



## Application

20380 - Project 2020-I (Arts In Education, Dance, Multidisciplinary Arts/Culture, Music, Theater, Visual Arts and Local History)

20500 - Handel Aria Competition Final Concert

Project

Status:	Awarded
Original Submitted Date:	02/01/2020 1:39 PM
Last Submitted Date:	06/08/2020 10:31 AM

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## Primary Contact

Name:*	Ms.	Jeanne	Engle
	Salutation	First Name	Middle Name Last Name
Title:	Grant Writer		
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Address:	961 Rockefeller Ln		

*	Madison	Wisconsin	53704
	City	State/Province	Postal Code/Zip

Phone:*	608-442-0546
	Phone Ext.

Fax:

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## Organization Information

Name:	Handel Aria Competition
Organization Type:	501(c)(3) federal tax-exempt
Organization Website:	<a href="https://handelariacompetition.com/">https://handelariacompetition.com/</a>
Address:	PO Box 5554

*	Madison	Wisconsin	53705
	City	State/Province	Postal Code/Zip
Phone:*	608-255-8211		Ext.
Fax:			
Date when organization received 501(c)(3) federal tax-exempt status (mm/dd/yyyy)	03/31/2016		
Benefactor	No		

## Project Information

*Primary activities must fall within project period described in Funding Opportunity.*

**Project Start Date:** 01/01/2020

**Project End Date:** 06/05/2020

**Select category that best describes project (selection influences which advisory panel reviews application):** Music

**Date(s) during which community can attend and/or participate in project:** February 8, 2020 - High School Singers Showcase

June 5, 2020 - Handel Aria Competition Final Concert

February - Capitol Lakes, 333 W. Main St., Madison (free concert)

**Specific venue(s) or location(s) where community will attend and/or participate in project:** June - Collins Recite Hall, Hamel Music Center, UW Madison, 740 University Ave, Madison (ticketed concert)

**Estimate Number of Individuals Engaged or Served**

400

**Estimate Primary Community/Population Served**

**Ethnicity:**

**Black/African American:** 5.4%

**American Indian:** 0.5%

**Asian American:** 5.3%

**Hispanic/Latino:** 6.2%

**White/Caucasian:** 80.1%

**Other:** 2.4%

**Combination of all ethnicities:** 100.0%

**Age Group(s):**

Youth (less than 18):	5.0%
Adult (18 to 30):	10.0%
Adult (31 to 60)	40.0%
Older Adult (60 plus):	45.0%
Dane County Supervisory District:	All

Indicates the communities your project will serve. To look up your district(s):  

**Community/Population Description:**

The Competition is open to singers between 18 and 35. Outreach to Madison Youth Choirs is planned. A new feature added in 2019 was the High School Singers Showcase. This event will be repeated in 2020. As Handel's operas enjoy a revival on music stages, the Competition gains popularity.

*Additional notes about community/population served that explain selections. (Max. length is 50 words)*

**Abstract:**

*Provide a one or two sentence summary that could be used in future press releases to describe your project. (Max. length is 50 words.)*

The eighth annual Handel Aria Competition is being held in Madison, Wisconsin to promote the performance and appreciation of Handel's extensive vocal repertoire. Founders Dean and Orange Schroeder are enthusiasts of George Frideric Handel's music and lifelong supporters of the arts.

**Fiscal Receiver / Secondary Contact Information**

*Use this section to enter the contact information for your Fiscal Receiver, if your organization is using one. If you are not, you may use this section to provide information for an additional project contact person, if appropriate.*

**Fiscal Receiver:**

**Contact Person:** Carol "Orange" Schroeder  
**Title:** Co-Founder  
c/o Handel Aria Competition

**Mailing Address:**

PO Box 5554  
Madison WI 53705

**Phone:** 608-255-8211  
**Email:** handelariacompetition@gmail.com  
**How did you hear about this opportunity?** Previous Applicant

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**Project Narrative**

Applicant Info/Background

*Provide a brief summary about you (for individual applicants) or your organization including history, programs, goals, major accomplishments, success stories. (400 words maximum)*

The Handel Aria Competition (HAC) is an annual celebration of the work of George Frideric Handel. Its purpose is to encourage emerging singers of all voice types to explore the operas and oratorios of Handel, music that is enjoying a popular revival on the world's music stages. The HAC also seeks to build local audiences for Handel's music while expanding work with young people. Established in 2013 by Dean and Carol "Orange" Schroeder, enthusiasts of Handel's vocal repertoire and lifelong supporters of the arts, HAC is patterned after an annual singing competition that is part of the month-long London Handel Festival. HAC is still the only one of its kind in the U.S.

Singer applicants submit recordings of two Handel arias. The number doubled in the first five years of the HAC and includes singers from around the world. More than 100 applicants are expected for 2020.

Judges provided through Artistic Director Sarah Brailey choose seven finalists to perform at a public concert June 5. Three winners, chosen by another panel of judges, and an audience favorite, are chosen on voice quality and historically correct Baroque performance practice. Madison Bach Musicians accompany the finalists who are given video and audio recordings to use for subsequent auditions. Cash prizes are awarded (first, second, third of \$1,500, \$1,000, \$750 and audience favorite \$500). Travel grants up to \$500 and housing are available to finalists, something not provided by other voice competitions.

