

**9th ANNUAL**  
**HANDEL ARIA**  
**COMPETITION**



**FRIDAY, AUGUST 19, 2022**

**7:30 pm**

**Grace Episcopal Church  
Madison, Wisconsin**

**[www.HandelAriaCompetition.org](http://www.HandelAriaCompetition.org)**



# HANDEL ARIA COMPETITION ONLINE AUCTION

## BID TO WIN TICKETS TO:

- American Players Theatre
- Chicago Symphony
- Forward Theater
- Haymarket Opera
- Lyric Opera of Chicago
- Madison Bach Musicians
- Madison Ballet
- Madison Opera
- Music of the Baroque
- U.W. Opera
- Wisconsin Chamber Orchestra

Handel collectibles, voice and acting lessons, handmade crafts, and more are also available.



View all the items on the auction website:

<https://www.32auctions.com/HAC2022>

## AUCTION ENDS:

Sunday, August 21 at 11:45 PM



## 2022-23 Season Subscriptions available NOW!



OCTOBER 1 & 2, 2022

*Italian Baroque Masters* with Lisette Kielson, recorder

DECEMBER 11, 2022

*12th Annual Holiday Concert* ~ Latin American Baroque

APRIL 22 & 23, 2023

*Mozart's Chamber Music* with Eric Hoeprich, clarinet

**madisonbachmusicians.org**

# 2022

# HANDEL ARIA COMPETITION



## Finalists

Hugh Davis, *baritone*  
Emily Donato, *soprano*  
Joanne Evans, *mezzo*  
Katie Koester, *soprano*  
Omar Najmi, *tenor*  
Gabriela Estephanie Solís, *mezzo*  
Logan Tanner, *countertenor*

## Madison Bach Musicians

Trevor Stephenson, Director

## Judges

Cheryl Bensman-Rowe  
Chase Hopkins  
Roger Pines

## Artistic Director

Sarah Brailey

Friday, August 19, 2022 | 7:30pm  
Madison, Wisconsin

# PROGRAM

## **Katie Koester, *soprano***

“But why art thou disquieted, my soul?...Oh, that I on wings could rise” from *Theodora*

“Tornami a vagheggiar”  
from *Alcina*

## **Logan Tanner, *countertenor***

“O Lord whose mercies  
numberless” from *Saul*

“T’ubbidirò, crudele...Fammi  
combattere” from *Orlando*

## **Hugh Davis, *baritone***

“Vouchsafe, O Lord” from the  
*Te Deum for the Victory at the  
Battle of Dettingen*

“Così d’usurpatore...Tirannia gli  
diede il regno” from *Rodelinda*

## **Emily Donato, *soprano***

“Morirò, ma vendicata”  
from *Teseo*

“O thou bright sun...With  
darkness deep as is my woe”  
from *Theodora*

## **INTERMISSION**

## **Gabriela Estephanie Solís, *mezzo***

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

“Furie son dell’alma mia”  
from *Partenope*

## **Omar Najmi, *tenor***

“E il soffrirete... Empio, per farti  
guerra” from *Tamerlano*

“Comfort Ye...Ev’ry valley shall  
be exalted” from *Messiah*

## **Joanne Evans, *mezzo***

“She’s gone...New scenes of joy”  
from *Theodora*

“Or la tromba” from *Rinaldo*

# TEXTS AND TRANSLATIONS

## Katie Koester

**“But why art thou disquieted...Oh, that I on wings could rise”**

from *Theodora*

**Synopsis:** Theodora, a devoted Christian, is imprisoned by Roman soldiers for refusing to make a sacrifice to the god, Jove. Here, she contemplates a happier future for herself in heaven.

**Recit: But why art thou disquieted, my soul?**

Hark! Heav’n invites thee in sweet rapt’rous strains,  
To join the ever-singing, ever-loving choir  
Of saints and angels in the courts above.

**Aria: Oh, that I on wings could rise,**

Swiftly sailing through the skies,  
As skims the silver dove!  
That I might rest,  
For ever blest,  
With harmony and love.

