



Ensemble Recital Series
NIU PHILHARMONIC
with NIU CONCERT CHOIR & NIU UNIVERSITY CHORUS

Sunday, April 28, 2024
 3:00 PM
 Boutell Memorial Concert Hall

PROGRAM

The Unanswered Question

Charles Ives
 (1874-1954)

Dartagnan Stephen, trumpet
Chanel Antoshin, Gianna Capobianco, Anna Rockman, and Kaelyn Witt, flutes
Andrea LaFranzo and Silas Huff, conductors

Academic Festive Overture, Op. 80

Johannes Brahms
 (1883-1897)

Andrea LaFranzo, conductor

Daphnis et Chloé Suite No. 2

Maurice Ravel
 (1875-1937)

Silas Huff, conductor

Intermission

Dona Nobis Pacem

Ralph Vaughan Williams
 (1872-1958)

- I. Agnus Dei
- II. Beat! Beat! Drums!
- III. Reconciliation
- IV. Dirge for Two Veterans
- V. The Angel of Death
- VI. O Man Greatly Beloved

- Soprano and Chorus
- Chorus
- Baritone and Chorus
- Chorus
- Baritone and Chorus
- Baritone, Soprano and Chorus

Michelle Areyzaga, Soprano
Sam Handley, Bass
Eric Johnson, conductor



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts



Season Presented By

SHAW MEDIA
est. 1851

NIU PHILHARMONIC

Silas Huff, Director

Andrea LaFranzo, Assistant Conductor

Flute/Piccolo/Alto Flute

Chanel Antoshin*
Anna Rockman
Gianna Capobianco
Kaelyn Witt

Oboe/English Horn

Fernando Marroquin*
Nicole Riordan

Clarinet/Bass Clarinet

Eduardo Zamudio*
Kelly Nelson
Anthony Devea
Mikaela Jackson +

Bassoon

Yu-Yu Chang*
Dianne Ryan +

Horn

Emma Hinkle*
Liam Weber
Brooks Wallace
Carmen Houde

Trumpet

Dartagnan Stephen*
Nick Anderson
Luis Ortiz
Olivia Garcia +

Trombone

Omar Tlatelpa-Nieto*
Ian Rigg

Bass Trombone

Liam Kantzler

Tuba

Cody Toth

Timpani/Percussion

Emily Heller
Andrew Kinsey
Jonathon Kurecki
Michael Speziale
Ethan Cowburn +
Jacob Parra +
Jonah Payne +
Rhiannon Robinson +

Harp

Fiona Hunt +
Ellison Xu +

Celesta

Joy (Hyounkyoung) Kim +

Violin

Ranan Antonini**
Alexa Garza**
Jacob Kukielka*
Ella Barribeau
Daniela Escobar
Reilley Farrell
Allen Madison
Elianna Nielsen
Jair Nunez
Jacob Revels
Aditi Venkatesh
Jordan Weiss
Anna Widlowski
Mathias Tacke +

Viola

Baxter Brown*
Gina Stonikas*
Emily Bychowski
Mac Heelein
Savannah Lisner
Chloe McKendry

Violoncello

Chris Mendez*
Ben Gilbert
Brandon Rittenour
Hannah Sheridan
James (Zih-Cian) Yu

Contrabass

Ronnie Gorka*
Phoebe Shaughnessy*
William Letterman

** *Concertmaster*

* *Principal Musician*

+ *Guest Musician*



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NIU CONCERT CHOIR

Eric Johnson, Director

Minjung Kim, Accompanist

Soprano

Evangelina Combs
Kaylie Emmer
Sondos Hassan
Mabel Lopez
Emily Montelongo
Chenoa Randolph
Abria Shaw
Thalila Sisou
Niya Teague
Emma Vaughn

Alto

Sarah Calgaro
Naomi Dutton
Ethan Gonzales
Perigrin Joy Guinday
Cameron Grey
Maggie Kanapilly
Anna Knecht
Olivia Lesniewski
Kayti Miller
Allison Wilson
Jenna Winterton

Tenor

Matthew Ellis
Sam Lynas
EmVi Legaspi
Gunnar Magnuson
Germán Torres

Bass

Eli Clarke
Georgi Dimitrov
Boone Elledge
Ryan Jensen
Jonathan Rivera
Nolan Valyou
Emerson Valyou

NIU UNIVERSITY CHORUS

Mary Lynn Doherty, Director

Chang Xu, Accompanist

Soprano

Emily Bauer
Dzana Bogaljevic
Emily Bychowski
Sierra Carlson
Marjorie Collins
Jayla Herring
Rachael Johnson
Giavanna Mayotte
Arathi Patri
Natalia Sawicka
Olivia Wells
Kaelyn Witt

