

11th ANNUAL
HANDEL ARIA
COMPETITION



FRIDAY, AUGUST 9, 2024
7:30 pm

Grace Episcopal Church
Madison, Wisconsin

HandelAriaCompetition.org



HANDEL ARIA COMPETITION ONLINE AUCTION

BID TO WIN TICKETS AND MORE FROM:

- American Players Theatre
- Bach Dancing & Dynamite Society
- Chicago Symphony Orchestra
- Forward Theater
- Glimmerglass Festival
- Haymarket Opera
- Ars Lyrica Houston
- James Shulkin
- Jeanne Engle
- Madison Bach Musicians
- Madison Ballet
- Madison Opera
- Madison Symphony Orchestra
- Music of the Baroque
- Orange Tree Imports
- Overture Center
- James Shulkin, artist
- Trader Joe's
- University of Wisconsin Opera



View all the items on the auction website:

32auctions.com/HAC2024

AUCTION ENDS:

Sunday, August 11 at 11:45 PM



SEASON TICKETS ON SALE NOW



The French Baroque Style

September 28 & 29

Baroque Holiday Concert

A 17th-Century German Christmas

December 14

St. Matthew Passion by J. S. Bach

March 22 & 23

Trevor Stephenson—ARTISTIC DIRECTOR Kangwon Kim—ASSISTANT ARTISTIC DIRECTOR

MADISONBACHMUSICIANS.ORG

2024

HANDEL ARIA COMPETITION



Finalists

Amy Broadbent, *soprano*
Matthew Hill, *tenor*
Harrison Hintzsche, *baritone*
Chea Kang, *soprano*
Elijah McCormack, *male soprano*
Edmond Rodriguez, *tenor*

Madison Bach Musicians

Trevor Stephenson, Director

Judges

Chase Hopkins
Erica Schuller
Matthew Treviño

Artistic Director

Sarah Brailey

Friday, August 9, 2024 | 7:30pm
Madison, Wisconsin

PROGRAM

Matthew Hill, *tenor*

“Empio, per farti guerra”
from *Tamerlano*

“Deeper, and deeper still... Waft
her, angels, through the skies”
from *Jephtha*

Chea Kang, *soprano*

“Oh Numi...Ma chi punir desio”
from *Flavio*

“Rejoice Greatly,
O Daughter of Zion”
from *Messiah*

Edmond Rodriguez, *tenor*

“Semplicetto! A donna credi?”
from *Alcina*

“Comfort ye my people...Ev’ry
valley shall be exalted”
from *Messiah*

INTERMISSION

Amy Broadbent, *soprano*

“Ora intendo...Ah! Mio cor”
from *Alcina*

“Oh that I on wings could rise”
from *Theodora*

Harrison Hintzsche, *baritone*

“How art thou fall’n”
from *Esther*

“Impari ogn’un da Orlando...
Sorge infausta una procella”
from *Orlando*

Elijah McCormack, *male soprano*

“Chi scuopre al mio pensiero...
Mi lusinga il dolce affetto”
from *Alcina*

“Rejoice Greatly,
O Daughter of Zion”
from *Messiah*

TEXTS AND TRANSLATIONS

Matthew Hill

“Empio, per farti guerra” from *Tamerlano*

Synopsis: Bajazet, Sultan of the Turks, has been defeated by Tamerlano, Emperor of the Tartars, and is now held prisoner. Bajazet believes his daughter to be disloyal by agreeing to marry Tamerlano. The tension culminates as Bajazet, filled with rage and defiance, sings “Empio per farti guerra,” vowing to resist Tamerlano’s tyranny and protect his honor.

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.

Barbarian, to wage war on you,

From the kingdom of the underworld

My shadow shall return.

And perhaps the fury of the Gods

Will be awakened

By the sound of my rage.

“Deeper, and deeper still... Waft her, angels, through the skies” from *Jephtha*

Synopsis: The Israelite leader, Jephtha, vows to God that if he is granted victory over the Ammonites, he will sacrifice the first object he sees upon his return. Jephtha wins the battle and returns home, only to be met by his beloved daughter, Iphis. Devastated by the realization that he must sacrifice his daughter, he is overcome with grief—torn between his duty and his love for his daughter. In this moment of sorrow and resignation, Jephtha sings “Waft her angels to the skies,” beseeching angels to receive her spirit.