**“Tornami a vagheggiar”** from *Alcina*

**Synopsis:** Morgana, sister of the beautiful enchantress Alcina, has fallen in love with Bradamante (disguised as her brother, ‘Ricciardo’) and pledges to be faithful to him forever.

**Aria: Tornami a vagheggiar,**

te solo vuol’ amar  
quest’ anima fedel,  
caro, mio bene, caro!

Già ti donai il mio cor :  
fido sarà il mio amor;  
mai ti sarò crudel,  
cara mia spene.

*Return to me to languish,  
Only you it wants to love  
this faithful heart,  
My dear, my good one, my dear!*

*Already I gave you my heart :  
I trust you will be my love;  
but you will be too cruel,  
my dear hope.*

## Logan Tanner

### “Oh Lord, whose mercies numberless” from *Saul*

**Synopsis:** Michal has suggested to David that the king has a malady that may be assuaged by music, and expresses her belief that the monarch can be cured by David’s persuasive lyre. Alas, it is in vain.

#### **Aria: O Lord, whose mercies numberless**

O’er all thy works prevail:  
Though daily man Thy law transgress,  
Thy patience cannot fail.

If yet his sin be not too great,  
The busy fiend control;  
Yet longer for repentance wait,  
And heal his wounded soul.

### “T’ubbidirò, crudele...Fammi combattere” from *Orlando*

**Synopsis:** Angry because his former love, Angelica, has fallen in love with another, Orlando swears that he will find vengeance no matter what stands in his way.

#### **Recit: T’ubbidirò, crudele;**

e vedrai in questo istante,  
che della principessa fui solo difensor, ma non amante.

*I obey you, cruel one, and you will see,  
that I only defended the princess, and did not love her.*

**Aria: Fammi combattere**  
mostri e tifei,  
nuovi trofei  
se vuoi dal mio valor.  
Muraglie abbattere  
disfar incanti,  
se vuoi ch'io vanti  
darti prove d'amor.

*Let me fight  
against any monster,  
if you want  
new trophies by my braveness.  
Let me throw walls down,  
destroy enchantments,  
if you want me to boast  
of giving you proof of love.*

## Hugh Davis

**“Vouchsafe, O Lord”** from *The Te Deum for the Victory at the Battle of Dettingen*

**Synopsis:** A prayer asking for God's mercy and guidance on the day of Britain's victory in the historic Battle of Dettingen in 1743.

**Aria: Vouchsafe, O Lord,**  
to keep us this day without sin.  
O Lord, have mercy upon us.  
O Lord, let Thy mercy lighten upon us, as  
our trust is in Thee.

**“Tirannia gli diede il regno”** from *Rodelinda*

**Synopsis:** Garibaldo, counselor to Grimoaldo, who has deposed the rightful king, declares his belief that the throne belongs only to those willing to sacrifice anything, or anyone, in their way.

**Recit: Così d'usurpatore il nome adempie.**

*Thus will he deserve the name of usurper.*

**Aria: Tirannia gli diede il regno,**  
gliel consevi crudeltà.  
Del regnar base e sostegno  
è il rigor, non la pietà.

*Tyranny brought him the throne,  
Let him keep it with cruelty.  
The basis and support of power  
Is harshness, not pity.*

## Emily Donato

**“Morirò, ma vendicata”** from *Teseo*

**Synopsis:** An enraged and vengeful Medea arrives on a chariot drawn by fire breathing dragons, threatening to burn down the palace after facing humiliation and unrequited love.

**Aria: Morirò, ma vendicata,**  
Vendicata morirò.  
E vedrò pria di morire  
Lacerata,  
Trucidata  
La rivale e l’infedele,  
Che crudele m’oltraggiò.

*I shall die; but avenged,  
avenged I shall die.  
And I shall see before I die  
wounded,  
annihilated  
the rival woman and the unfaithful man  
who cruelly defied me.*

**“O thou, bright sun...With darkness deep as is my woe”** from *Theodora*

**Synopsis:** Christian martyr Theodora expresses her feelings of shame and sorrow after facing a terrible sentence.

**Recit: O thou, bright sun!**  
How sweet thy rays,  
To health, and liberty! but here, alas!



They swell the agonizing thought of shame,  
And pierce my soul with sorrows yet unknown.