Alto

KaLilah Cheers
Jovana Cortez
Amanda Fujii
Carmen Houde
Tessa Kerkman
Tiffany Ohnemus
Riley Podschweit
Chloe Weeks
Gabriella Willson
Nicole Zaknoun

Tenor

Marquice Boyd
Phoenix Brosman
Carter Davis
Nathan Kyriazopoulos
Emil Lockett
Sam Okuunu
Adrian Patino
Carlos Sims
Jareth Sullivan

Bass

Nick Anderson
Colton Dean
Josh Dunbar
Jacob Kukielka
Aiden Ledbetter
Seth Monteleone
Colin Moore
Ethan Quirk



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SOLOIST BIOS

Michelle Areyzaga, Soprano

Praised for her “radiant and all-encompassing soprano” (Chicago Tribune), Michelle Areyzaga performs a diverse range of orchestral, oratorio, opera, and chamber repertoire. As a “consummate vocal actress” (Fanfare), she is held in high regard throughout the United States and abroad for her “appealing, expressive soprano” (New York Times).

Michelle has appeared as soloist with orchestras and festivals across the country including the Chicago Symphony, Chicago Philharmonic, Buffalo Philharmonic, Minnesota Orchestra, Phoenix Symphony, Rhode Island Philharmonic, Richmond Symphony, Colorado Symphony, North Carolina Symphony, Wichita Symphony, Flint Symphony, Fort Wayne Symphony, Cheyenne Symphony, Hartford Symphony, San Antonio Symphony, Cleveland Orchestra, Toledo Symphony, Rochester Symphony; the Ravinia, Oregon Bach, Blossom, and Grant Park music festivals.

Abroad, Ms. Areyzaga has performed with the Orquesta Sinfónica de México, Orquesta Filarmónica de Montevideo, and Uruguay’s Orquesta Sinfónica del Sodre. She sang in Costa Rica’s first performance of Bach’s B Minor Mass with the National Symphony Orchestra under conductor John Nelson. She appeared as soloist in Vaughan Williams’ Mass in G Minor at England’s York Minster Cathedral, Ely Cathedral, and St. Mary’s Church in Oxford. At Paris’s L’Église de la Madeleine, she was soloist in Haydn’s Lord Nelson Mass with the orchestra of London’s Royal Academy of Music and the St. Charles Singers.

Michelle has sung leading roles for New York City Opera, Chicago Opera Theater, Opera Birmingham, and other regional companies. Some of her favorite roles include Micaela (Carmen), Cio-Cio-San (Madama Butterfly), Susanna (Le Nozze di Figaro), Musetta (La Bohème), Pamina (Die Zauberflöte) and Cunegonde (Candide). Her staged portrayals have consistently garnered high praise such as “sensational” for her performances of Lauretta in Gianni Schicchi (The Chicago Reader) and “stunning” as Bubikopf in Der Kaiser von Atlantis (Opera Magazine, London).

Highly respected for her work as an avid chamber musician and recitalist, Michelle has been a repeat guest of the Chamber Music Society of Lincoln Center, the New York Festival of Song, the Avalon String Quartet, The Lincoln Trio, and has been a member of the Chicago Ensemble since the beginning of her career.

Renowned for her artistry with new music and contemporary composers, Ms. Areyzaga has been honored to perform and record multiple world-premieres for composers Gwyneth Walker, Lita Grier, Stacy Garrop, Fabio Luisi, and Gustavo Leone. Her most recent art song album, *Were I With Thee*, features all contemporary American art songs with texts by women, including world-premiere recordings of works by Wayland Rogers and Gwyneth Walker. Artsong Update praised *Were I With Thee* as “one of the finest art song CDs ever...a ground-breaking art song CD of twenty-first century sensibility.”

As a lifelong champion of Leonard Bernstein’s music, Michelle toured Bernstein on Broadway for six years together with Leonard Bernstein’s daughter, Jamie. Ms. Areyzaga was named Musical Ambassador of the Ravinia Festival’s Bernstein at 100 Centennial Celebration.

Ms. Areyzaga is artist faculty at Chicago College of Performing Arts at Roosevelt University and Loyola University Chicago. Michelle is passionate about guiding and inspiring her private voice students through her knowledge of vocal literature, technique, and her training as a life coach.



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SOLOIST BIOS (CONT.)