Since 2014 local audiences have enjoyed the voices of HAC finalists in performances with Madison Opera, Wisconsin Chamber Orchestra, and Madison Bach Musicians. HAC finalists have become soloists for *Messiah*, Handel's popular oratorio, as well as for other Handel works, not only in Madison but throughout the United States and Europe. Last year a link was established with the London Handel Festival when an invitation was extended to the HAC's first place winner to give a recital in Handel's own parish church in 2020 as part of the Festival. According to the Schroeders, the caliber of the applicants gets better every year. At the 2019 HAC, they recounted that one of the judges said he was "blown away by the quality of the competition." Yet the HAC remains a friendly competition, collegial and not cutthroat, as the Schroeders have intended since its inception.

The HAC fostered music education in 2019 with its first showcase concert by high school singers performing Handel arias at a free public concert. The second showcase is scheduled for February 8, 2020.

### **Project Description**

*Describe project's concept, design, artistic or historical merit, and how it will be presented to the community. (400 words maximum)*

The singers who are eligible to compete in the Handel Aria Competition (HAC) are between the ages of 18 and 35. The HAC affords young singers, many of whom are just beginning their professional careers, the opportunity to be critiqued by qualified judges, experts in the period music being performed. Handel's works lend themselves well to competition because of their structure. With arias, vocalists distinguish themselves by putting their own stamp on the final section of the piece much like jazz musicians improvise. Since its inception, the HAC has drawn applications from young singers across the U.S., Canada, Europe, and China.

Early Music is growing in popularity in the United States. However, few opportunities are available for emerging singers to achieve recognition in Early Music. The HAC fills this need and is invaluable for the singer contestants. Competitions like the HAC emphasize proper performance practice.

The HAC is one of a very few singing competitions that provides travel money, as well as housing, for all finalists. This makes it possible for singers to take the risk of submitting an audition knowing that it will be possible for them to come to Madison if they are selected for the final round without an undue burden of travel and housing expenses.

The HAC has resulted in a groundswell of local enthusiasm for the operas of Handel. Members of the public have two opportunities to hear and enjoy Handel's music. First, at the High School Singers Showcase on February 8, and then they will have the occasion to hear and enjoy the masterfulness of the HAC finalists at the June 5 concert. At the June concert, attendees also have the opportunity to vote on their favorite. Audience members have numbered between 250-400 in past years.

### **Significance, Primary Community/Population Served and Public Value**

*Explain significance of project to the community and/or organization (why and why now). Articulate the public value of your project as it relates to the size and characteristics of the community/population. Explain why your project benefits Dane County and merits tax-payer dollars. (400 words maximum)*

The final concert has attracted crowds eager to expand knowledge of Handel's vocal music beyond *Messiah* and to appreciate Handel's vast array of vocal compositions. From the audience passion surrounding the vote for its favorite it is apparent that HAC is an extremely engaging event for all attendees. Comments from past audience members include:

"The best thing about [the concert], besides the glorious voices and great accompanying, was the intense involvement of the audience."

"Best of all was the size and enthusiasm of the audience . . . anything that will draw a new audience into this music is worth supporting."

Having the Madison Bach Musicians rehearse with and accompany the finalists results in a richer experience for both the singers and the audience.

Because the competition encourages young singers, many of whom are beginning their careers, they become role models for even younger singers. One hundred complimentary tickets will be offered again through the Madison Youth Choirs to its young members and their teachers. David Ronis, the Karen K. Bishop Director of Opera at UW-Madison, emphasized the value of the HAC: "The HAC has already focused considerable attention on Madison. As an added benefit, there has been an increased awareness of, and interest in the opera program at the UW among young singers. The University Opera program offers excellent educational and performance opportunities, particularly to graduate and doctoral students, who constitute a large portion of the Competition's applicant pool."

From Jake Stockinger, *The Well-Tempered Ear* blog: ". . . the HAC has certainly blossomed into a respected global event, and it shows all signs of continuing to grow. *The Ear* is unaware of other competitions devoted to the prolific vocal music of George Frideric Handel, who is so often overshadowed by his Baroque contemporary Johann Sebastian Bach."

Greg Hettmansberger, a contributor to *Madison Magazine* writing pieces on classical music and opera and a former music critic for the *Los Angeles Times*, has characterized the HAC as "one of the premier events of Madison's musical calendar."

Current HAC Artistic Director, Sarah Brailey, a former HAC contestant and first place winner in 2015, has returned to UW-Madison to study for her Doctor of Musical Arts. She continues to maintain a busy touring schedule and in September 2018 co-founded the monthly Madison concert series, *Just Bach*, with former HAC Artistic Director Cheryl Bensman-Rowe. Local audiences enjoy their voices at free monthly concerts where the audience is invited to sing along.

## Implementation

*Describe strategy and timeline to be used in developing and implementing project (planning, promotion/marketing/media plan, education and awareness-building activities, opportunities for engagement, access and participation) (400 words maximum)*

January 1 - Publicity begins to recruit singer applicants.