**Aria:** With darkness deep as is my woe,  
Hide me, ye shades of night.  
Your thickest veil around me throw,  
Concealed from human sight,  
Or come, thou death, thy victim save,  
Kindly embosomed in the grave.

## Gabriela Estephania Solís

“Where shall I fly?” from *Hercules*

**Synopsis:** Dejanira, whose jealousy has caused the death of her husband Hercules, is consumed with guilt as she hallucinates the arrival of three furies to torment her.

**Recit:** Where shall I fly? Where hide this guilty head?  
O fatal error of misguided love!  
O cruel Nessus, how art thou reveng'd!  
Wretched I am! By me Alcides dies!  
These impious hands have sent my injur'd 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 tortur'd 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!

**“Furie son dell’alma mia,” from *Partenope***

**Synopsis:** Rosmira cannot reconcile the flaming rage and chilling pain that her lover Arsace has caused her, even after his attempts to apologize for his betrayal.

**Aria: Furie son dell’alma mia gelosia, rabbia e furor.**

A capir il gelo e il foco è pur poco un solo cor.

*Revenge and rage and jealous pain, the tyrants of my bosom reign.  
Such glowing flame and chilling cold, one heart’s too little sure to hold.*

**Omar Najmi**

**“E il soffrirete... Empio, per farti guerra” from *Tamerlano***

**Synopsis:** Bajazet is offered his freedom if he gives his daughter to Tamerlano in marriage. Outraged, he refuses and vows to return from the dead to haunt Tamerlano.

**Recit: E il soffrirete, d’onestade o Numi?**

La raccomando a voi, poichè a me resta onde togliermi a lui la via funesta..

*And will you suffer it, o gods of honesty?  
I commend it to you, since the fatal path remains to take me away.*

**Aria: Empio, per farti guerra,**

dal regno di sotterra l’ombra ritornerà.

E l’ira degli dei al suon de sdegni miei forse si sveglierà.

*Godless one, in order to wage war on you,  
from the kingdom beneath the earth my ghost will return.  
And the rage of the gods at the sound of my scorn perhaps will arise.*

**“Comfort ye, my people...Ev’ry Valley Shall Be Exalted” from *Messiah***

**Synopsis:** The tenor soloist opens the Messiah with words of comfort, assuring us that the Lord will bring equality and justice to the world.

**Aria: 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.

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

## Joanne Evans

### “She’s gone...New scenes of joy” from *Theodora*

**Synopsis:** Irene’s closest friend and inspiration, Theodora, has just left to sacrifice herself for her love of a Roman officer. She does her best to convince herself that this is what God would have wanted.

**Recit: She’s gone, disdaining liberty and life,**  
and ev’ry honour this frail life can give.  
Devotion bids aspire to nobler things,  
to boundless love and joys ineffable,  
And such her expectation from kind heav’n.

**Aria: New scenes of joy come crowding on,**  
while sorrow fleets away.  
Like mists before the rising sun,  
that gives a glorious day.

### “Or la tromba” from *Rinaldo*

**Synopsis:** Let the trumpets sound — there is a battle to be won!

**Aria: Or la tromba in suon festante**  
mi richiamar a trionfar.  
Qual guerriero e qual amante,  
gloria e amor mi vuol bear.

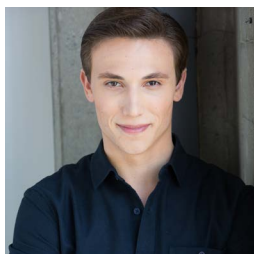
*Now the festive sound of the trumpet  
Calls me back to my triumphant mission.  
As a warrior and as a lover,  
Glory and love are my destiny.*

