

UGA Hodgson Singers

Daniel Bara, conductor

Atlanta Baroque Orchestra

Julie Andrijeski, artistic director

Thursday, March 21, 2019

7:30 p.m.

Hodgson Concert Hall

Derek Chester, Evangelist

Washington Isaac Holmes, Jesus

Eric Newell, Pilate

Emily Noël, soprano

Elizabeth Knight, alto

Kyle Stegall, tenor

Paul Max Tipton, bass

JOHANN SEBASTIAN BACH – (1685-1750)

Johannes-Passion, BWV 245

Passion according to St. John

The landmark passion-week masterwork, Johannes-Passion, was written in 1724 during Bach's first year as Thomaskantor in Leipzig, and recounts Christ's arrest, trial, and crucifixion, as described in the gospel of John. This special performance featuring the UGA Hodgson Singers, soloists, and Atlanta Baroque Orchestra will be sung in the original German, with projected translations. The UGA Hodgson Singers are proud to collaborate with several guest singers, including UGA voice alumnus, Dr. Derek Chester, for this special performance.

ABOUT THE ARTISTS



DEREK CHESTER, Evangelist

Praised by the New York Times for his “beautifully shaped and carefully nuanced singing” Derek Chester, tenor, has quickly established himself as a preeminent interpreter of early music, oratorio repertoire and a teacher of the vocal arts. Recent concert appearances include Handel’s *Jephtha* with Ars LyricaHouston, Handel’s *Messiah* and Bach’s *St. Matthew Passion* with the Colorado Symphony, Dvorak’s *Stabat Mater* with the Handel Society of Dartmouth, Haydn’s *Creation* with the

Fort Worth Symphony Orchestra, a reconstruction of Bach’s *St. Markus Passion* with Barokksolistene of Norway; Monteverdi’s *Vespers of 1610* with Boston Baroque and the Bach Collegium San Diego; Beethoven’s *Missa Solemnis* at the Berkshire Choral Festival, Britten’s *War Requiem* with the Korean Broadcasting System Symphony Orchestra, Mendelssohn’s Symphony No. 2 the “Lobgesang” with the Buffalo Philharmonic, and all of the major works of Bach with American Bach Soloists. Though his career is concentrated primarily in concert work, Dr. Chester is also passionate about opera and opera history, with theater credits including Tamino in *Die Zauberflöte*, Ferrando in *Così fan tutte*, Belmonte in *Die Entführung aus dem Serail*, Nemorino in *L’Elisir d’Amore*, Peter Quint in *Turn of the Screw*, Oronte in *Alcina*, and Acis in *Acis and Galatea*.

Dr. Chester received his bachelor’s degree in Vocal Performance from the University of Georgia and his Master’s Degree in Vocal Performance of Oratorio, Early Music, Song, and Chamber Music on full scholarship from the Yale School of Music and Institute of Sacred Music. As a Fulbright Scholar, he spent a year in Germany working as a freelance musician and furthering his training. While maintaining an active performing career, Dr. Chester received his DMA in Voice Performance and Opera Studies with full scholarship and a graduate teaching fellowship from the University of North Texas, with a dissertation on the juvenile song compositions of Samuel Barber.

As a well-regarded pedagogue, Dr. Chester was invited to participate in the 2016 NATS Intern Program and has given master classes at the San Francisco Conservatory, Colorado Mesa University, Western Michigan University, the American Bach Soloists Academy, the University of Georgia, and at the 2015 Colorado Wyoming Regional NATS auditions. He currently serves as Associate Professor of Voice at the University of Northern Colorado and is a featured soloist at the Staunton Music Festival and the Colorado Bach Festival. He continues his worldwide career as a sought-after interpreter of concert and recital repertoire.



WASHINGTON ISAAC HOLMES, Jesus

Baritone Washington Isaac Holmes, whose singing has been called “sublime...waters (the) soul,” is a native of Graniteville, SC, in the New Hope Community. Further, is said that his voice is “absolutely beautiful...a beautiful instrument...to bring the art and music to others.”

Holmes has performed as soloist, dancer, instrumentalist, and chorister in the United States, Hong Kong, Russia, South Korea, Germany, France, Great Britain, Holland,

Hungary, the Czech Republic, and Belgium.