During this month mailings and e-mails were sent to opera programs and teachers around the country; a call for applicants was posted on HAC site, Facebook, and on the national search website YAP Tracker (Opera Auditions and Vocal Competitions, the go-to subscription service for singers to find opportunities). The HAC is paying to boost this post since YAP Tracker is the primary way that singers find out about the HAC. Sarah Brailey, Artistic Director, recruited singers from her wide circle of professional musical colleagues.

February 8 - High School Singers Showcase at Capitol Lakes - second year for this event to encourage high school singers to explore Handel's music. The Showcase is an hour-long program featuring eight young singers performing Handel arias, as well as an opening performance by the Choraliers, Madison Youth Choir's youngest singers, performing a Handel vocal work. The showcase is free and open to the public.

**March 22** - recital by Morgan Balfour, winner of the 2019 HAC, at the 2020 London Handel Festival

**April 1 - Deadline for applicants to submit auditions through YAP Tracker.**

Early April - Competitors selected to participate in the final concert by first round judges. Finalists notified by email.

Early April - Announcement of 2020 finalists at "Handel with Flair" fundraiser; venue TBA.

Mid-April - Board members send personal invitations to friends/colleagues for the final concert.

Late May/early June - underwriting on WORT and WPR; advertising in *Isthmus*.

June 3-4 - Finalists rehearse with Madison Bach Musicians.

June 5 - Public concert in Collier Recital Hall, Hamel Music Center, UW-Madison, 7:30 p.m.

Regular e-mail blasts with updates on the applicants and promotion of the final concert are sent to local HAC supporters and past audience members whose e-mail addresses have been collected when they voted on their favorite at a past concert.

Program ads are exchanged with Madison Early Music Festival, Madison Bach Musicians, Madison Opera, and Wisconsin Chamber Orchestra.

Press releases are issued naming finalists and promoting final concert. Both Facebook and Twitter are updated regularly.

Final concert will be publicized by Michael Ross, Artistic/Executive Director of Madison Youth Choirs, to encourage youth members to take advantage of the complimentary tickets being offered.

## Intended Outcomes and Evaluation

*Highlight intended results, outcomes, and indicators of success. Describe your project evaluation process. (400 words maximum)*

Initially, 100 or more young singers across the country and the globe will benefit by committing to submit their best effort in singing two Handel arias. By association, their accompanists and voice coaches will benefit by the synergy of the collaboration. All will benefit by re/discovering the glory of Handel's genius, as expressed in his arias.

At the concert in Madison in June, finalists will sing for an audience of about 250-300 who will again be enchanted by Handel's music and the singers' interpretations. The four winners will benefit from the cash prizes and from the prestige, which will likely enhance their resumes and their careers.

Success is evaluated by ongoing communication with the singers and the audience. Suggestions for improvement are taken by the founders and given serious consideration. For example, the accompaniment was enhanced from one harpsichord (first two years) to the Madison Bach Musicians (an ongoing collaboration that has increased the quality of the competition enormously). In the years of the Handel Aria Competition a community spirit has been fostered among these young singers who have much in common and much to share. Their performances have been posted on YouTube and the founders follow their careers. Every year the HAC is becoming better known, as evidenced by the increase in applications from 50 (in earlier years) to more than 100 last year. The Handel Area Competition Facebook following has grown to more than 1,500 to date, a number that increases from year to year.

In 2019 a new event, the High School Singers Showcase, was added at the suggestion of the HAC Board to introduce both young (high school aged) singers and more audiences to Handel. The inaugural event was held at Capitol Lakes and enjoyed by all. Students who participated in the Showcase received a \$100 scholarship towards voice lessons or membership in the Madison Youth Choirs. The performance was free and open to the public. It is anticipated that the high school singers would consider participating in the HAC when they are eligible.

The 2020 showcase is scheduled for February 8 and will include seven young singers each of whom will receive a \$100 scholarship. One of the singers was the first place winner in an earlier midwest singing contest. This year's event will also feature a special performance by Choraliers, the Madison Youth Choir's youngest singers, singing a Handel vocal work. Again, the showcase is free is open to the public.

*Do you believe the project fulfills the Special Award Criteria?*

**Special Award**

No

## Project Expenses (Cash)

Category	Explanatory Notes (25 char. limit)	Expense Covered by Grant	Cash Amount
Project-Specific Administrative Compensation	Artistic Director, Development Asst.	No	\$3,500
Artistic Honoraria 1	Judges - First Round	No	\$400
Artistic Honoraria 2	Judges - Final Round	No	\$600
Artistic Honoraria 3	Madison Bach Musicians	Partial	\$3,000
Artistic Honoraria 4	Music Copyist	No	\$400
Artistic Honoraria 5			\$0
Artistic Honoraria 6			\$0
Supplies/Materials 1	High School Singers Showcase	No	\$725
Supplies/Materials 2			\$0
Promotions/Publicity/Printing /Postage 1	Singer/Contestant recruitment	No	\$500
Promotions/Publicity/Printing /Postage 2	Radio, program printing, gift solicitations	No	\$1,175
Space/Equipment Rental 1	Rehearsal/Concert Hall	Partial	\$2,000

Space/Equipment Rental 2			\$0
Transportation 1	Judges travel, housing	No	\$300
Transportation 2	Finalists travel, winner to London	No	\$3,250
Other	Video & sound recordings	Partial	\$750
Other	Reception, brunch	No	\$544
Other	Cash prizes, trophy	No	\$3,810
Other	Fees, miscellaneous	No	\$392
<b>Totals</b>			<b>\$21,346</b>