Recit: Deeper, and deeper still, thy goodness, child,

Pierceth a father's bleeding heart, and checks

The cruel sentence on my falt'ring tongue.

Oh, let me whisper it to the raging winds,

Or howling deserts; for the ears of men

It is too shocking. Yet have I not vow'd?

And can I think the great Jehovah sleeps,
 Like Chemosh and such fabled deities?
 Ah no; Heav'n heard my thoughts, and wrote them down;
 It must be so. 'Tis this that racks my brain,
 And pours into my breast a thousand pangs
 That lash me into madness. Horrid thought!
 My only daughter, so dear a child,
 Doom'd by a father! Yes, the vow is past,
 And Gilead hath triumph'd o'er his foes.
 Therefore, tomorrow's dawn... I can no more.

Aria: Waft her, angels, through the skies,
 Far above yon azure plain,
 Glorious there, like you, to rise,
 There, like you, forever reign.

Chea Kang

“Oh 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 into agony, 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.*

“Rejoice Greatly, O Daughter of Zion” from *Messiah*

Synopsis: The coming of the Messiah 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.

Edmond Rodriguez

“Semplicetto! A donna credi” from *Alcina*

Synopsis: Alcina's army general, Oronte, has been informed that Morgana, his love, is smitten with someone else and wants nothing to do with him. Heartbroken and spiteful, Oronte calls Ruggiero a simpleton, informing him that Alcina is not actually interested in him and to never trust a deceitful woman.

Aria: Semplicetto! A donna credi?
Se la vedi, che ti mira,
che sospira,
pensa e di':
ingannar potrebbe ancor.

Quei sospiri lusinghieri,
quelli sguardi a volger tardi,
menzogneri fan così:
senza amar mostrare amor.

*Simpleton! You believe a woman?
If you see her, and she looks back at you,
As she's sighing,
Think to yourself:
She could still deceive me.*

*Those flattering sighs,
Those delaying glances,
Liars know how to do this:
Displaying love without truly loving you.*

“Comfort ye my people...Ev’ry valley shall be exalted” from *Messiah*

Synopsis: “Comfort ye” and “Ev’ry valley” call out to the listener and invite 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.

Amy Broadbent

“Ora intendo...Ah! Mio cor” from *Alcina*

Synopsis: Sorceress Alcina ensnares Ruggiero on her enchanted island, erasing his memory of his fiancée Bradamante. But as his memories return, Alcina, sensing her fading power, sings “Ah mio cor,” revealing her sorrow and vulnerability as she faces the impending loss of her magic and love.

Recit: Ora intendo
Perché l’arme vesti; crudel, spergiuoro!
Di lui, di lor, farne vendetta io giuro.

*Now I understand
why he put on his arms. O cruel, false man!
I swear to have my revenge on them all for this.*

Aria: Ah, mio cor schernito sei!
Stelle, Dei! Nume d’amore!
Traditore! t’amo tanto;

Puoi lasciarmi sola in pianto,
Oh Dei, perché?

Ma, che fa gemendo Alcina?
Son regina, è tempo ancora:
Resti, o mora, peni sempre,
O torni a me.

*Ah! my heart! You are scorned!
You stars, and gods! God of Love!
You traitor! I love you so much,
how can you leave me alone and in tears, O ye gods, why?*

*But can this be Alcina who grieves?
I am Queen, and there is still time:
stay here or die; suffer eternally
Or return to me.*

“Oh that I on wings could rise” from *Theodora*

Synopsis: Handel’s oratorio, *Theodora*, is set in Antioch during Roman persecution of Christians. When Theodora refuses to partake in a pagan sacrifice, she is sentenced to prostitution in a brothel. Amidst her despair, Theodora sings “Oh that I on wings could rise,” expressing her hopeful longing for spiritual freedom and escape from torment.

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.