Sam Handley, Bass

Sam Handley has been praised for “his rich, burnished” voice and the “genuine emotional depth of his characterizations.” He has performed more than a dozen roles at Lyric Opera of Chicago (where he was also a member of the Ryan Opera Center) including Hans Folz in *Die Meistersinger von Nürnberg*, Quince in Britten’s *A Midsummer Night’s Dream*, and Tom in Verdi’s *Un ballo in maschera*. Handley made his Asian debut as Basilio in Rossini’s *Il barbiere di Siviglia* at the National Centre for Performing Arts (Beijing) under the baton of Lorin Maazel, with whom he had previously performed Talpa and Betto in *Il Trittico* and Colline in *La Bohème*. On the symphonic stage, his deep repertoire encircles masterworks of Handel, Haydn, Bach, Beethoven, Stravinsky, Vaughan Williams, Verdi, and Mozart, in whose *Requiem* Handley has been described as “striking in the tuba mirum.”

Sam joined the roster of The Metropolitan Opera in 2017 for *Der Rosenkavalier*. Further opera credits include *Dulcamara* in Donizetti’s *L’Elisir d’amore* (winter 2019/20 with Tiroler Festival, Erl, Austria), Don Alfonso in Mozart’s *Così fan tutte*, Lyric Opera of Chicago for *Fellow Travelers*, NCPA (Beijing) to sing Konrad Nachtigall in *Die Meistersinger*, a role Handley also performed with San Francisco Opera plus Alberich in *The Essential Ring* with the Lexington Symphony and Symphony New Hampshire. He sang Sprecher in Opera Colorado’s production of *Die Zauberflöte*, Basilio with the Atlanta Opera, and European (and role) debut as Escamillo in a new production of *Carmen* with Theater Aachen. Early career highlights include Leporello in *Don Giovanni* with the Ryan Opera Center, Don Magnifico in *La Cenerentola* with the Merola Opera Program, the title role of Don Pasquale on tour with the Santa Fe Opera, Mr. Emerson in Nelson’s *A Room with a View* (DVD by Newport classics), Sancho in Telemann’s *Don Quichotte* and Polyphemus in *Acis and Galatea* with Houston’s Mercury Baroque (KUHF records), Bottom in Britten’s *A Midsummer*

Night’s Dream, Caspar in Weber’s *Der Freischütz*, Jagers in Argento’s *Miss Havisham’s Fire*, the King in Prokofiev’s *The Love for Three Oranges*, Dikoj in Janáček’s *Katya Kabanova*, and Dr. Miracle in Offenbach’s *Les Contes d’Hoffmann*.

Sam has performed the national anthem at Soldier’s Field for the Chicago Bears and has performed with Roger Waters (Pink Floyd) for Waters’ opera *Ça ira*.

A fervent proponent of contemporary composers, Sam has delivered several world premieres, including Wlad Marhulets’ *The Property* with Chicago’s Lyric Unlimited, and the music of Scott Gendel and Dan Black with the Madison Contemporary Orchestra. He has been a guest artist with the Cleveland Orchestra with Franz Welser-Möst at both Severance and Carnegie Halls, Houston Symphony, the National Symphony Orchestra with Leonard Slatkin, and the Chicago Symphony Orchestra at Ravinia with James Conlon. Among his several recordings, Argento’s *Casanova’s Homecoming* is available through Newport Classics and the DVD of his collaboration with Peter Schickele for *P.D.Q. Bach in Houston: We Have a Problem* is available from Acorn Media.

Handley has long loved sharing his knowledge of the art of singing and was a Teaching Fellow during both his Master and Doctoral studies. He has taught at UW-Platteville, Lee College, San Jacinto College, North Park University, Madison Summer Music Clinic, and *Musica nelle Marche* (Urbino, Italy) and is in demand as a Master Teacher, Clinician, and Adjudicator. Sam currently serves on the faculty of DePaul University in Chicago. He is President of the Chicago Chapter of the National Association of Teachers of Singing and Executive and Artistic Director of Green Lake Festival of Music (GLFM).

As an administrator, Sam has overseen the growth of GLFM since 2020, including a new Children’s Chorus in collaboration with the local Boys and Girls Club, a reinstatement of the Choral Institute to promote and perform choral masterworks, a restructuring of the Chamber Music Institute, the first female composer-in-residence and the first composer-in-residence of color. Commitment to equity and access are core values for season themes such as 2023: *Hemispheres Uniting* and 2024: *A Place for All*. GLFM has established itself as a welcoming home for all music makers without charging admission for concerts. Instead, it relies primarily on free-will donations, sponsorships, grants, volunteer support, community involvement, and sound fiscal management.

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