## Project Income (Cash)

Category	Explanatory Notes (25 char. limit)	Status	Amount
<b>Earned Income (Include specific details)</b>			
Sales	Program advertising	Pending	\$100
Admissions	Ticket sales	Pending	\$2,000
Other Revenues 1	Applicant fees	Pending	\$2,250
Other Revenues 2			\$0
<b>Sub-Total</b>			<b>\$4,350</b>
<b>Individual Contributions/Gifts (List source in notes)</b>			
1	HAC Founders personal gift	Confirmed	\$2,500
2			\$0
3	Individual donations	Pending	\$200
4	Board donations	Pending	\$1,500
5	Individual donations	Confirmed	\$500
6			\$0
<b>Foundation/Corporate Support (List source in notes)</b>			
1	Pleasant Rowland Foundation	Confirmed	\$1,000
2	Other Foundations	Pending	\$3,000
3	Corporate support	Pending	\$1,900
4			\$0
5			\$0
6			\$0
<b>Public Grants (List source in notes)</b>			
1	Dane Arts	Confirmed	\$2,448

2	Madison Arts Council	Pending	\$1,500
3			\$0
<b>Sub-Total</b>			<b>\$14,548</b>
<b>Other</b>			
Other (Specify in Notes)			\$0
Other (Specify in Notes)			\$0
Other (Specify in Notes)			\$0
Other (Specify in Notes)			\$0
<b>Totals</b>			<b>\$18,898</b>

## In-Kind (Non-Cash)

Row	Explanatory Notes (25 char. limit)	Status	Amount
In-Kind 1	Orange Tree Imports gift cards for misc	Confirmed	\$250
In-Kind 2			\$0
In-Kind 3			\$0
In-Kind 4			\$0
<b>Totals</b>			<b>\$250</b>

## Budget Narrative

*Additional explanation of budget figures. Be sure that any explanation of budget figures in this section matches the budget figures included above.*

### Expenses

Fees/Misc (\$392) includes banners, posters, mugs, notes, PO box fee, bank fees, website hosting fee

### Income

Other Foundations (\$3,000) includes grant requests to be written in coming weeks and others that have been written but result is pending

Corporate Support (\$500) includes requests to be written in coming weeks

## Budget Summary

Category	Total Cash Expenses	Total Cash Income	Total In-Kind (Non-Cash)	Total Request Amount	Total Request Percentage	Total Budget
Grant Request Amount	\$21,346	\$18,898	\$250	<b>\$2,448</b>	11.34	\$21,596



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## Attachments/Supplemental Materials

Attachment	Description	File Name	File Size	Type
Required (for all applicants)				Current Letter of support #1 from the community at large (highlighting artistic quality/merit, public value, commitment, ability to implement successfully)*
	Why Handel's music and the HAC should be supported	Jeff_Turk_Letter.pdf	15.8 MB	pdf
	Support from 2019 First Place Winner	Community_Support_Letter_Balfour.pdf	15.8 MB	pdf
			15.8 MB	Current Letter of support #3 (optional)
Artistic Director, Sarah Brailey, Bio	Sarah_Brailey_Bio.pdf	15.8 MB	pdf	Short bios or resumes of key personnel*
				<b>Logo/Image</b>
			Logo or Image (to be used in listing project/program on a website if awarded a grant)*	Logo
HAC_LOGO_circle.jpg	15.8 MB	jpg	<b>Required For Applicant (Non-Profit Organizations Only)</b>	
		Mission statement	Mission Statement	Mission_Statement.pdf
15.8 MB	pdf	List of officers/board members and primary staff involved in project	Board and Staff	Board_Staff_List.pdf
15.8 MB	pdf	Year-end income/expense statement from immediate past fiscal year	2019 Income Statement	Income_Statement_2019.pdf
15.8 MB	pdf	Income/expense statement from current fiscal year		

15.8 MB		IRS federal tax-exempt 501(c)(3) determination for your organization or fiscal receiver	HAC Tax Exempt Letter	HAC_IRS_TaxExempt_Letter.pdf
15.8 MB	pdf	<b>Required for Applicants (Using a Fiscal Receiver Only)</b>		
		Letter of Commitment from Fiscal Receiver		15.8 MB
		<b>Required For Applicant (Individuals Only)</b>		
Resume or professional biography			15.8 MB	

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## Other Attachments

File Name	Description	File Size
Finalists_Judges_2019.pdf	Bios for the seven finalists and three final concert judges for 2019	257 KB
YouTube_Link.pdf	YouTube videos of 2019 Finalists' performances	5 KB

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## Fields

Applicant/Authorized Official	Handel Aria Competition/Jeanne Engle
Title	Grant Writer (contracted by Carol Schroeder)
Date Signed	02/01/2020

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## Internal Data

Comments

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## Internal Attachments

**Jeff Turk**  
**712 Stonefield Way**  
**Mt. Horeb, WI 53572**

**January 27, 2018**

The repertoire of George Frideric Handel is beautifully intricate, but not performed nearly as much as it should be. His music gives singers the opportunity to showcase their talents and range in ways that repertoire by other composers simply cannot. The vocal gymnastics the singer must utilize are a joy to listen to in person.