Harrison Hintzsche

“How art thou fall’n” from *Esther*

Synopsis: Esther, the Jewish queen of Persia, has just revealed to King Ahaseurus a plot by the conspiratorial prime minister Haman to exterminate the Jewish population. In a final act of cunning defiance, Haman petitions for mercy.

Aria: How art thou fall’n from thy height!
Tremble, ambition, at the sight!
in pow’r let mercy sway.

When adverse fortune is thy lot,
lest thou by mercy be forgot,
and perish in that day.

“Impari ogn’un da Orlando...Sorge infausta una procella” from *Orlando*

Synopsis: The warrior Orlando has fallen so deeply in jealous love that he has lost his sanity. The magician Zoroastro summons his attendant spirits and prepares to restore Orlando’s sense of reason, before he causes further damage to everyone around him.

Recit: Impari ogn’un da Orlando, che sovente ragion si perde amando.
O voi, del mio poter ministri eletti,
or la vostra virtute unite meco;
si cangi’l bosco in speco!
La al furor dell’eroe siatene attenti;
che frà pochi momenti avrò vittoria, e l’eroe render sano allagloria.

*We see from Orlando that reason is frequently destroyed by love.
You heavenly beings, the wellspring of my power,
Now unite with me.
Change this forest into a cave!
Be attentive to the approaching fury of Orlando;
And soon we will have victory, restoring the hero to glory.*

Aria: Rough tempests arise which obscure heaven and seas.
A brighter star does then impart its rays
and gladdens every heart.

*The strong may often err, but when they see their error,
What was once a source of woe, then turns to joy.*

Elijah McCormack

“Chi scuopre al mio pensiero...Mi lusinga il dolce affetto” from *Alcina*

Synopsis: Ruggiero has been bewitched by Alcina to forget about his fiancée Bradamante. Now released from this enchantment by a magic ring, he is approached by Bradamante, but no longer trusts his own senses.

Recit: Chi scuopre al mio pensiero,
se tradito pur son, o s’odi il vero?

*Who can help me see,
if I am betrayed, or if I hear the truth?*

Aria: Mi lusinga il dolce affetto

con l'aspetto
del mio bene.
Pur chi sa?
Temer conviene,
che m'inganni
amando ancor.
Ma se quella fosse mai
che adorai,
e l'abbandono;
infedele, ingrato io sono,
son crudele e traditor.

*My tender passion bewitches me
with the sight of my beloved.
Yet how can I be sure? I must be wary
Of deceiving myself for sheer love.*

*But should she prove to be
The woman I have adored, if I abandon her
I would be faithless, ungrateful
Cruel and treacherous.*

“Rejoice Greatly, O Daughter of Zion” from *Messiah*

Synopsis: The coming of the Messiah 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.

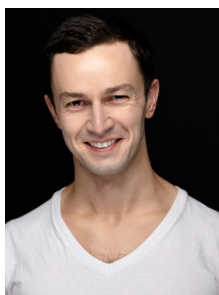
THE FINALISTS



AMY BROADBENT

“With consummate poise, limpid clarity, and faultless intonation” (*Washington Classical Review*), soprano Amy Nicole Broadbent has garnered recognition as a dynamic and versatile musical force. Amy is a sought-after interpreter of a wide range of vocal music, from the music of Bach & Handel through newly-composed works. Amy has performed as a soloist for the Oregon Bach Festival, Staunton Music Festival, Bach Choir of Bethlehem, Washington National Cathedral, Washington