Highlights from the upcoming season include a residency at Dickinson College in Carlisle, Pennsylvania with the Cecilia Ensemble; Mozart’s *Requiem* with Symphony Orchestra Augusta; and, a guest appearance with the Hodgson Wind Ensemble singing Porgy in *Catfish Row (Suite from Porgy and Bess)* conducted by Cynthia J. Turner at UGA.

Recent credits include solo recitals at Piedmont College and the University of Georgia; Judge Turpin in *Sweeney Todd*; Bartolo in *Le Nozze di Figaro* with the American Opera and Musical Theater Institute at Augusta University; the Faure *Requiem* with the Augusta Chorale; and *Five Mystical Songs* by Vaughan Williams with the Dutch Fork Choral Society. He has performed under the baton of Mark Flint, Andreas Delfs, Donald Portnoy, Gustav Meier, Mark Cedel, Shizuo Z. Kuwahara, Joel Scrapper, Joseph Jennings, Richard Cook and Carl St. Clair among others.

Holmes has been a fellowship student at the Aspen Summer Music Festival in the Vocal Chamber Music Program and The Opera Theatre Center. He studied with the late Jan De Gaetani, Ms. Adele Addison, and Leslie Guinn. He performed as soloist with The Aspen Concert Orchestra and the Aspen Concert Band.

A student of Dr. Gregory Broughton, he is currently a doctoral student in vocal performance and serves as Assistant Professor of Music at Paine College in Augusta, GA. He has an M.M. from The University of Michigan, where he majored in vocal performance studying with George Shirley and Leslie Guinn. While at U of M, he studied vocal literature with Martin Katz, Mitchell Krieger, the late Geoffrey Parsons, and Margo Garrett, among others. He received a B.M.A. from The University of South Carolina, where he studied with Laurie Christie, Harry Cardwell, and Donald Gray.



ERIC NEWELL, Pilate

Eric Newell, baritone, is a first-year MM choral conducting student at the University of Georgia, studying conducting under Drs. Daniel Bara and JD Burnett and continuing his voice study with Prof. Frederick Burchinal. Eric completed his undergraduate degree in business from Emory University in May 2014, where he also studied voice and conducting. There he was the recipient of the Louis B. Sudler Prize for the Arts, the William Lemonds Scholarship for Summer Study Abroad, and the

Robert Shaw Memorial Outstanding Singer Award. He has sung the roles of Antonio in *Le Nozze di Figaro* (summer 2016) and the Notary in *Don Pasquale* (spring 2019), the latter of which he also served as chorusmaster. Eric is honored to sing the role of Pilate in this production of the *St. John Passion*.



EMILY NOËL, soprano arias

Praised for her “sparkling performances” and “sheer vocal beauty” by *The Washington Post*, Emily Noël concertizes throughout North America and Europe in a wide variety of repertory expanding from the Medieval to the contemporary. She recently enjoyed debuts at the John F. Kennedy Center as Belinda in Purcell’s *Dido and Aeneas*, and at the Folger Shakespeare Theatre as the Angel in *The Second Shepherd’s Play*. Highlights of recent seasons include *The Merchant of Venice*

with the Folger Consort and Gabrieli Players at The Sam Wanamaker Theatre at Shakespeare’s Globe; a staged adaptation of Purcell’s *The Witch of Endor* at the Washington National Cathedral; the premiere of Jessica Krash’s song cycle *Sulpicia’s Songs* at the Strathmore Mansion; Bach’s *Mass in B Minor* with the Washington Bach Consort; a program celebrating the works of Edgar Allen Poe with Lyric Fest at AVA; and CPE Bach’s *Magnificat* at the American Bach Society Biannual Meeting. Ms. Noël has also appeared as a soloist in Bach’s *Matthäus-Passion* at the Washington National Cathedral, George Crumb’s *Apparition* and *Ancient Voices of Children* with Indiana University’s New Music Ensemble, and Monteverdi’s *Vespers* with The Orchestra of the 17th Century. An avid chamber musician and choral singer, Ms. Noël has collaborated with the Santa Fe Desert Chorale, Modern Musick, Seven Times Salt, Raven Consort, Spire Chamber Ensemble, Skylark Vocal Ensemble, American Classical Orchestra, and Cathedra; and has appeared at the Santa Fe Chamber Music Festival, Dumbarton Concert Series, Shandeele Music Festival, Peabody at Homewood Recital Series, and Indiana University New Frontiers Program.