Handel's music is some of the most beautiful to have ever been composed. And yet you rarely see programs devoted to his vocal works.

It is for this reason the Handel Aria Competition has been an asset to the Madison community since its inception in 2013. The competition is an opportunity for performers from around the world to compete in a competition focused solely on the works of Handel.

Since the beginning I have been amazed at how the bar is raised each year, with mind blowing performances by finalists who have gone up against dozens of applicants to get to that round. I truly believe we are hearing some of the finest young singers the world has to offer at the Handel Aria Competition, and it is a privilege it is to have this event – the only one of its kind in North America – in our community.

The unique nature of this annual competition, coupled with the quality of repertoire and performer is reason enough to support the Handel Aria Competition in their yearly endeavor.

The Handel Aria Competition is becoming well known in the global music community, making it a great opportunity for those finalists to showcase their participation on their resumes as well as gaining experience in a competitive setting with the best of their peers. The closest event I can think of is the annual MET competitions which occur throughout the country. However, what makes the Handel Aria Competition unique is that it is a more level playing field in terms of everyone performing repertoire by the same composer. Having professional accompaniment provided by the Madison Bach Musicians enhances the experience for both the singers and the audience.

The progress the Handel Aria Competition has made in its organizational structure is also impressive. Having been involved with numerous arts organizations in the Madison community, the growth and prestige the Handel Aria Competition has developed in less than 5 years is truly remarkable. This is a robust organization with strong leadership from the founders and incredible experience on the Board of Directors. All of whom are on the same page in their dedication to this cause.

The Handel Aria Competition is growing and benefitting all who participate, whether it be performer or patron. The Handel Aria Competition is truly a bright spot in the world of classical repertoire performance. I have no hesitation in highly recommending any support the organization may seek out given all who benefit from what it offers all involved.

*Jeff Turk, Emeritus President*

*Fresco Opera Theatre*

Praise for the Handel Aria Competition from Morgan Balfour, 2019 first place winner

Soprano Morgan Balfour, a 2018 San Francisco Conservatory of Music (SFCM) graduate, came in first place at the 7th Annual Handel Aria Competition, held on June 7, 2019, at the University of Wisconsin-Madison in Madison, Wisconsin. She commented, **“I had a wonderful time taking part in the Handel Aria Competition and performing with the Madison Bach Musicians.** Preparing with my teacher, César Ulloa, and coaching with Sun Ha Yoon, Corey Jamason, and Peter Grunberg put me in a really positive frame of mind. **Meeting the other competitors and seeing their artistry as performers of early music repertoire was very inspiring.”**

Her teacher remarked, “It’s been a pleasure having Morgan in my voice studio at SFCM for the past two years. She has always been totally committed to working very hard, taking her singing and overall artistry to the highest level. It is no surprise to me that she won first place in this competition. **Morgan is an exceptionally talented young singer and I am sure she will go far in the field of the vocal arts.”**

## Staff – Handel Aria Competition



**Artistic Director Sarah Brailey** was one of the first Handel Aria Competition finalists in the second year of the event, and won first prize the following year. She joined the Handel Aria Competition as artistic director in the fall of 2018. At the same time she returned to the University of Wisconsin-Madison to study for her DMA (Doctor of Musical Arts) with voice professor Paul Rowe. She continues to maintain a busy international touring schedule, and in addition, co-founded a monthly Madison concert series entitled *Just Bach*.

This season Sarah can be seen singing John Zorn at the Museum Śląskie in Katowice, Poland; a world premiere by Jane Sheldon at the Resonant Bodies Festival; and a program of music for soprano and cello ensemble in Madison, Wisconsin that includes the *Bachianas Brasileiras No. 5* by Villa-Lobos and Arvo Pärt's *L'abbé Agathon*. She will join Roomful of Teeth throughout the season for Bryce Dessner's *Triptych* and will return to the Brooklyn Art Song Society for a program of songs by Jean Sibelius. She will sing Bach's *Christmas Oratorio* with the Bach Society of Minnesota and the Indianapolis Chamber Orchestra. In March, she returns to the Bach Society of Minnesota for Bach's profound solo cantata *Ich habe genug*, and selections from Handel's final oratorio, *The Triumph of Time and Truth*. She is looking forward to recording David Lang's *love fail* with the Lorelei Ensemble, the Rachmaninov All-Night Vigil with the Grammy-nominated Clarion Choir, and a song cycle for female vocal quartet about the history of women's voting rights entitled *A Woman Knows: 8 Songs on the Progress of Women* by Heather Gilligan.

## Handel Aria Competition – Mission Statement

The mission of the Handel Aria Competition, an annual celebration of the work of George Frideric Handel, is to encourage emerging singers (ages 18-35) of all voice types to explore the operas and oratorios of Handel, music that is enjoying a popular revival on the world's music stages. The Handel Aria Competition also seeks to build local audiences for Handel's music while expanding its work with young people to support the very best of vocal talent of the future.