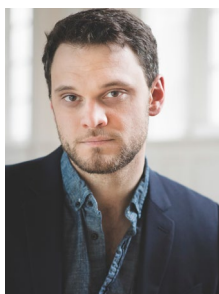
Bach Consort, The Thirteen, Folger Consort. She created the role of Sebastian in Scott Ordway’s opera, *The Outer Edge of Youth*, her recording of which was acclaimed by Opera News (Critic’s Choice), Gramophone, and BBC Music Magazine. Other stage roles include Pamina (*Die Zauberflöte*), Bastienne (*Bastien und Bastienne*), Papagena (*Die Zauberflöte*), Johanna (*Sweeney Todd*), La Statue Animée (*Pygmalion*), Josephine (*H.M.S. Pinafore*) and Elsie (*The Yeoman of the Guard*). She is a founding member of vocal quartet The Polyphonists. A multi-faceted musician, Amy’s compositions and arrangements have been performed at the White House, Washington National Cathedral, and Basilica of the National Shrine, and broadcast nationally. As assistant conductor for the Victorian Lyric Opera Company, her conducting was hailed as “stellar... a balletic piece of choreography” (Ruby Griffith Award). She is the Assistant Conductor of the U.S. Navy Band Sea Chanters, the official chorus of the U.S. Navy. Amy holds degrees in both voice and conducting from the University of Maryland.
amy-broadbent.com



MATTHEW HILL

Praised for “clarion high notes placed with unfailing precision,” (*Washington Classical Review*) tenor Matthew Hill is a versatile performer who excels in opera, oratorio, and art song. Matthew has appeared as a concert soloist with ensembles including the Baltimore Symphony Orchestra, Boston Pops, Washington National Cathedral, American Bach Soloists, the Washington Bach Consort, and the Thirteen, in repertoire including Bach’s *Mass in B Minor*, Bach’s *St. Matthew* and *St. John*

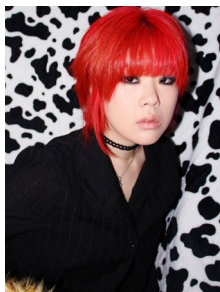
Passions, Handel's *Messiah* and *Israel in Egypt*, Mozart's *Requiem*, Britten's *Serenade for Tenor, Horn, and Strings*, and Stravinsky's *Les Noces*. Additionally, Matthew is a founding member of The Polyphonists and serves as assistant conductor of the U.S. Air Force Singing Sergeants. Matthew's stage credits include: the title roles in Rameau's *Pygmalion* and Handel's *Belshazzar* with American Bach Soloists, *Candide* (cover – *Candide*) with Washington National Opera, Older brother in *Dead Man Walking* (Washington National Opera), Jack in *Into the Woods* (Annapolis Opera), Marcellus in Ambroise Thomas's *Hamlet* (Washington Concert Opera), Parpignol in *La Bohème* (Wolf Trap Opera), Tamino in *Die Zauberflöte* (Maryland Opera Studio and Siena Music Festival), Don Ottavio in *Don Giovanni* (Maryland Opera Studio), and Damon in *Acis and Galatea* (New Dominion Chorale). Matthew was awarded 1st place in the Bethlehem Bach Young American Singers Competition, the National Association of Teachers of Singing Artist Awards, and the Washington International Competition for Voice. Matthew holds degrees from the University of Maryland, College Park.



HARRISON HINTZSCHE

Baritone Harrison Hintzsche is a recitalist, concert singer, and ensemble musician who has been praised for his warm lyric tone, musical subtlety, and dedication to text. His interpretation of Schubert at London's Wigmore Hall with pianist Graham Johnson was noted by *Opera Today* for its "strong sense of narrative" and "gentle poignancy." Hintzsche won first prize at the 2021 Colorado Bach Ensemble Young Artist Competition as well as the 2018 Edvard Grieg Society of Minnesota

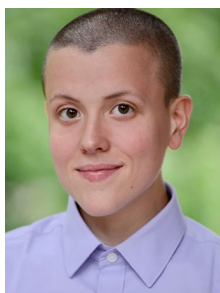
Voice Competition, and was the 2020 recipient of the Margot Fassler Prize in the Performance of Sacred Music from the Yale Institute of Sacred Music. Recent soloist performance highlights include Bach's *St. Matthew Passion* with the Colorado Bach Ensemble, Bach's *Magnificat* and *St. John Passion* with the Oregon Bach Festival, Handel's *Messiah* with the Bach Choir of Bethlehem, John Blow's opera *Venus & Adonis* with Early Music Access Project, and Finzi's *In Terra Pax* and Vaughn Williams's *Fantasia on Christmas Carols* with the Choral Society of the Hamptons. He has recorded Lieder by Luise Greger on New Muses Project's inaugural self-titled album, as well as the bass arias and role of Pilate on Cantata Collective's live performance recording of Bach's *St. John Passion*, led by Nicholas McGegan. Hintzsche sings regularly with some of the nation's leading choral ensembles, including the Santa Fe Desert Chorale, the Oregon Bach Festival Chorus, and Ensemble Altera, among many others. He holds degrees in vocal performance from Yale University and St. Olaf College, and is a native of DeKalb, Illinois.