Ms. Noël has sung a wide range of operatic roles, notably Gilda in Verdi's *Rigoletto* with Ente Concerti Città di Iglesias (Sardinia, Italy), Nora in Vaughn Williams' *Riders to the Sea* at the Amsterdam Grachtenfestival (Netherlands), Iphis in a staged production of Handel's *Jephtha* with The Handel Choir of Baltimore, and Dido in Purcell's *Dido and Aeneas* with American Opera Theater, for which the Baltimore Sun lauded her "tonal warmth and highly expressive phrasing as Dido." Other staged highlights include Belinda in *Dido and Aeneas* with Ente Concerti Città di Iglesias (Italy), Anna/Crucea in Cavalli's *La Didone* for the Washington DC Early Music Festival, and Berger in Charpentier's *David et Jonathas* at the Brooklyn Academy of Music Opera House, for which the Washington Post commended her "strikingly lovely voice."

Ms. Noël can be heard on *Past Made Present: Music of Jessica Krash* on the Albany label, *The Road Home* with the Santa Fe Desert Chorale on the Avie label, and *A New Song: Celebrating the King James Bible and Christmas in New Spain* with The Folger Consort on the Bard label. She has also sung for multiple recordings on the Dorian Label, including *Passion & Lament: Choral Masterworks of the 17th Century*; *Johann Sebastian Bach: Motets*; and *Handel's Alexander's Feast*. Ms. Noël's radio broadcasts include solo performances on Washington DC's classical station, WETA, and Baltimore's public radio station, WYPR. A native of Washington, D.C., Ms. Noël earned her Master of Music in voice from Peabody Conservatory and her Bachelor of Music from the University of Maryland, College Park. Ms. Noël has served on the faculties of Franklin & Marshall College, The Community College of Rhode Island, and Notre Dame of Maryland University.



ELIZABETH JOHNSON KNIGHT, mezzo-soprano arias

Elizabeth Johnson Knight, American mezzo soprano, is in demand as both a choral and solo artist. She made her Carnegie Hall debut in 2010 as alto soloist in Handel's *Messiah* with Andrew Megill and the Masterwork Chorus. She has appeared recently with Ars Lyrica, Duke Vespers Ensemble, Sinfonia da Camera, Duke Bach Choir, Winston-Salem Symphony, and Monroe Symphony Orchestra. Elizabeth regularly sings

with professional choral ensembles across the United States, including the Carmel Bach Festival Chorale, Orpheus Chamber Singers, Tennessee Chamber Chorus, Vox Humana, Kinnara Ensemble, and the South Dakota Chorale. Elizabeth can be heard as mezzo soloist in Duruflé's *Requiem* on South Dakota Chorale's debut recording *In Paradisum* (Gothic, 2012), and has also recorded for Naxos, Pentatone, MSR Classics, and Affetto Records.

Elizabeth holds degrees in voice from the University of North Texas (DMA), Indiana University (MM), and the University of Mississippi (BM). She has been on the voice faculties of Southeastern Oklahoma State University, the University of Louisiana Monroe, Murray State University, and the University of North Texas. She is currently on the voice faculty of the University of Georgia's Hugh Hodgson School of Music. Her research interests include the effects of posture on the acoustics of the singing voice, and she has presented at the New Voice Educators Symposium, the Texoma NATS Artist Series, and the Performing Arts Medicine Association. She was selected nationally to participate in the prestigious NATS Intern Program in 2008. For more information, please visit www.lizknightmezzo.com.



KYLE STEGALL, tenor arias

Kyle Stegall's performances around the world have been met with accolade for his "blemish-free production" (*Sydney Morning Herald*), "lovely tone and ardent expression" (*NY Times*), and his "lively and empathetic delivery" (*San Francisco Classical Voice*). His career is balanced across concert, opera, and recital stages, his performances characterized by an unflinching attention to style and detail, and artful communication.

