



Handel's Messiah

December 5 & 6, 2025 - 7:00pm

Program

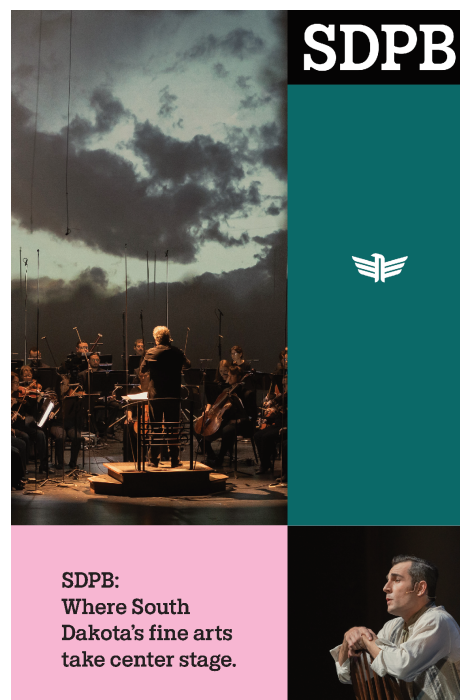
December 5, 2025 at 7:00pm
December 6, 2025 at 7:00pm
First Lutheran Church, Sioux Falls

The South Dakota Symphony Orchestra
Delta David Gier, *Music Director*
South Dakota Symphony Orchestra Chorus
Dr. Timothy J. Campbell, *Chorus Director*

Megan Koch, *soprano*
Lauren Decker, *mezzo-soprano*
Marc Molomot, *tenor*
Hunter Enoch, *bass*

George Frideric Handel *Messiah* (HWV 56)
(1685 – 1759)

Intermission following Part One





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Full Text

Part One

Sinfony (Overture)

Accompagnato

Tenor



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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.

(Isaiah 40: 1-3)

Aria
Tenor

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

(Isaiah 40: 4)

Chorus

And the glory of the Lord shall be revealed, and all flesh shall
 see it together: for the mouth of the Lord hath spoken it.

(Isaiah 40: 5)

Accompagnato
Bass

Thus saith the Lord, the Lord of hosts: Yet once a little while
 and I will shake the heavens and the earth, the sea and the dry
 land.

And I will shake all nations; and the desire of all nations shall
 come.

(Haggai 2: 6-7)

The Lord, whom ye seek, shall suddenly come to His temple,
 even the messenger of the Covenant, whom ye delight in;
 behold, He shall come, saith the Lord of Hosts.



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Aria

Alto

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

(Malachi 3: 2)

Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi 3: 3)

Recitative

Alto

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us.

(Isaiah 7: 14; Matthew 1: 23)

Aria and Chorus

Alto

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God!

(Isaiah 40: 9)



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Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60: 1)

Chorus

O thou that tellest. . . etc.

Accompagnato

Bass

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60: 2-3)

Aria

Bass

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9: 2)

Chorus

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

(Isaiah 9: 6)



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Sinfonia pastorale

Recitative

Soprano

There were shepherds abiding in the field, keeping watch over their flocks by night.

(Luke 2: 8)

Accompagnato

Soprano

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

(Luke 2: 9)

Recitative

Soprano

And the angel said unto them: "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord."

(Luke 2: 10-11)

Accompagnato

Soprano

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

(Luke 2: 13)



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Chorus

Glory to God in the highest, and peace on earth, good will towards men.

(Luke 2: 14)

Aria

Soprano

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.

Rejoice greatly. . . *da capo*

(Zechariah 9: 9-10)

Recitative

Alto

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped.

Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

(Isaiah 35: 5-6)

Aria

Alto & soprano

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

(Isaiah 40: 11)



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Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

(Matthew 11: 28-29)

Chorus

His yoke is easy, and His burden is light.

(Matthew 11: 30)

INTERMISSION

Part Two

Chorus

Behold the Lamb of God, that taketh away the sin of the world.

(John 1: 29)

Aria

Alto

He was despised and rejected of men, a man of sorrows and acquainted with grief.

(Isaiah 53: 3)

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting.



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He was despised. . . *da capo*

(Isaiah 50: 6)

Chorus

Surely He hath borne our griefs and carried our sorrows!
He was wounded for our transgressions, He was bruised for
our iniquities; the chastisement of our peace was upon Him.