CHEA KANG

Chea Kang is a soprano from South Korea. Her recent engagements include Papagena cover in *The Magic Flute* at the San Francisco Opera during the summer of 2024, where she first appeared on stage as Sister Catherine in *Dialogues of the Carmelites* in 2022. She was a semi-finalist of the Concert Artists Guild competition in 2024, and was a young artist at the Georg Solti Accademia in 2023. She has also performed at the De Young Museum as a soloist in Lee Mingwei's

Sonic Blossom exhibition. Chea holds a Bachelor's degree from The Juilliard School and a Master's degree from the San Francisco Conservatory of Music. She is currently studying with César Ulloa, earning her Artist Diploma at the conservatory, where she has played various leading roles in operas by Händel, Mozart, Ravel and Puccini.



ELIJAH MCCORMACK

Elijah McCormack, male soprano, is quickly distinguishing himself as a versatile performer of both early and new music. He performs concert and opera as both a soloist and ensemble member, throughout North America and internationally. He has performed with ensembles such as Washington Bach Consort, Seraphic Fire, American Bach Soloists, Ensemble Altera, Dallas Bach Society, Anima Early Music, Ars Lyrica Houston, and ChamberQUEER, singing both

major works and chamber programs. Reviews celebrate his "luminosity" of tone (*Washington Post*) and "fresh timbre and unforced top range" (*South Florida Classical Review*). He recently made his professional European debut as the soprano soloist in Bach's *Christmas Oratorio* at the Leipzig Gewandhaus, with Camerata Lipsiensis. He has participated in several world premieres with new music ensemble The Crossing. Opera credits include: IN Series's transformative production of Monteverdi's *"The Return of Ulysses"* (Telemachus); Lowell House Opera's world premiere of *NIGHTTOWN* (Bell[x] Cohen); Haymarket Opera Company's *L'incoronazione di Poppea* (Amore/Valletto); and IlluminArts Miami's *Turn of the Screw* (Miles). He was awarded second place in the Lyndon-Woodside Oratorio Competition in 2023, and has been a finalist in the Keller Bach Musician Award and semifinalist in Poeme Harmonique's Corneille BaroqueCompetition. He received his Master's degree in Historical Performance at Indiana University, where he studied with Steven Rickards.



EDMOND RODRIGUEZ

Edmond Rodriguez is a Latin American tenor from Miami, FL, completing the first year of his Master's Degree under the guidance of Robin Rice. In 2022, Mr. Rodriguez was a vocal fellow at the Tanglewood Music Center where he was cast in George Benjamin's *Lessons in Love and Violence*. His performance was recognized for its "pure, guileless high range" (*The Boston Globe*) and "frightening dignity" (*The New York Times*). In 2023, Mr. Rodriguez made his debut with the

Los Angeles Philharmonic in Steve Reich's *Traveler's Prayer* and his *Messiah* (Handel) Debut with the Los Angeles Master Chorale at Walt Disney Concert Hall. In 2024, he was the only tenor invited to Renee Fleming's SongStudio program hosted at Carnegie Hall. Mr. Rodriguez has performed roles such as Anthony in *Sweeney Todd*, the Young King in *Lessons in Love and Violence*, Le Pêcheur in *Le rossignol*, the Man with the Old Luggage in *Postcard from Morocco*, and La Rainette in *L'enfant et les sortilèges*. Mr. Rodriguez has trained at the Tanglewood Music Center, Ravinia Steans Music Institute, and holds a Bachelor's Degree from the University of Southern California. Additionally, Mr. Rodriguez has film credits as a background vocalist. His voice can be heard on projects such as *Star Wars: The Rise of Skywalker* (2019), *Encanto* (2021), *Nope* (2022), *Black Panther: Wakanda Forever* (2022). He has sung as a back-up singer for Aloe Blacc, the Rolling Stones, and sang on Rosalia's most recent album *Motomami* (2022). Edmond's on-screen television credits include vocals for shows *Grown-ish* and *Hunters*.