Mr. Stegall's successful solo debuts in Japan, Australia, Vienna, Italy, Singapore, and Canada as well as on major stages across America have been in collaboration with many of the world's most celebrated artistic directors including Manfred Honeck, Joseph Flummerfelt, William Christie, Nicholas McGegan, Masaaki Suzuki and Stephen Stubbs, among others.

Heard frequently as evangelist and tenor soloist in the passions and cantatas of J.S. Bach, Mr. Stegall's Lincoln Center debut as evangelist in Bach's *St. John Passion* was hailed as "the most impressive by far" by the *NY Times*. Other concert work also figures prominently in Mr. Stegall's seasons including the oratorios of Handel and Haydn, the great masses of Mozart and Beethoven, and works from the Bel Canto and 20th century canon.

Praised for possessing an "ability to absorb viewers into the action, something which is rarely achieved in opera," (*SF Classical Voice*) Mr. Stegall's stagecraft and dramatic singing have made him a popular choice for lyric tenor roles spanning the works of Rameau, Mozart, Donizetti, Britten, and world premieres.

This season, Mr. Stegall creates the role of Tomasso in Laura Schwendinger's new opera *Artemisia*; a commission supported by a National Opera Center Discovery Grant.

He makes his Houston Bach debut as the evangelist in their presentation of Bach's *St. Matthew Passion*, and releases an album of Schumann lieder with fortepianist, Eric Zivian. Details for upcoming engagements and updates on forthcoming audio and video releases can be found at kylestegall.com



PAUL MAX TIPTON, bass arias

Described by the *Atlanta Journal-Constitution* as a dignified and beautiful singer, bass-baritone Paul Max Tipton enjoys an active career in opera, oratorio, and chamber music, performing throughout North America, Europe, China, and Korea. A versatile singer, Mr. Tipton's repertoire ranges from Schütz and Monteverdi to Britten and Bolcom, with his interpretations of the Bach *Passions* being acclaimed in particular for their strength and sensitivity.

He has appeared with the symphonies of San Antonio, Grand Rapids, the Quad Cities, the Orchestra of St. Luke's, and has soloed with the New York Philharmonic as part of their first-ever Bach Festival. Mr. Tipton has sung with Bach Collegium Japan, Conspirare, Tenet Vocal Artists, Blue Heron, and the Washington Bach Consort; in 2015 he debuted at Spoleto Festival USA and has appeared with Cut Circle (Palo Alto) at early music festivals in Amsterdam, Maastricht, Antwerp, and Utrecht. He has collaborated with Matthias Pintscher, Ton Koopman, Kenneth Slowik, Leonard Slatkin, Simon Carrington, Helmuth Rilling, Rubén Dubrovsky, Nicholas McGegan, Craig Hella Johnson, and Ricky Ian Gordon; soloed for Grant Llewellyn with the Handel and Haydn Society; and performed the title role in Mozart's *Don Giovanni* with Martin Katz conducting.

Mr. Tipton recently recorded Nicolaus Bruhns's solo cantatas for bass for the BIS label, and has appeared in recital with Masaaki Suzuki. Recent credits include the role of Archibald Grosvenor in *Patience* with Odyssey Opera, Plutone in Monteverdi's *Orfeo* with Göteborg Baroque in Sweden, and in April 2019 will sing the Primo Giudice in Alessandra Stradella's *La Susanna* at the Kennedy Center and BAM with Heartbeat Opera and Opera Lafayette. In 2019-2020 he will perform and record Schubert's *Die Winterreise* and *Die Schöne Müllerin* with the New Esterhazy Quartet.

Mr. Tipton trained on full fellowship at the University of Michigan School of Music in Ann Arbor, being mentored by mezzo-soprano Loretta Bybee, tenor George Shirley, and collaborative pianist Martin Katz. He is a 2010 graduate of the Yale University Institute of Sacred Music in Oratorio & Early Music, studying with tenor James Taylor. Based in Boston, he was made a Lorraine Hunt Lieberson Fellow at Emmanuel Music in 2012. www.paulmaxtipton.com

ATLANTA BAROQUE ORCHESTRA

The first and longest-running professional Baroque chamber orchestra in the Southeastern United States, the Atlanta Baroque Orchestra has been performing continuously since 1998, and remains preeminent in the early music movement. Musicians also perform within a large network of other early music groups throughout the United States and elsewhere in the world. Guest artists have included: violinists Stanley Ritchie, Monica Huggett, Sergiu Luca, and Dana Maiben; Paul O'Dette, lute; Aldo Abreu, recorder; sopranos Julianne Baird, Arietha Lockhart, and Judith Overcash; countertenor Stephen Rickards; the late oboist Matthew Peaceman; and Baroque dancers Paige Whitley-Bauguess and Thomas Baird.

