist with Toledo Opera, and Wolf Trap Opera. Other recent operatic credits include Ernesto (*Don Pasquale*), The Magician (*The Consul*), Tamino (*Die Zauberflöte*), and Albert (*Albert Herring*). In concert, Mr. Laucerica has performed as a Tenor Soloist in *Carmina Burana*, Bach’s *Cantata 12*, Mozart’s *Requiem* and *Coronation Mass*, Puccini’s *Messa di Gloria*, and Handel’s *Messiah*.

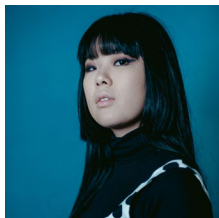


MATTHEW REESE

Hailed by *Opera News* magazine as “vibrant, and full of empathy”, American countertenor Matthew Reese made his professional debut as Belize in the New York premiere of Peter Eötvös’ *Angels in America* with New York City Opera. Additionally, Matthew has premiered this role internationally in Salzburg during the 2021-2022 season

with Salzburg Landestheater and this current season in the Bremen, Germany premiere production with Theater Bremen. Other operatic credits include Oberon in *A Midsummer Night’s Dream* and Cardinal/Oracle #1 in Philip Glass’ *Galileo Galilei*. He has garnered much success at many vocal competitions at both the regional and national level. Highlights include: a two-time district award winner and regional encouragement award winner for the Metropolitan Opera National Council Auditions, the second place winner in the inaugural pre-professional division for the George Shirley National Vocal Competition, the Handel award recipient at the Orpheus National Vocal Competition and becoming the first countertenor grand prize winner for both the Heafner-Williams National Vocal Competition and the S. Livingston Mather Competition for Male Vocalists. Matthew

completed undergraduate studies at Columbus State University's Schwob School of Music in Columbus, GA. Graduate studies were completed at UNC-Greensboro where his transition to the countertenor voice took place through the assistance of his current instructor Dr. Robert Bracey.

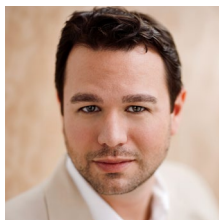


CHEA KANG

Chea Kang, a Korean soprano, holds a master's degree from the San Francisco Conservatory of Music, where she will return for an Artist Diploma, continuing her studies with César Ulloa. She was one of the young artists for the Georg Solti Accademia Bel Canto Course in the Summer of 2023. She was the recipient of the John Erskin

Prize at The Juilliard School, where she received her bachelor's degree in 2021. During her studies at The Juilliard School, she performed as a soloist in the 2020 production of New York Festival of Songs "Cubans in Paris," led by Steven Blier at the Peter J. Sharp theater in New York City. At the San Francisco Conservatory of Music, Ms. Kang has performed leading roles in operas, including *Servilia* in *La Clemenza di Tito* by Mozart, Cleopatra in *Giulio Cesare* by Händel, Emilia in *Flavio* by Händel, and La Princesse in *Lenfant et les sortilèges* by Ravel. She has also appeared in *Dialogues of the Carmelites* by Poulenc at the San Francisco Opera as Sister Catherine in October 2022.

THE JUDGES



SAM HANDLEY

Sam Handley, bass-baritone, has been praised for "his rich, burnished" voice and the "genuine emotional depth of his characterizations." He has performed more than a dozen roles at Lyric Opera of Chicago and first joined the roster of The Metropolitan Opera in 2017 for *Der Rosenkavalier*. Handley made his Asian debut as Basilio

in Rossini's *Il barbiere di Siviglia* at the National Centre for Performing Arts (Beijing) under the baton of Lorin Maazel, with whom he had previously performed Colline in *La Boheme*.

On the symphonic stage, his deep repertoire encircles masterworks of Handel, Haydn, Bach, Beethoven, Charpentier, Stradella, Stravinsky, Vaughan Williams, Verdi, and Mozart, in whose *Requiem* Handley has been described as "striking in the *tuba mirum*."

Dr. Handley has long loved sharing his knowledge of the art of singing and was a Teaching Fellow during both his Master and Doctoral studies. Sam currently serves on the faculty of DePaul University in Chicago and is in demand as a Master Teacher, Clinician, and Adjudicator. He is President of the Chicago Chapter of the National Association of Teachers of Singing and Executive and Artistic Director of the Green Lake Festival of Music.

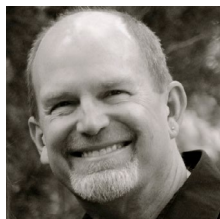
Born in Memphis, Tennessee, Sam now resides in Sheboygan, WI, and enjoys spending time with his wife and daughter, especially while camping, hiking, sailing, cooking, fine dining, and keeping up with their Labrador Finzi!