(Isaiah 53: 4-5)

Chorus

And with His stripes we are healed.

(Isaiah 53: 5)

Chorus

All we like sheep have gone astray; we have turned every one
to his own way. And the Lord hath laid on Him the iniquity of us
all.

(Isaiah 53: 6)

Accompagnato

Tenor

All they that see Him laugh Him to scorn; they shoot out their
lips, and shake their heads, saying:

(Psalm 22: 7)

Chorus



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"He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him."

(Psalm 22: 8)

Accompagnato

Tenor

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him.

(Psalm 69: 20)

Arioso

Tenor

Behold, and see if there be any sorrow like unto His sorrow.

(Lamentations 1: 12)

Accompagnato

Tenor

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.

(Isaiah 53: 8)

Aria

Tenor

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.



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Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

(Psalm 24: 7-10)

Recitative

Tenor

Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?

(Hebrews 1: 5)

Chorus

Let all the angels of God worship him

(Hebrews 1: 6)

Aria

Alto

Thou art gone up on high; thou hast led captivity captive, and received gifts for men: yea, even for thine enemies, that the Lord God might dwell among them.



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Chorus

The Lord gave the word, great was the company of the preachers.

(Psalm 68:11)

Aria

Soprano

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

(Isaiah 52: 7; Romans 10: 15)

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world.

(Romans 10:18)

Aria (or « Air and Recitative »)

Bass

Why do the nations so furiously rage together, and why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.

(Psalm 2: 1-2)

Chorus



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Let us break their bonds asunder, and cast away their yokes from us.

(Psalm 2: 3)

Recitative

Tenor

He that dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision.

(Psalm 2: 4)

Aria

Tenor

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

(Psalm 2: 9)

Chorus

Hallelujah: for the Lord God Omnipotent reigneth.

(Revelation 19: 6)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

(Revelation 11: 15)

King of Kings, and Lord of Lords.

(Revelation 19: 16)



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Hallelujah!

Part Three

Aria

Soprano

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.

(Job 19: 25-26)

For now is Christ risen from the dead, the first fruits of them that sleep.

(I Corinthians 15: 20)

Chorus

Since by man came death, by man came also the resurrection of the dead.

For as in Adam all die, even so in Christ shall all be made alive.

(I Corinthians 15: 21-22)

Accompagnato

Bass

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

(I Corinthians 15: 51-52)

Aria

Bass



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The trumpet shall sound, and the dead shall be raised
incorruptible, and we shall be changed.
For this corruptible must put on incorruption and this mortal
must put on immortality.
The trumpet. . . *da capo*

(I Corinthians 15: 52-53)

Recitative

Alto

Then shall be brought to pass the saying that is written: "Death
is swallowed up in victory."

(I Corinthians 15: 54)

Duet

Alto & Tenor

O death, where is thy sting? O grave, where is thy victory?
The sting of death is sin, and the strength of sin is the law.

(I Corinthians 15: 55-56)

Chorus

But thanks be to God, who giveth us the victory through our
Lord Jesus Christ.

(I Corinthians 15: 57)

Aria

Soprano

If God be for us, who can be against us?



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Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

(Romans 8: 33-34)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

(Revelation 5: 12-14)



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Program Notes

Messiah

George Frideric Handel

Written by Anna Vorhes

BORN

February 23, 1685 (as George Frideric Handel) in Halle, Germany



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DIED

April 14, 1759. London

INSTRUMENTATION

two oboes, bassoon, two trumpets, timpani, harpsichord and organ, strings, 4-part mixed choir, and four vocal soloists (soprano, alto/mezzo-soprano, tenor, bass)

COMPOSED

Between August 22 and September 14, 1741

WORLD PREMIERE

April 13, 1742, conducted by Handel at Neale's Music Hall in Fishamble Street, Dublin. The soloists included Christina Maria Avoglio (or Avolio), Susanna Maria Cibber, Mr. and Mrs. Maclaine (a London organist and his wife), and various singers from the Christ Church and Saint Patrick's Cathedral choirs in Dublin

DURATION

about two hours

SOMETHING TO LISTEN FOR: Handel was a master of a technique called word painting. For example, when the words the choir sings speak of mountains the pitch is high. When they sing of valleys the pitch is low. There are many other examples of words turned into music. Since *Messiah* is sung in English, you may find this word painting very entertaining to follow. It adds to the power of the work.