# THE FINALISTS



## KATIE KOESTER

A native of Milwaukee, Wisconsin, Soprano Katie Koester lends her “sweet soprano” (*Broadway World*) to a wide range of musical endeavors. At home with repertoire ranging from baroque to contemporary, Katie’s recent performance highlights have ranged from premieres of contemporary and multimedia compositions by living composer Riles Walsh to performances as a guest soloist with the New Milwaukee Consort. Operatic highlights include *Carmina Burana* (Milwaukee Opera Theatre), *La Didone* (Haymarket Opera Summer Program), *Suor Angelica*, and *Mese Mariano* (Eastman Opera Theatre). As a regular performer with the Florentine Opera chorus, Katie has appeared in productions including *Prince of Players* (Carlisle Floyd), *The Merry Widow*, *Die Zauberflöte*, and *Elmer Gantry* (Aldridge). She has been recognized with an encouragement award from the Metropolitan Opera National Council auditions. Ms. Koester received her training from the Eastman School of Music, where she studied with Connie Haas, Rita Shane, and Anthony Dean Griffey and sang with Eastman Collegium Musicum led by Paul O’Dette. In the 2022-23 season, Katie will join the chorus of Malmö Opera in Sweden.



## LOGAN TANNER

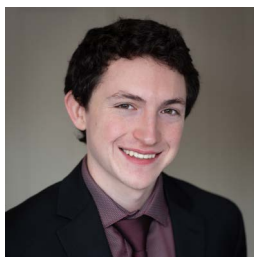
Praised for his “striking musicality, clarity, and strong coloratura” (*Opera Canada*), countertenor Logan Tanner has performed on operatic stages throughout the United States and abroad.

In the 2021-2022 season, Tanner made company debuts with Opera Santa Barbara in the role of Athamas in Handel’s *Semele*, Gulfshore Opera as Prince Orlofsky in J. Strauss’s *Die Fledermaus*, and Opera San José as the Spirit in Purcell’s *Dido and Aeneas*.

Tanner has garnered awards in numerous competitions, placing first in the American Prize Opera Competition, the Choralis Young Artist Competition, Ise-Shima International Singing Competition, New Opera Stars Vocal

Competition, New York Classical Music Society International Competition, and the Vano Visioli International Opera Competition. He took third prize in the Dallas Opera Guild Vocal Competition and the Lyra New York International Competition and 5<sup>th</sup> in the Opera Tools International Competition and has won the Pasadena Vocal Competition Special Encouragement Award. In addition, Tanner was granted honorable mention by the NOMEA International Competition and the Vienna New Year Concert International Competition.

Tanner has been a Stern fellow at SongFest, and a Vocal Fellow at The Music Academy of the West, where he worked with famed mezzo-soprano, Marilyn Horne. He has been engaged as soloist with the Portland Baroque Orchestr, Pacific Symphony Orchestra, Memphis Symphony Orchestra, Austin Symphony Orchestra, Orchestra Europa, North Carolina Baroque Orchestra, the Harrisburg Camerata, the Axelrod Performing Arts Center, New York Repertory Orchestra, the Philharmonic of Southern New Jersey, Choralis, Chorus Austin, New York Chamber Choir, the Henry Purcell Society of Boston, La Fiocco, the Arcadia Players, and the Westchester Oratorio Society.



#### HUGH DAVIS

Hugh Davis is a dedicated young baritone aspiring to make a career in both opera and art song. He has recently won second prize in the Seattle Opera Guild's Singer Development Awards Auditions and was named a national semi-finalist in the 2021 and 2022 National Association of Teachers of Singing Competitions. Hugh spent two consecutive

summers in Los Angeles at Songfest, where he performed in Schubert masterclasses and concerts curated by Graham Johnson. While attending Pacific Lutheran University, Hugh has sung the roles of the Forester in Leoš Janáček's *The Cunning Little Vixen*, Dr. Falke in Strauss' *Die Fledermaus*, the Pirate King in Gilbert & Sullivan's *The Pirates of Penzance*, the Learned Judge in Gilbert & Sullivan's *Trial by Jury*, and most recently the title role in Händel's *Giulio Cesare in Egitto*. In the summer of 2021, Hugh performed the role of Jupiter in an English version of Jacques Offenbach's *Orpheus in the Underworld* at the Utah Vocal Arts Academy. He has sung many times with his hometown opera company, Vashon Opera, where he has performed roles such as Thierry in Poulenc's *Dialogues of the Carmelites*, The Jailer in Puccini's *Tosca*, Marchese d'Obigny in Verdi's *La Traviata*, and most recently Vicomte Cascada in Franz Lehár's *The Merry Widow*. Hugh graduated magna cum laude from Pacific