The Orchestra was founded by director and lutenist Lyle Nordstrom, then on the faculty at Clayton State University, together with a core group of faculty from several university music schools from Atlanta and throughout surrounding states. August early music pioneer John Hsu was the second artistic director, from 2006 through 2008, and Atlanta's Daniel Pyle served as Resident Director until Julie Andrijeski's arrival in 2011.

In its review of our May 2011 concert, *Musica Transalpina*, *Arts Critic ATL* wrote: "They played... with the fervor of a hot-jazz band", and "with tight virtuosity and the show-stealing abandon that a bluegrass fiddle band reserves for 'Orange Blossom Special'."

While the musicians draw on years of academic research and scholarship to restore the music to its original, authentic style, they never lose sight of how much fun it is, what a joyful and spiritual experience playing it should be. It swings. It grooves. It rocks. No, it giques.

Members perform on instruments made in the Baroque era, about 1600-1750, restored to their original setups, or on authentic replicas. The string instruments are fitted with gut rather than steel strings and are played with bows of an earlier design that allow tones and articulations that differ from those suitable to "modern" instruments. Horns and trumpets have no valves. Flutes are made of wood. The harpsichord, lute, and a portable pipe organ stand in for the modern piano and guitar. The tuning is different. Most importantly, there is ample room for *improvisation* and a great deal more individual expression than that tolerated in the conventional symphony orchestra.

The Atlanta Baroque Orchestra is a 501(c)3 nonprofit organization as recognized by the State of Georgia and the United States of America. All donations are tax-deductible.

JULIE ANDRIJESKI, artistic director and soloist

Julie Andrijeski, Artistic Director and Soloist of the Atlanta Baroque Orchestra, enjoys both teaching and performing early music and dance. She maintains an active performance schedule, playing with many diverse early music groups across the nation. In addition to her directorship of the Atlanta Baroque Orchestra, she is the concertmaster of New York State Baroque, Co-Director of Quicksilver, Principal Player with Apollo's Fire, and member of Les Délices, the Boston Early Music Festival Orchestra, and The King's Noyse.

On the Music Department faculty at Case Western Reserve University, Ms. Andrijeski leads classes in historical performance practices, teaches lessons in baroque violin, and directs the baroque orchestra, chamber, and dance ensembles. Her combined skills in music and dance often culminate in workshops and special teaching engagements at colleges and universities such as the Oberlin Conservatory, Indiana University, Juilliard, the University of Southern California, and the University of Colorado at Boulder.

During the summers, Ms. Andrijeski teaches both violin and dance at several festivals including those in Oberlin (the Baroque Performance Institute), Madison (the Madison Early Music Festival), Winston-Salem (the Magnolia Festival and Workshop) and Vancouver, BC (the Baroque Instrumental Programme and the Vancouver Early Music Festival).

Her recordings can be found on Acis Productions (with Quicksilver), Dorian Recordings (with Chatham Baroque), Centaur (with Cecilia's Circle and The Publick Musick), cpo (with the Boston Early Music Festival Orchestra), Avie (with Apollo's Fire), and Musica Omnia (with the Boston Bach Ensemble).

Atlanta Baroque Orchestra

VIOLIN

Julie Andrijeski
Evan Few
Jeanne Johnson
Stephen Redfield
Leah Peroutka
Ruth Monson
Alice Culin-Ellison
John Peyton Brien-Slack*
Cameron Stewart*