CHASE HOPKINS

Chase Hopkins is currently serving as the general director of Chicago's acclaimed Haymarket Opera Company and the artistic director of Opera Edwardsville. Hopkins was appointed as Haymarket's first general director in 2020 and led the company through its 10th Anniversary Season with three innovative cinematic productions of

Handel operas that received praise from international press as "an inspiring and relevant modern production" (*Operawire*) and "a superb document of a Handel opera" (*Chicago Tribune*). As a creative producer, a 2022 production of *L'Amant Anonyme* by Joseph Bologne, the Chevalier de Saint-Georges was praised by the *Chicago Tribune* for "making history." Through a collaboration with Chicago's Grammy Award-winning label, Cedille Records, the world premiere recording of this forgotten work was released. The album has been given 5 stars by the *BBC Music Magazine* and praised for "luxury casting" by *Gramophone*. Hopkins also served as a creative producer for Haymarket's 2022 production of *L'incoronazione di Poppea* that was included in the *Chicago Tribune's* "Top performances of 2022." In 2023, Hopkins will make his directorial debut with Hesse's *Marc'Antonio e Cleopatra*, starring countertenor Kangmin Justin Kim and contralto Lauren Decker. Hopkins brings expertise to Haymarket as both a performer and creative producer. His own singing career included a strong focus on Baroque opera, and he has performed with distinguished conductors at festivals across Europe and the United States. On the operatic stage, Hopkins has been described as a "strong and convincing presence" (*Opera Today*) and has been praised for delivering "thoughtful and disciplined" performances (*Operawire*). He holds a Bachelor's degree in Performance and Arts Administration from Northwestern University and a Masters degree in Performance from the Royal Northern College of Music in the United Kingdom. Hopkins is also the founding artistic director of Opera Edwardsville (Illinois), a role he maintains while serving as Haymarket Opera Company's general director. In the fall of 2023, Hopkins will pursue professional studies at the Harvard Business School.



PAUL ROWE

Baritone Paul Rowe has maintained a wide ranging performing career throughout the United States for the past 30 years. He has performed with many of the leading American musical organizations including the Boston Symphony Orchestra conducted by Seiji Ozawa at Symphony Hall in Boston and Carnegie Hall in New

York, American Ballet Theater at the Metropolitan Opera and Kennedy Center, and Musica Sacra at Carnegie Hall and Alice Tully Hall. He has appeared as well with the Baltimore Choral Arts Society, Smithsonian Chamber Players, the Alabama and Arkansas symphony orchestras, the Folger Consort, and the Ensemble for Early Music, among many other groups.

As a member of the Waverly Consort, Mr. Rowe toured the United States, the Far East and South America and participated in the Consort's regular series at Alice Tully Hall and the Cloisters in New York. In addition, he performed for two years as a member of the New York Vocal Arts Ensemble, touring the U. S. and Yugoslavia and recording two discs: the Quartets of Haydn and Trios of Mozart, and a disc entitled *Listen to the Mockingbird*, featuring songs of Stephen Foster and other American music. He has sung at various summer festivals including Marlboro, Aspen, Flagstaff Festival of the Arts, Hot Springs and Sewanee.

Paul Rowe has served on the voice faculties of the University of Wisconsin-Stevens Point, Vanderbilt University, State University of New York at Purchase, Lehigh University and Nazareth College of Rochester, the Berkshire Choral Festival, and the Tennessee State Governor's School. Paul Rowe is Professor of Voice at the University of Wisconsin-Madison and Artistic Director of the Madison Early Music Festival, an annual festival he helped found in 2000.

MADISON BACH MUSICIANS

Madison Bach Musicians was founded in 2004 by Artistic Director Trevor Stephenson. 2023-24 marks the group's 20th anniversary season. The gala begins on October 7-8, surrounded by the beauty of the autumn prairie at Holy Wisdom Monastery, with a program exploring the magnificent instrumental music of Venice during the 17th and 18th centuries. Guest violinist Marc Destrubé will lead the MBM strings and continuo in *Vivaldi's Venice*. On December 15-16, MBM presents an all-Bach cantatas program—including the *Christmas Oratorio Part V*—for our 13th annual *Baroque Holiday Concert*. On March 1-2, MBM will perform Bach's late-in-life testament to the mysteries of counterpoint, the *Musical Offering*, complete. And

this season of celebration concludes on May 18-19 with performances of Monteverdi's incomparable *Vespers of 1610* — internationally renowned choral conductor Andrew Megill leads a 24-member Baroque vocal and instrumental ensemble. Information at madisonbachmusicians.org.



KANGWON LEE KIM

Kangwon Lee Kim is a versatile violinist with a repertoire ranging from the 17th to 21st centuries on both baroque and modern violins. She is concertmaster and Assistant Artistic Director of Madison Bach Musicians and has performed throughout the U.S. and in Korea, Canada, Puerto Rico, Switzerland, Norway, and the Czech Republic.