THE JUDGES



CHASE HOPKINS

Chase Hopkins is 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. Recently, Hopkins made his directorial debut at Haymarket Opera Company with Hasse's *Marc'Antonio e Cleopatra* starring Kangmin Justin Kim and Lauren Decker, which received praise from Heidi Waleson in the *Wall Street Journal*, saying "Chase Hopkins, the director, wisely had the

performers interact naturalistically, and the portrait of their relationship deepened through the evening." *Chicago Classical Review* praised Hopkins' staging as "skillful and alert to the intimate nature of the piece." Previously, Hopkins served as a creative producer for three innovative cinematic productions of Handel operas that received praise as "an inspiring and relevant modern production" (*Operawire*) and "a superb document of a Handel opera" (*Chicago Tribune*). Hopkins served as creative producer for the 2022 production of *L'Amant Anonyme* by Joseph Bologne, the Chevalier de Saint-Georges, which was praised by the *Chicago Tribune* for "making history." The world-premiere recording of this forgotten work was released in collaboration with Chicago's Grammy Award-winning label, Cedille Records, earning a 5-star review from the *BBC Music Magazine* and praise for "luxury casting" by *Gramophone*. Hopkins also served as creative producer for Haymarket's 2022 production of *L'incoronazione di Poppea*, which was included in the *Chicago Tribune's* "Top Performances of 2022." In 2024, Hopkins completed executive training through the Harvard Business School and will direct Handel's *Tamerlano* at Haymarket Opera Company.



ERICA SCHULLER

Praised for her "lively personality, abundant charm, and luscious vocalism" (*Chicago Tribune*), and "crystalline clarity" (*BBC Music*), soprano Erica Schuller is a versatile performer, recognized for bringing committed artistry to a broad musical repertory. Credits include leading and supporting roles with The Boston Early Music Festival, Haymarket Opera, Apollo's Fire, Odyssey Opera,

Florentine Opera, Opera Siam (Bangkok), Skylight Opera Theater and Intermountain Opera Boleman. As a concert soloist, Ms. Schuller has performed with Jacksonville Symphony, Ars Lyrica Houston, Newberry Consort, Incantare, Lincoln Trio, New Trinity Baroque, Great Lakes Baroque, Milwaukee Symphony Orchestra, Elgin Symphony Orchestra, San Francisco Chamber Orchestra, and San Francisco Bach Choir. Recording credits include Marte in *Salir ed Amor del Mundo* (Dorian Records), The Boston Early Music Festival's Grammy-nominated recording of Lully's opera "Psyché and Jeannette" and in Haymarket Opera's world premier recording of Joseph Bologne's "L'Amant Anonyme" (Cedille Records). Ms. Schuller is the director of Cantabile School of Voice and Piano in Chicago and a vocal instructor with University of Chicago.



MATTHEW TREVIÑO

Hailed as "a bass of rare talent" (*San Francisco Chronicle*) possessing a "mellifluous bass that is at once robust and gentle" (*Opera Magazine*), American bass Matthew Treviño is captivating audiences through his work in opera, theater, and the recording arts. A Texas native, Treviño enjoys an active career on stage and stars in numerous studio recordings of new works including *The Canterville Ghost* by

Gordon Getty (Pentatone), *The Man Who Mistook his Wife For a Hat* by Michael Nyman (Naxos), and *Three Way* by Robert Patterson (American Modern Recordings).