VIOLA

Melissa Brewer
Annie Garlid

VIOLONCELLO

Katie Rietman

VIOLA DA GAMBA

Rebecca Landell Reed

CONTRABASS

Melanie Punter

HARPSICORD

Adam Jaffe

ORGAN

John O'Brien

BASSOON

Kelsey Schilling

TRAVERSO

Colin St. Martin
Janice Joyce

OBOE

Geoffrey Burgess
Sarah Huebsch

THEORBO

Simon Martyn-Ellis

*guest UGA student player

UGA HODGSON SINGERS

The international award-winning UGA Hodgson Singers serves as the premier ambassadorial choral ensemble of the Hugh Hodgson School of Music at the University of Georgia. The choir has performed by invitation in recent years with for the American Choral Directors Association Southern Division Convention, Georgia Music Educators Association, and in concert with Kathleen Battle, The Knights Chamber Orchestra, and The Kings Singers, with whom it co-commissioned a choral work by Nico Muhly that had its North American premiere in Hodgson Hall in January 2018. In 2014 it was the Grand Prix winner at *The International Choral Competition Ave Verum* in Baden, Austria, and in February of 2018 the choir returned as an invited performing ensemble at the ACDA Southern Division Convention in Louisville, KY. The Hodgson Singers released its first internationally distributed recording, *Grace Immaculate: Prayers and Love Songs*, on the Gothic Records label in June 2017. The ensemble looks forward to its first collaboration with the Atlanta Baroque Orchestra in March of 2019, in its performance of JS Bach's *St. John Passion* on Bach's birthday, March 21st (Julian Calendar).



DANIEL BARA, conductor

Daniel Bara is the John D. Boyd UGA Foundation Professor of Choral Music and the Director of Choral Activities at the Hugh Hodgson School of Music at the University of Georgia, and the conductor of The UGA Hodgson Singers. He also oversees six university choral ensembles as well as the graduate choral conducting program. His choirs have performed by juried invitation for state, regional, and national conventions of ACDA, MENC, and IMC, and his former conducting students hold appointments at leading collegiate, school, and church music programs throughout the country. Dr. Bara holds the DMA degree in conducting from the Eastman School of Music, organ and conducting degrees from the University of Michigan, and is a graduate of Interlochen Arts Academy. He served as clinician or conductor for conferences and honor choirs in 20 states and Carnegie Hall and served as the conductor of the World Youth Honor Choir at Interlochen Arts Camp, and as the Artistic Director and Conductor of the New York Summer School for the Arts.



UGA Hodgson Singers

Daniel Bara, conductor
Robert Strebendt, assistant conductor
Tsai-Wei Li, pianist

SOPRANOS

Sevda Arjomand
Jennilee Burton
Maggie Christine
Lauren Covington
Victoria Brianna Floyd
Julia Garner
Karyn Lewis
Emma Robertson
Kennedy Smith
Deborah Stephens

ALTOS

Sam Barnes
Colleen Chester
Naomi Goldstein
Campbell Harden-Allen
Tori Langham
Sidney Mulkey
Myah Paden
Leslie Wasendorf
Lianna Williams
Marshal Williams

TENORS

Grant Allen
Eric Dowler
Coleman Dziedzic
Thomas Folger
RJ Gary
Chase Law
Andrew Miller
Christian Poppell
Robert Strebendt

BASSES

Devaury Beverly
Justin Bowen
Robert Fridlender
David Johnson
Sebastien Nazaire
Eric Newell
Tyler Redmond
Harrison Stenson
Carlos Tejada

Today's performance marks the inaugural performance using the new Bennett & Givittari, Opus 56 portativ organ. This beautiful instrument was commissioned and purchased with funds generously donated by anonymous benefactors of the Hugh Hodgson School of Music.



Thursday Scholarship Series

The Thursday Scholarship Series began in 1980 and continues the tradition of "Music Appreciation Programs" started in the 1930s by Hugh Hodgson, UGA's first music professor and first chairman of the Department of Music. Proceeds from these concerts are the primary source of funds for School of Music scholarships.

COMING SOON

LEA SALONGA

The Human Heart Tour

FRI APR 26, 7:30 PM
Hodgson Concert Hall

Known throughout the world for her powerful voice and perfect pitch, Lea Salonga rose to prominence as the Tony Award-winning star of *Miss Saigon* and for her roles in *Les Misérables*, *Once on This Island*, and *Allegiance*. Fans of all ages recognize her as the singing voice of Princess Jasmine in the Disney film *Aladdin* and Fa Mulan in Disney's *Mulan*. She makes a much-anticipated Athens debut with a program of show tunes and standards in this exhilarating concert with her live band.

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