NOTES

The invention of opera in the early seventeenth century brought virtuosic singing with orchestral accompaniment into the realm of anyone who could afford a ticket. Opera houses were public places, open to anyone. They afforded fine music to entertain the connoisseur coupled with amazing spectacle to entertain less developed tastes. Plots offered settings of traditional mythologic stories and ancient history, with all the complexity that we associate with these convoluted tales. Since opera had been invented in Italy, the language was always Italian as the genre developed. Handel came to London having studied in Italy and brought with him the style of the opera and imported singers to impress the English crowd who had already come to love opera. Opera was the blockbuster of the time.... until the competition became very fierce. There were too many opera houses for the attendees to support, and then John Gay presented *The Beggar's Opera* which was sung in English and included REAL people, not gods and goddesses. Public taste changed. Handel's fortunes declined.



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On the other hand, there was a new genre, the oratorio, that appealed. It was less expensive to produce since it required no costumes, props or scenery. In addition, the plot was a Bible story, avoiding conflict with the church about drawing attention to mythological gods and goddesses as detrimental to Christian health, especially in the penitential seasons of Advent and Lent. Handel found inspiration and success in the stories of *Esther* and *Samson* among others.

Charles Jennans, Handel's librettist, collected the story of Christ's life for his partner to set as an oratorio. He chose not only gospel verses, but instead used prophecies from the Old Testament, explanations from the Epistles and even verses of the book of Revelation. The words were well chosen, and Handel set them in a remarkably short time. Jennans wondered if the effect might have been better had the composer taken more time with his work. Today we look back and wonder how this perennial favorite could ever be improved. Handel did revise the work during his lifetime, often to accommodate particular singers for specific performances.

This oratorio is unusual because the soloists do not become characters in the story. They offer descriptions and are less important than the chorus overall. Indeed, the chorus is much more important than it was in Handel's previous works. The church fathers of Handel's day recognized that this was a powerful presentation of their most important information. The argument became whether something this sacred in aspect was appropriate to the opera house or whether it should be in the sacred spaces of churches and cathedrals.

Among the techniques Handel uses in *Messiah* to draw us into the story is the pastoral nature of the symphony introducing the shepherds at Christ's birth and later in "He shall feed His flock." The orchestra imitates the sounds of bagpipers, *pifferari*. We are invited to contemplate the rural setting of the birth of Christ without extraneous words to direct us. This reference to rural Italian culture is joined by references to German chorale writing. "Hallelujah" is one of the choruses that could be transplanted into a German cantata and feel at home to listeners. The form of da capo aria familiar to Baroque opera goers is put to good use in some of the solo arias. The form offers ABA form, with the vocalist invited to ornament the return of the A theme in order to enhance the meaning of the text and highlight the skills of the vocalist.

Word painting is offered with the unparalleled skill of the master, Handel. If one follows the text, there are subtle and blatant examples of using the musical elements to create the meaning of the words. "Every valley shall be exalted" exalts with ever more complex melismas, vocal fireworks. The music makes the "crooked straight" and the "rough places plains." In "All we like sheep" when sinners are led astray polyphony



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allows us to experience the meandering of sheep on their way into mischief that plagues shepherds as sinful humans might be considered to plague the Lord. "Glory to God" has the sound of angels singing in high and strong pitches with "on earth" being presented in low pitches emphasizing the difference between heaven and earth. And a trumpeter comes forth to share a duet with the vocalist in "The Trumpet Shall Sound." The use of word painting is skillful, not ever descending to cheap tricks, but offering an experience of the libretto that has touched listeners through the years.

According to a Handel society website (www.gfhandel.org), Jennens presented this explanation of the work at the London premier, dividing it into three acts:

I (i) The prophecy of Salvation; (ii) the prophecy of the coming of Messiah and the question, despite (i), of what this may portend for the World; (iii) the prophecy of the Virgin Birth; (iv) the appearance of the Angels to the Shepherds; (v) Christ's redemptive miracles on earth.

II (i) The redemptive sacrifice, the scourging and the agony on the cross; (ii) His sacrificial death, His passage through Hell and Resurrection; (iii) His Ascension; (iv) God discloses his identity in Heaven; (v) Whitsun, the gift of tongues, the beginning of evangelism; (vi) the world and its rulers reject the Gospel; (vii) God's triumph.