Most recently, Treviño performed the role of Dr. Bartolo in Calgary Opera's *Le nozze di Figaro* and Dr P in Nashville Opera's revival of *The Man Who Mistook His Wife for a Hat*. Other recent highlights include Bonze in *Madama Butterfly* and Ferrando in *Il Trovatore* with L'Opéra de Montréal, Friar Laurent in *Roméo et Juliette* with Florentine Opera, Dr Grenvil in *La Traviata* with the Calgary Opera, Dr Bartolo in *Le nozze di Figaro* with the Austin Opera, and with the Orchestre symphonique de Montréal, as *Le père de famille* in Berlioz's *Lenfance du Christ*.

Mr. Treviño has served as the Professor of Voice and Voice Area Chair at McGill University in Montreal and is the newly appointed Professor of Voice with the University of Wisconsin starting this fall.

MADISON BACH MUSICIANS

Madison Bach Musicians is eager to share with you three diverse and thrilling programs for our 21st season in 2024-25. Our season begins with ***The French Baroque Style*** on September 28 & 29 at Holy Wisdom Monastery. Guest violinist Marc Destrubé (who led last season's stunning *Vivaldi's Venice* program) returns to lead the MBM ensemble, joined by guest soprano Sarah Brailey and guest flutist Immanuel Davis, in works of utterly French fluidity and grace by Lully, Couperin, Campra, Rameau, and J. S. Bach. For our 14th annual ***Baroque Holiday Concert: A 17th-Century German Christmas***, instrumentalists from MBM and vocalists from the celebratea Voce ensemble (Evanston, Illinois) collaborate in performing seasonal masterworks on Saturday afternoon, December 14, in the marvelous acoustics of Madison's First Congregational Church. The season culminates with a monumental work we've wanted to do again ever since we presented it in 2009—J. S. Bach's incomparable ***St. Matthew Passion***. *The Passion* will be performed in the beautiful and acoustically spectacular Hamel Music Center, UW-Madison Mead Witter School of Music on March 22 & 23. Information at madisonbachmusicians.org.



MICAH BEHR

Micah Behr received his Doctorate in Viola Performance at UW Madison where he studied viola with Sally Chisholm and collaborative piano with Martha Fischer. His compositions and transcriptions have been premiered by the Madison Bach Musicians, Stoughton Chamber Music Festival, Trio With(out) and the Griffon String

Quartet. He also composes music for Geneva Campus Church where he serves as Music Director. In 2023, his one-act operetta based on the life of Sarah Bernhardt won second place in the American Prize for composition. In 2024, he released the album "Visible Light", music for string quartet and piano.



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 gigviolins.com.



KANGWON LEE KIM

Violinist Kangwon Lee Kim, Madison Bach Musicians Concertmaster and Assistant Artistic Director, is a versatile violinist with a repertoire ranging from the 17th to the 21st century using both baroque and modern violins. Praised for her “stylistic confidence,” she has performed throughout the US as well as in Korea, Canada,

Puerto Rico, Switzerland, Norway, and the Czech Republic. Ms. Kim was Assistant Professor of Violin and Chamber Music at Biola University in CA and has taught at Ripon College and the Lawrence University Conservatory in WI.

Ms. Kim serves as Music Director of Love in Music, a nonprofit organization that reaches out to underserved communities in the LA area and enjoys working with the music teachers who give free lessons to the young students. During the summer, she teaches at Credo summer music festival and is the chair of MBM’s Summer Chamber Music Workshop.



CRAIG TROMPETER

Craig Trompeter is the founder and Artistic Director of Chicago’s acclaimed Haymarket Opera Company. As cellist and violist da gamba he has performed with Second City Musick, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, Music of the Baroque, the Smithsonian Chamber Music Society, the Cincinnati

Symphony, and the Oberlin Consort of Viols. He has performed 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 and has appeared as soloist at the Ravinia Festival, the annual conference