Lutheran University in Spring 2022 where he studied with Holly Boaz and this fall will attend the University of Illinois at Champaign-Urbana where he joins the studio of baritone Nathan Gunn.



#### EMILY DONATO

Soprano Emily Donato, born and based in New York City, enjoys connecting with audiences through performances of music ranging from Baroque to Contemporary works. She most recently appeared as the soprano soloist in Bach's *B Minor Mass* with Voices of Ascension directed by Maestro Dennis Keene. In 2021, she was awarded first prize in

the Lyndon-Woodside Oratorio Competition held in NYC's historic Riverside Church. In 2019 Ms. Donato appeared as a featured soloist in Haydn's *Lord Nelson Mass* on Yale Schola Cantorum and Juilliard415's Scandinavian Tour. Later that year, she performed J.S. Bach's Cantata 82A *Ich Habe Genug* with Maestro Masaaki Suzuki and members of Juilliard415 at the celebration of American Friends of Bach Collegium Japan held at the Japanese Ambassador's residence in New York City. Ms. Donato has worked with conductors David Hill, Nicholas McGegan, Simon Carrington and Leon Botstein. Emily holds her Bachelor of Arts in Music from Bard College, and her Master's in Music from the Yale School of Music, where she studied as a member of the Yale Voxtet.

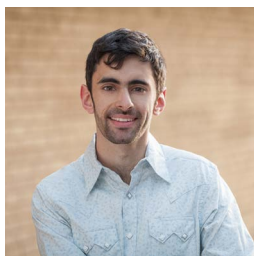


#### GABRIELA ESTEPHANIE SOLÍS

Mezzo-soprano Gabriela Estephania Solís has been hailed for her "rich tone" and "moving expressiveness" (San Francisco Classical Voice). Her varied solo repertoire ranges from Bach's *B Minor Mass* (American Bach Soloists Festival and Academy) to Brahms's *Alto Rhapsody* and Copland's *In the Beginning* (University of Notre Dame), as well

as Golijov's *La Pasión según San Marcos* (Minnesota Orchestra). She is in demand as a soloist in the San Francisco Bay Area for works including Rachmaninoff's *All-night Vigil*, Vivaldi's *Gloria*, and various masses and cantatas by J.S. Bach (California Bach Society and Chora Nova). Most recently, Gabriela made her debut with Seraphic Fire as a soloist and chorister in Handel's *Messiah*. She also performed as a soloist with the Berkeley Community Chorus and Orchestra, singing selections from Mahler's *Rückert-Lieder*, and with the Georgetown

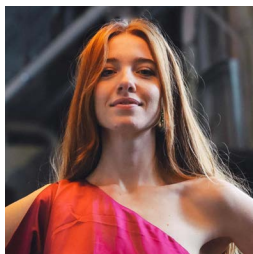
Chorale for Beethoven's *Mass in C*. On the stage, she participated in the Boston Early Music Festival Young Artist Training Program for performances of Handel's *Orlando* (Medoro). Other opera experience includes Handel's *Alcina* (Bradamante) and Cavalli's *La Calisto* (Endimione) at San Francisco State University under the direction of Christine Brandes, as well as scenes from Cavalli's *L'Erismena* (Orineo) at the Amherst Early Music Festival. Gabriela won first place in the 2018 Bethlehem Bach Aria Competition and second place in the 2021 NATS Mid-Atlantic regionals, and was a finalist in the 2021 Audrey Rooney Kentucky Bach competition. She is a graduate of the Sacred Music program at the University of Notre Dame, where she co-wrote winning performing arts grants and received the program's vocal performance award.