Handel Aria Competition – Board of Directors

Carol “Orange” Schroeder, President  
Dean Schroeder, VP & Treasurer  
Jeff Turk, Secretary  
Cheryl Bensman-Rowe (past Artistic Director)  
Chelsey Bowles  
Scott Gendel  
Karlos Moser  
Chelsie Propst  
David Ronis  
Nick Schweitzer  
Dan Shea, Secretary

Handel Aria Competition – Staff

Sarah Brailey, Artistic Director



## HANDEL ARIA COMPETITION - Income Statement 2019

### INCOME

Individual donations to Handel Aria Competition	\$4,815.00
Donations from the Schroeders (co-founders)	\$2500.00
Program advertising	\$100.00
Fundraiser income	\$2,454.00
Grants and Corporate Support	\$7175.00
Application Fees from singers	\$2027.03
Ticket sales - (less UW fees)	\$1,886.10
<b>Total Income</b>	<b>\$20,957.13</b>

### EXPENSES

Artistic Director	\$2,500.00
Artistic Advisor	\$500.00
Development Assistance/grant writer	\$500.00
Promotion on YAP Tracker	\$350.00
Promotional mailing	\$149.25
Judges, first round	\$400.00
High School Singers Showcase	\$25.00
Student scholarships	\$500.00
Brunch for finalists day of concert	\$63.90
Accompanists - Madison Bach Musicians	\$2275.00
Music Copyist	\$400.00
Judges, second round	\$600.00
Housing and travel for second round judges	\$294.64
Program printing	\$487.39
Event advertising	\$625.00
Travel grants for finalists	\$3233.90
Banners, posters, mugs, thank you notes	\$100.00
Reception after Competition	\$444.00
Room rental: rehearsals, concert	\$1555.00
Prizes (cash)	\$3750.00
Grant for travel to London in following year	\$750.00
Trophy	\$68.65
Video and sound recording	\$750.00
Year-end solicitation mailing	\$33.40
PO Box Fee	\$148.00
Bank Fees	\$35.00
Web Site Hosting Fee	\$99.00
State Corporation Registration Fees	\$10.00
	<b>\$20,647.13</b>

In-kind contribution (Orange Tree Imports)	\$250.00
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<b>Total Expenses</b>	<b>\$20,897.13</b>
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INTERNAL REVENUE SERVICE  
P. O. BOX 2508  
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: MAR 31 2016

HANDEL ARIA COMPETITION INC  
1909 WEST LAWN AVENUE  
MADISON, WI 53711-2009

Employer Identification Number:  
81-1808406  
DLN:  
26053488001786  
Contact Person:  
CUSTOMER SERVICE ID# 31954  
Contact Telephone Number:  
(877) 829-5500  
Accounting Period Ending:  
December 31  
Public Charity Status:  
170(b)(1)(A)(vi)  
Form 990/990-EZ/990-N Required:  
Yes  
Effective Date of Exemption:  
February 1, 2016  
Contribution Deductibility:  
Yes  
Addendum Applies:  
No

Dear Applicant:

We're pleased to tell you we determined you're exempt from federal income tax under Internal Revenue Code (IRC) Section 501(c)(3). Donors can deduct contributions they make to you under IRC Section 170. You're also qualified to receive tax deductible bequests, devises, transfers or gifts under Section 2055, 2106, or 2522. This letter could help resolve questions on your exempt status. Please keep it for your records.

Organizations exempt under IRC Section 501(c)(3) are further classified as either public charities or private foundations. We determined you're a public charity under the IRC Section listed at the top of this letter.

If we indicated at the top of this letter that you're required to file Form 990/990-EZ/990-N, our records show you're required to file an annual information return (Form 990 or Form 990-EZ) or electronic notice (Form 990-N, the e-Postcard). If you don't file a required return or notice for three consecutive years, your exempt status will be automatically revoked.

If we indicated at the top of this letter that an addendum applies, the enclosed addendum is an integral part of this letter.

For important information about your responsibilities as a tax-exempt organization, go to [www.irs.gov/charities](http://www.irs.gov/charities). Enter "4221-PC" in the search bar to view Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, which describes your recordkeeping, reporting, and disclosure requirements.

## The 7th annual Handel Aria Competition • June 7, 2019

**First Prize: Morgan Balfour (middle)**

**Second Prize: Emily Yocum Black (right)**

**Third Prize & Audience Favorite: Jonathan Woody (left)**



**The 7 finalists for the 2019 competition were chosen from a field of 100 singers from 5 countries.**

### **Morgan Balfour**, soprano

Soprano **Morgan Balfour** holds a Master's Degree from the San Francisco Conservatory of Music and a Bachelor's Degree from the Queensland Conservatorium of Music. In 2016, Morgan appeared as a soloist in the Brisbane Baroque Festival, followed by her 2017 debut with Pinchgut Opera in their Rameau Triple Bill. Morgan has appeared as a soloist with organizations such as American Bach Soloists, Sydney Philharmonia, Canberra Symphony Orchestra and the Queensland Symphony Orchestra. For the San Francisco Conservatory, she performed the title role in Handel's *Rodelinda* and Meleagro in *Atalanta* under the baton of Corey Jamason. Morgan's oratorio work has seen her perform as the soprano soloist in Handel's *Messiah*, Bach's *Magnificat*, Vivaldi's *Gloria* and *Magnificat*, and Mozart and Hasse's *Requiem* to name a few. She has also performed the role of Merab in Handel's *Saul*, as well as both Queens and 1st Harlot in a staged production of Handel's *Solomon*.