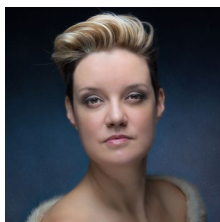
of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. Trompeter has recorded works of Mozart, Biber, Boismortier, Bologne, Marais, Vivaldi, Handel, Greene, Henry Eccles, and a potpourri of Elizabethan composers on the Harmonia Mundi, Cedille, and Centaur labels. As a modern cellist, he was a founding member of the Fry Street String Quartet and premiered several chamber operas by MacArthur Fellow John Eaton, performing as actor, singer and cellist. He has taught master classes at the Cleveland Institute of Music, Oberlin, Grinnell College, and the Chicago Musical College. In 2003 he founded the *Feldenkrais*® Center of Chicago where he teaches *Awareness Through Movement*® and *Functional Integration*®. He has given Feldenkrais workshops throughout the nation in universities, music conservatories, opera companies, and dance studios. Trompeter 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 projects include the Angel in Handel's *La Resurrezione* with Chicago's Haymarket Opera, the Strauss *Four Last Songs* with The Experiential Orchestra, and David Lang's *Song of Songs* at the Barbican Centre.

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. sarahbrailey.com

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.

HANDEL ARIA COMPETITION BOARD OF DIRECTORS

Cheryl Bensman-Rowe
Betty Cohen
Scott Gendel

David Ronis
Dean Schroeder
Orange Schroeder

Nick Schweitzer
Dan Shea
Jeff Turk

DONORS TO THE HANDEL ARIA COMPETITION 2023-2024

Messiah \$1000+

Margaret Barker
Jun and Sandy Lee
Chun C. Lin
Susan and Jonathan Lipp
Dean and Orange Schroeder

Rinaldo \$500+

Tom and Betty Akagi
Kathy Harker
Peter and Jill Lundberg
Karlos and Melinda Moser
Tom Neujahr and Julie Underwood
Dan and Gail Shea
Jan Vidruk

L'Allegro \$100-\$499

The Capitol Lakes Residents Association
Betty Eckhaus Cohen
Corkey and Betty Custer
Anne-Marie Foltz
Lynn Harmet and John Devereaux
Ronnie Hess
Liz McMahon
Chris Hess Molloy and James Molloy
Dennis and Vicki Hill
Roth and Lynne Judd
Dan Koehn
Kathy Lewinski
Al and Aileen Nettleton
Elizabeth and Ruprecht Nitschke

Sandra Norton
John and Sarah Schaffer
Vicki Semo Scharfman
Nick and Mark Schweitzer
David O. Staats
Mark and Nancy Vedder Shults

Alcina Up to \$100

Arnie Alanen & Lynn Bjorkman
Cheryl Bensman Rowe and Paul Rowe
Ann Campbell
Linda Clifford
Chuck and Deb Anken Dyer
Eve Galanter
Tucker Meyers
David Ronis
Dianne Sattinger
Jackie and Gary Splitter

SPECIAL THANKS TO:

Betty and Steve Cohen
John Devereaux
Jeanne Engle
Martha Fischer
Scott Gendel
Lynn Harmet
Chris Hess-Molloy

Maia Lathrop
Bill Lutes
Carol Moseson
Alan and Kathy Muirhead
Kris Rasmussen
David Ronis
Matt Schaefer

March Schweitzer
Rose Stephenson
Scott Teeple
Jeff Turk
Jan Vidruk

YOUR CONTRIBUTION IS IMPORTANT!

To donate online, please go to
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 closes at 11:45pm on August 11.

American Players Theatre
Bach Dancing & Dynamite
Society
Chicago Symphony Orchestra
Forward Theater
Glimmerglass Festival
Haymarket Opera

Ars Lyrica Houston
Jeanne Engle
Madison Bach Musicians
Madison Ballet
Madison Opera
Madison Symphony Orchestra
Music of the Baroque

Orange Tree Imports
Overture Center
James Shulkin
Trader Joe's
University of Wisconsin Opera

SUPPORTING ORGANIZATIONS

We appreciate the support of the following organizations.

Audio for the Arts

Grace Episcopal
Church

Todd Olsen
Photography

Musica Antiqua
on WORT

GRANT SUPPORTERS

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



This project is funded in part by a grant from the Madison Arts Commission,
with additional funds from the Wisconsin Arts Board



PLEASANT T. ROWLAND FOUNDATION

ORANGE TREE IMPORTS



PROUD TO BE A SPONSOR OF THE
HANDEL ARIA
COMPETITION

1721 Monroe Street
Madison, WI 53711
www.orangetreeimports.com