### OMAR NAJMI

Lauded as “a world class voice in every respect” for his recent performances in the title role in the world-premiere of Joseph Summer's *Hamlet*, tenor Omar Najmi enjoys a versatile career in concert and on the operatic stage. His recent performances include Tybalt in *Romeo et Juliette* with Boston Lyric Opera, Rodolfo in *La Boheme*

with Opera Steamboat, Bilal in the world premiere of *This Is Not That Dawn* with Catalyst New Music, tenor soloist in *St. John Passion* with Emmanuel Music, and Alfredo in *La Traviata* with MassOpera. His upcoming season includes his debut with Portland Opera as Shakur in *Thumbprint*, Lord Byron in the premiere of *The Thrilling Adventures of Lovelace and Babbage* with Guerilla Opera, and a staged performance of Schumann's *Dichterliebe* with Boston Opera Collaborative. Omar is currently a Lorraine Hunt Lieberman fellow with Emmanuel Music, where he is a regular soloist in the Bach cantata series, and where he appeared last season as San Giovanni in Handel's *La Resurrezione*. Omar has appeared in over 15 roles with Boston Lyric Opera, including Vanya Kudrjas in *Katya Kabanova*, Nick in *The Handmaid's Tale*, and Beppe in *I Pagliacci*. In 2018, Omar made his Carnegie Hall debut as the tenor soloist in Mark Hayes' *Gloria*. Also active as a composer, Omar is a two-time recipient of the Live Arts Boston grant, with which he has premiered his operas *En la ardiente oscuridad* and *This Is Not That Dawn*. He has had works commissioned by Boston Lyric Opera, White Snake Projects, and Emmanuel Music.



## JOANNE EVANS

Hailed as “a singer to watch” (*Classical Voice America*), London-born mezzo soprano Joanne Evans prides herself on her versatility in spanning various musical genres - and on her comedic timing. As *City Journal* wrote, “From the moment that Evans stepped onstage...one recognized the presence of a star”. Of Joanne’s performance as Meg Page in

Verdi’s *Falstaff* at Berkshire Opera Festival, *Opera News* wrote that her “striking personal timbre and refined artistry... made [for] a memorable Meg—not always an easy feat.”

From September Joanne will embark on her role as Resident Artist with Opera Colorado, performing the roles of Maddalena in *Rigoletto*, Lucienne in *Die tote Stadt*, and on tour as Stéphano in *Romeo et Juliette*. This Summer, Joanne was delighted to make her role debut as Olga in *Eugene Onegin* with Music Academy of the West.

With great pride, Joanne has been credited as co-writer and vocalist of the theme tune for BBC primetime show *Pitch Battle* (2017). Joanne was recently named winner of the Met Opera Competition Boston District (2022), and winner of a Career Bridges grant (2022).

Alongside singer and conductor, Micah Gleason, Joanne is a co-founder of Loam, an artistic partnership presenting semi-immersive musical works.

A graduate of the Guildhall School of Music and Drama, Joanne is in her second year of the Vocal Arts Program at Bard College Conservatory, studying with Edith Bers. In her first year at Bard, Joanne performed the role of Madame Flora in Menotti’s *The Medium*, directed by Stephanie Blythe, and soon after appeared as Alto soloist in Mahler’s 2<sup>nd</sup> Symphony with The Orchestra Now, conducted by Leon Botstein.



## 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 7<sup>th</sup> 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 JUDGES



### CHERYL BENSMAN-ROWE

After 22 years with the Madison Early Music Festival (MEMF), Cheryl Bensman-Rowe has retired as Artistic Director of MEMF at the University of Wisconsin-Madison. She was also the founding Artistic Director of the Handel Aria Competition. Ms. Bensman-Rowe received a Grammy for the Nonesuch recording of *Music for 18 Musicians* by

Steve Reich and has performed with the New York Philharmonic, Chicago Symphony, Israel Philharmonic, Lincoln Center, Carnegie Hall, Ravinia, St. Luke's Chamber Orchestra, and in North and South America, Europe, Japan, as a soloist and with the ensembles The Waverly Consort, Pomerium Musices, Western Wind Vocal Ensemble, and the Philip Glass Ensemble. She has recorded for Nonesuch, ECM, and CBS Masterworks. In Wisconsin she has performed with the Madison Opera, Madison Symphony, Madison Choral Project, Opera for the Young, Green Bay Civic Symphony, and Present Music in Milwaukee. A former faculty member at Vanderbilt University and UW-Oshkosh, she currently teaches adults and high school students in her private studio in Madison, WI.