### **Emily Yocum Black**, soprano

Described as a "sleek and glistening vocal talent" (*San Francisco Chronicle*), American soprano **Emily Yocum Black** is quickly emerging as a versatile and accomplished performer of varying genres of music including oratorio, musical theatre, art song, and opera. She has performed concerts and major works with the Louisville Orchestra, Spire Chamber Ensemble, the Jackson Symphony Orchestra, and Bourbon Baroque. She was the Silver Medalist of the 2019 American Traditions Vocal Competition and is a 2019 Artist with the Sherrill Milnes VOICE Programs. Emily is an alumnus of the American Bach Soloists Academy, Tafelmusik Baroque Summer Institute, and SongFest. Opera roles include Iris (*Semele*), Laurie (*The Tender Land*), Pamina (*Die Zauberflöte*), and Laetitia (*The Old Maid and the Thief*). Emily currently resides in Paducah, Kentucky with her husband Fowler, where she teaches private voice.

**Scott J. Brunscheen**, tenor

Tenor **Scott J. Brunscheen** has received national acclaim for recent performances of Haydn's *L'isola disabitata*, Marais' *Ariane et Bacchus*, and Cesti's *L'Oronte* with Haymarket Opera. Past seasons baroque and early classical presentations have included Purcell's *The Fairy Queen* with Chicago Opera Theater and Long Beach Opera, Bach's *Coffee Cantata* (Great Lakes Baroque), Haydn's *The Creation* (College of DuPage) and Handel's *Messiah* (Madison Bach Musicians) and *Judas Maccabaeus* (North Shore Choral Society). Other performance highlights include Rossini's *Mose in Egitto*, Glass' *The Fall of the House of Usher*, the world premiere of Stewart Copeland's *The Invention of Morel* (Chicago Opera Theater); *Dialogue des Carmelites* (Caramoor Festival); *La Cenerentola* (Lyric Unlimited); Unsuk Chin's *Alice in Wonderland* (Opera Theater of St. Louis); *Don Giovanni* (Opera New Jersey); *Die Zauberflöte*, *La fille du regiment*, and *Tosca* (Madison Opera); and *The Turn of the Screw* and *The Rape of Lucretia* (Chicago Fringe Opera).

**Ryne Cherry**, baritone

Baritone **Ryne Cherry** is an opera, oratorio, and ensemble singer based in Boston, MA, whose opera roles include the Forester in Janáček's *The Cunning Little Vixen*, Mustafa in Rossini's *L'italiana in Algeri*, the Pirate King in *The Pirates of Penzance*, Tomskey in *The Queen of Spades*, Belcore in *L'elisir d'amore*, Olin Blitch in *Susanna*, and Mr. Ford in *The Merry Wives of Windsor*. Recent concert performances include the Requiems of Mozart, Faure, and Duruflé, Rossini's *Petite Messe solennelle*, Bach's *St. Matthew's Passion*, and Vaughan Williams' *Five Mystical Songs*. Premieres include Dominick DiOrio's opera *The Little Blue One*, Nazaykinskaya's opera *The Magic Mirror*, and Kallembach's oratorio *The Trial of Father Christmas*. Mr. Cherry was a Tanglewood Music Center Vocal Fellow in 2016 and 2017 and returned this past summer to appear in the TMC production of Leonard Bernstein's *A Quiet Place* as Sam. His 2017-18 season included performances of Handel's *Messiah* and Beethoven's 9th with the Handel & Haydn Society, Beethoven's *Fidelio* with Boston Baroque, as well as multiple supporting characters in Weill's *Threepenny Opera* with Boston Lyric Opera. Mr. Cherry's 2018-2019 season has him performing with Handel and Haydn Society, Boston Baroque, Boston Youth Symphony Orchestra, while also joining the roster at Emmanuel Music for Britten's *The Beggar's Opera* in June of 2019. Visit [www.rynecherry.com](http://www.rynecherry.com) for more info

**Sarah Moyer**, soprano

Known for her "purity and flawless range" (South Florida Classical Review), soprano **Sarah Moyer** was exclusively featured in the 2014 *Boston Globe Magazine* for her work as a professional singing artist and deemed her "the kind of church singer who will rock your sacred-music world". Recent and upcoming solo work includes performances with Aspen Chamber Symphony, Bourbon Baroque, Emmanuel Music, Lost Dog New Music Ensemble, Boston Modern Orchestra Project, Boston's Masterworks Chorale, Handel Society of Dartmouth College, Mistral, and Les Bostonades. She has performed American premieres by Melani and Nørgård, and world premieres by Harbison, Kallembach, Theofanidis, and Runestad, among others, and can be heard as a soloist on the GRAMMY® nominated album *SEVEN* by Skylark Vocal Ensemble. She is a founding member of Illumine, a trio devoted to creating arrangements and recordings for soprano, trumpet, and harp.