As a baroque violinist, Ms. Kim has performed with the Smithsonian Chamber Players, Brandywine Baroque, Indy Baroque, Lyra Baroque, and the Third Coast Baroque orchestras. She has also appeared in faculty recitals at the Baroque Performance Institute at Oberlin and has given guest recitals at Pomona College and the University of Pennsylvania. Ms. Kim was Assistant Professor of Violin and Chamber Music at Biola University in CA and has also taught at Ripon College and Lawrence University Conservatory. During the summer, she teaches at the Credo chamber music festival at Oberlin College and is the chair of MBM's Summer Chamber Music Workshop.



BRANDI BERRY BENSON

Violinist and 3Arts awardee Brandi Berry Benson's "four-string acrobatics" and "indispensable skill" (*TimeOut Chicago*) have been praised as "bright", "lively", "pleasing" (*Hyde Park Herald*) "alert [and] outstanding" (*Chicago Classical Review*) as her "riffs.. powered by a flashing blur of bow arm, [as they] rolled out with irresistible

glee” (*Washington Post*). She has appeared throughout North America with Newberry Consort, Chicago Arts Orchestra, Ars Lyrica, and numerous others. Brandi is on faculty at Northwestern and DePaul universities and is Artistic Director of the Bach & Beethoven Experience. She is a recipient of the Thomas Zajac Memorial Scholarship, newly released her album *Silver Linings*, and will premiere a new work with the BBE this November called *The Story of Pa I Sha* based on her Chickasaw ancestors.



KIYOE MATSUURA

Kiyoe Matsuura has played baroque violin and baroque viola with many of the Midwest’s finest early music ensembles, including Haymarket Opera Company, Ars Music Chicago, The Bach and Beethoven Experience, Callipygian Players, Madison Bach Musicians, Third Coast Baroque, and the Newberry Consort. Kiyoe received her

master’s degree in Music Performance from DePaul University and studied historically informed performance at institutes including ‘Juilliard at the Piccola Accademia’, Oberlin’s Baroque Performance Institute, Amherst Early Music Festival, and American Bach Soloists Academy. As an educator, Ms. Matsuura manages a private studio of students ranging in age from 4 to 70, and her freely offered violin pedagogy content online has helped students around the world.



CRAIG TROMPETER

Craig Trompeter is the founder and Artistic Director of Chicago’s acclaimed Haymarket Opera Company. He has performed with Second City Musick, Lyric Opera of Chicago, the Smithsonian Chamber Music Society, and the Oberlin Consort of Viols at venues including the

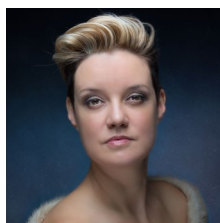
Metropolitan Museum of Art, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has appeared as soloist at the Ravinia Festival, the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. Trompeter has recorded on the Harmonia Mundi, Cedille, and Centaur labels. In 2003 he founded the Feldenkrais® Center of Chicago. He conducts the Early Music Ensemble at the University of Chicago and teaches Baroque Performance Practices at Northwestern University.



TREVOR STEPHENSON

Trevor Stephenson – harpsichordist, fortepianist, and pianist – 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.

ARTISTIC DIRECTOR SARAH BRAILEY



GRAMMY Award-winning soprano Sarah Brailey enjoys a versatile career that defies categorization. Praised by *The New York Times* for her “radiant, liquid tone,” and by *Opera UK* for “a sound of remarkable purity,” she is a prolific vocalist, cellist, recording artist, and educator.

Sarah’s numerous career highlights include performing Handel’s *L’Allegro, il Penseroso ed il Moderato* with the Mark Morris Dance Group, serenading the Mona Lisa with John Zorn’s *Madrigals* at the Louvre in Paris, and recording the role of The Soul on the world premiere album of Dame Ethel Smyth’s *The Prison*, for which she received the 2020 GRAMMY Award for Best Classical Solo Vocal Album. Other notable recent and upcoming projects include the role of Prince Ozia in Alessandro Scarlatti’s *La Giuditta* with Haymarket Opera; Julia Wolfe’s *Her Story* with the Lorelei Ensemble and the Boston, Chicago, Nashville, National, and San Francisco Symphony Orchestras; and the Strauss *Four Last Songs* with The Experiential Orchestra.

Sarah is a member of Beyond Artists, a coalition of artists that donates a percentage of their concert fees to non-profit organizations. Through Beyond Artists, she supports the Natural Resources Defense Council, Friends of the Boundary Waters Wilderness, and the Animal Welfare Institute. Sarah is the Director of Vocal Studies at the University of Chicago and serves on the voice faculty of the University of Wisconsin-Madison.

IN MEMORIAM: MARIKA FISCHER HOYT



The music world lost a talented and passionate spirit with the passing of Marika Fischer Hoyt in February. In addition to playing viola with the Madison Bach Musicians at many past Handel Aria Competitions, she was an enthusiastic supporter of our event. Her memory will live on in all those who knew her.

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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