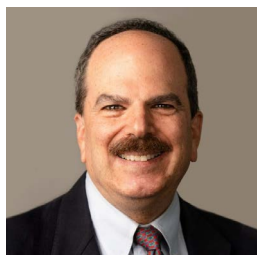


### CHASE HOPKINS

Chase Hopkins is currently serving as the general director of Chicago's acclaimed Haymarket Opera Company. Since 2020, Hopkins has led Haymarket through its tenth anniversary season featuring 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*). Performances have reached over 800,000 audiences and gained recognition through national broadcasts on the WFMT Saturday matinee opera series, alongside top opera companies from around the world including the Metropolitan Opera, Paris Opera House, Royal Opera House, and more. Hopkins has welcomed top artists including Bejun Mehta and Nicole Cabell to Haymarket, and in 2023 will release the company's first commercial

recording with Chicago's legendary record label, Cedille Records, who have recorded top Chicago artists and ensembles for over three decades. Hopkins brings expertise to Haymarket as both a performer and creative producer. His own singing career included a strong focus on Baroque opera, having performed with distinguished conductors at festivals across Europe and the United States including Rene Jacobs, Jonathan Cohen, and Christian Curnyn. 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, arts administration, and musicology from Northwestern University and a masters degree in performance from the Royal Northern College of Music in the United Kingdom. Hopkins is the founding artistic director of Opera Edwardsville (*Illinois*), a role he maintains while serving as Haymarket Opera Company's general director. Chase is currently receiving executive training at the Harvard Business School.



#### ROGER PINES

A panelist on the Metropolitan Opera broadcasts' "Opera Quiz" since the 2005-06 season, Roger Pines recently completed his 26-year tenure at Lyric Opera of Chicago. Among the many roles he filled were dramaturg, commentator for Lyric's live opening-night broadcasts, program editor, pre-performance lecturer, and special lecturer/consultant for the

company's young-artist program. Pines previously held positions at San Diego Opera, The Dallas Opera, and Glimmerglass Opera. In addition to the Handel Aria Competition, he has judged for such prestigious vocal competitions as the Metropolitan Opera National Council Auditions and the national competitions of both *Classical Singer* and the National Association of Teachers of Singing. A contributor of articles and reviews for important American and European publications – among them *Opera News*, *Opera* magazine, and *The Times* (London) – as well as for programs of every major North American opera company, Pines has also written program notes for CDs on seven major labels. In recent seasons Pines has lectured at San Francisco Opera, the Curtis Institute of Music, Chicago's renowned Newberry Library and the Opera Department of the University of Texas at Austin. During 2021-22, for the third consecutive year, Pines taught the opera repertoire course at Northwestern University's Bienen School of Music.

# 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 2022-23 season features: October 1 & 2 *Italian Baroque Masters* with Lisette Kielson on recorder, December 11 *Annual Holiday Concert*, and April 22 & 23 *Mozart's Chamber Music* with Eric Hoeprich on Clarinet. More season information at [madisonbachmusicians.org](http://madisonbachmusicians.org).



## KANGWON LEE KIM

Kangwon Lee Kim is a versatile violinist with a repertoire ranging from the 17<sup>th</sup> to 21<sup>st</sup> 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.



## 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 and owner of Gig Violins in Madison. Nathan makes both modern and historical violins and violas as well as historical bows. His instruments are played by professionals across the USA.