**Katherine Cecelia Peck**, soprano

Soprano **Katherine Cecelia Peck** enjoys a diverse career ranging from opera to recitals to chamber music. Recent highlights include performances at the Boston Early Music Festival, a solo recital on the Saint Patrick's Cathedral Concert Series, and the role of Soprano I in Philip Glass' *Hydrogen Jukebox* with Utopia Opera. Particularly drawn to contemporary music, featured roles include Diana in Jonathan Dove's *Siren Song*, Mag in Richard Wargo's *Ballymore: Winners*, and Miss Wordsworth in Benjamin Britten's *Albert Herring*. She regularly performs and records new works, and is co-founder of

the Madison New Music Festival. Equally at home with early music, she is a frequent oratorio soloist and ensemblist, and has appeared as soloist with the Stamford Symphony, New York Virtuoso Singers, and New York MasterVoices, among others. Originally from Wisconsin, Katherine holds a Bachelor of Music from the University of Wisconsin-Madison and a Master of Music from Boston University.

**Jonathan Woody**, bass-baritone

Bass-baritone **Jonathan Woody** is a sought-after performer of early and new music in New York and across North America. He has performed with historically-informed orchestras such as Apollo's Fire, Boston Early Music Festival, Tafelmusik Baroque Orchestra, Bach Collegium San Diego, Portland Baroque Orchestra and New York Baroque Incorporated. Jonathan is also committed to ensemble singing at the highest level and is regularly featured as a member of the Choir of Trinity Wall Street, earning praise as "charismatic" and "riveting" from the New York Times for his solo work. An avid performer of new music, Jonathan has premiered works including Ted Hearne's *The Source*, Missy Mazzoli's *Breaking the Waves*, and Du Yun's Pulitzer-Prize winning *Angel's Bone*. He has appeared with Staunton Music Festival, Aldeburgh Festival, Portland Bach Festival, Carmel Bach Festival, Oregon Bach Festival, American Bach Soloists Academy, Opera Lafayette, Gotham Chamber Opera, and Beth Morrison Projects. Jonathan has recorded with the Choir of Trinity Wall Street (Musica Omnia), Boston Early Music Festival (RadioBremen), and New York Polyphony (BIS Records).

***The 2019 Handel Aria Competition Judges***

**Cheryl Bensman-Rowe**

Cheryl Bensman-Rowe has sung in North and South America, Europe, Japan, and is a former member of The Waverly Consort, and Western Wind Vocal Ensemble. She received a Grammy for *Music for 18 Musicians* by Steve Reich and has performed with the New York Philharmonic, Chicago Symphony, Israel Philharmonic, Lincoln Center, Carnegie Hall, Ravinia, Madison Opera, Madison Choral Project and Present Music in Milwaukee. She has recorded for Nonesuch, ECM, and CBS Masterworks. The former – and founding – Artistic Director of the Handel Aria Competition, she currently maintains a voice studio in Madison. Ms. Bensman-Rowe and her husband, Paul Rowe, are Co-Artistic Directors of the Madison Early Music Festival, which is celebrating its 20<sup>th</sup> anniversary season in July.

**Roger Pines**

Roger Pines, a judge for the Metropolitan Opera National Council Auditions since 1991 and for other prestigious competitions nationwide, is dramaturg at Lyric Opera of Chicago. Among the many roles he has filled at Lyric are program editor; co-host/commentator and co-producer of the Lyric radio broadcasts; and special lecturer/consultant for the Ryan Opera Center, Lyric's young-artist program. Pines previously held administrative positions at San Diego Opera and The Dallas Opera. A contributor of many 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 (including releases by Renée Fleming, Cecilia Bartoli, Joyce DiDonato, Anna Netrebko, and Jonas Kaufmann).

Pines has recently lectured for Teatro Nuovo, New York's new bel canto opera festival; Chicago's Newberry Library and DePaul University; and the Opera Department of the University of Texas at Austin. He will be speaking in July for San Francisco Opera's Merola program and in October for the San Francisco Opera Guild's lecture series. 2018-19 season was Pines's thirteenth consecutive season as a panelist on the Metropolitan Opera broadcasts' "Opera Quiz."

**Steven Paul Spears**

Noted for being “most consistently musical, most clear in diction,” possessing a “stunningly beautiful, edgeless tenor” and for “lustrous singing,” tenor Steven Paul Spears has performed with arts organizations across the United States and Europe. Specializing in works of the Baroque and Contemporary Periods, Steven’s recent repertoire includes works of Rameau, Cavalli, Monteverdi, Bach and Handel, as well as Britten, Stravinsky, Orff and Ullmann. Of his singing, reviewers have said Steven brought out “one reason why Bach’s vocal melodies have such complex, searching contours; they’re tracing not just musical thoughts, but also the changing weight and implications of the text,” giving a performance “so true to the words” and of a performance of the Roasted Swan in Orff’s *Carmina Burana*, one critic wrote that it was “riveting...filled with angst and an overabundance of high notes, Spears dramatized the moment with vocal dexterity and polish.”

Receiving degrees from the University of Louisville (2002) and the Juilliard School (2004), this Fall Steven begins his 16th year of teaching at Lawrence Conservatory in Appleton, WI. He also is Director of Music at First Presbyterian Church of Neenah.

## **Watch and Listen**

YouTube videos of past competition finalists are at:

<https://www.youtube.com/channel/UCaFpzTFWuqI7pQNlhocML6A>