### 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.



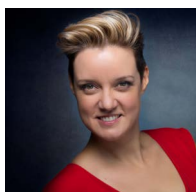
## TREVOR STEPHENSON

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 18<sup>th</sup>-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 performing the role of The Soul in the world premiere recording 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 Barber’s *Knoxville: Summer of 1915* with the Colorado Symphony; Julia Wolfe’s *Her Story* with the Lorelei Ensemble and the Boston, Chicago, Nashville, National, and San Francisco Symphony Orchestras; and Purcell’s *The Fairy Queen* with the Handel and Haydn Society.

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. Learn more at [sarahbrailey.com](http://sarahbrailey.com).

## HANDEL ARIA COMPETITION BOARD OF DIRECTORS

Cheryl Bensman-Rowe  
Scott Gendel  
Karlos Moser  
Chelsie Propst

David Ronis  
Dean Schroeder  
Orange Schroeder  
Nick Schweitzer

Dan Shea  
Jeff Turk

---

## DONORS TO THE HANDEL ARIA COMPETITION 2021-2022

### Messiah \$1000+

Margaret Barker  
Dan and Gail Shea  
Karlos and Melinda Moser  
Dean and Orange Schroeder

### Rinaldo \$500+

Kathy Harker  
Kathleen Hornemann  
Bradley King  
Chris Hess Molloy and  
James Molloy  
Alan and Kathy Muirhead

### L'Allegro \$100-\$499

Helen Baldwin  
Larry Bechler  
Chelcy Bowles  
Michael Bridgeman  
Elizabeth Ann Campbell  
Keith and Linda Clifford  
Betty Eckhaus Cohen  
Corkey Custer  
Lynn Harmet and  
John Devereaux  
Rosemary Dorney  
Ronnie Hess  
Kathy Lewinski  
Sally and Charles Miley

Carol Moseson  
Al and Aileen Nettleton  
John and Sarah Schaffer  
Nancy and Mark  
Vedder-Shults  
Peg and Ron Wallace

### Alcina \$25-\$99

Cheryl Bensman Rowe  
and Paul Rowe  
Robert Longstreth  
David Peterson  
David Ronis  
David O. Staats

---

## SPECIAL THANKS TO:

Jeanne Engle  
Chris Hess-Molloy  
Maia Lathrop

Sarah Marty  
Alan and Kathy Muirhead  
Kris Rasmussen

Nick and March Schweitzer  
Scott Teeple  
Jan Vidruk

---

## YOUR CONTRIBUTION IS IMPORTANT!

To donate online, please go to  
[HandelAriaCompetition.org](https://HandelAriaCompetition.org), or mail  
your tax-deductible donation to:

**Handel Aria Competition,  
PO Box 5554,  
Madison, WI 53705**

# ONLINE AUCTION DONORS

We want to acknowledge those who have donated so far to our Auction which goes live August 19<sup>th</sup>.

American Players Theatre	Madison Bach Musicians	Nick Schweitzer
Paul Chwe MinChul An	Madison Ballet	Dan Shea
Luthien Brackett	Madison Opera	Rachel Calloway Streisfeld
Chicago Symphony Orchestra	Madison Symphony Orchestra	Sonja Tengblad
Kit Emory	Sophie Michaux	Trinity Church Wall Street
Jeanne Engle	Meg Brown Owens	U.W. Opera
Forward Theater	Orange Tree Imports	Karen Vincent
Haymarket Opera	Clara Presser	Wisconsin Chamber Orchestra
Vickie Kosarik	Molly Quinn	
Lyric Opera of Chicago	Quince and Apple	

---

# SUPPORTING ORGANIZATIONS

We appreciate the support of the following organizations.

Audio for the Arts	Norman Gilliland, host of	Musica Antiqua on WORT
Stephanie Elkins of WPR	WPR's "The Midday"	
Grace Episcopal Church	London Handel Festival	

---

# GRANT SUPPORTERS

We gratefully acknowledge the grants received from the following local foundations:



# ORANGE TREE IMPORTS



**PROUD TO BE A SPONSOR OF THE**  
**HANDEL ARIA**  
**COMPETITION**

**1721 Monroe Street**  
**Madison, WI 53711**  
**[www.orangetreeimports.com](http://www.orangetreeimports.com)**