III (i) The promise of bodily resurrection and redemption from Adam's fall; (ii) the Day of Judgment and general Resurrection; (iii) the victory over death and sin; (iv) the glorification of the Messianic victim.

Handel conceived *Messiah* as a work suitable for the Easter season. The story begins with the Nativity, but two-thirds of the work concentrates on Christ's work on earth, His suffering and crucifixion, and His ultimate resurrection. Very soon after the work was written American orchestras and choirs embraced it fully, but moved it to the Christmas season more frequently than Easter. This has become the tradition worldwide. Audiences continue to be moved by this work that is two hundred eighty years old regardless of the season in which it is presented.



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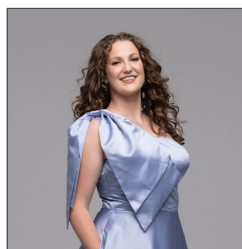
WASHINGTON PAVILION

Soloists



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Megan Koch

Soprano

Emerging midwestern soprano Megan Koch is a dynamic performer based in Dallas, TX where she recently performed concerts with Opera Arlington, the St. Andrew Concert Series, and the Puccini Society of Dallas. In 2025, Koch played Kjersti Tonseten in a triumphant revival of the Pulitzer Prize-winning opera by Douglas Moore, *Giants in the Earth*, with the South Dakota Symphony Orchestra. Shortly after, she tackled the role of Donna Anna in Opera Arlington's 80's-themed *Don Giovanni*. In previous years she portrayed Amy in Forth Worth Opera's *Little Women* by Mark Adamo, Violetta (*La Traviata*) and Berta (*Il Barbiere di Siviglia*) with Shreveport Opera, and was featured with the Forth Worth Symphony Orchestra and the Illinois Symphony Orchestra under the direction of Taichi Fukumura.



Loren Decker

Mezzo-Soprano

Lauren Decker is celebrated for her "booming contralto with amber low notes" and a "dark, chocolatey sound with a plushness of tone and amplitude of voice rarely heard in a young singer" (*Parterre Box*).

In the 2025/26 season, Decker returns to Deutsche Oper Berlin as Erda, 1st Norm, and Schwertleite in Wagner's *Ring Cycle* under Sir Donald Runnicles and La Zia Principessa and Zita in Puccini's *Il Trittico* under Giulio Ciloni. In the US, she appears at the Lyric Opera of Chicago as Mamma Lucia in *Cavalleria*



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Rusticana under Enrique Mazzola and sings Handel's *Messiah* with the South Dakota Symphony Orchestra under Delta David Gier.

Last season included performances with Palm Beach Opera (*Roméo et Juliette*), Teatro Nacional de São Carlos (Mahler's *Symphony No. 8*), and Indianapolis Symphony Orchestra (Beethoven's *Symphony No. 9*). She also performed with Camerata Chicago, singing *Messiah* and Mozart's *Requiem*.

Other notable credits include roles at Toledo Opera, Madison Opera, Palm Beach Opera, Dayton Opera, Opera Philadelphia, and the Aspen Music Festival, where she was a Renée Fleming Artist.

A gifted concert soloist, Decker has appeared with the Royal Philharmonic Orchestra, San Francisco Symphony, Grant Park Music Festival, Banatul State Philharmonic, and many others in works by Mahler, Beethoven, Verdi, Brahms, and Holst.

A graduate of the Ryan Opera Center, she made her Lyric Opera of Chicago debut in *Die Zauberflöte* and went on to sing in *Die Walküre*, *Dead Man Walking*, *Il trovatore*, and *La traviata*, among others.

Decker was a 2019 Operalia quarterfinalist, an national semifinalist in the Metropolitan Opera National Council Auditions, and a recipient of the Richard F. Gold Career Grant. She has trained with the Britten-Pears Programme, Dolora Zajick's Institute, American Wagner Project, and Georg Solti Accademia.



Marc Molomot

Tenor

Possessed of a rare high-tenor voice and a winning stage persona that comfortably embraces both comedic and dramatic roles, Marc Molomot enjoys an international career on opera and concert stages. Though Molomot was originally known for appearances with the world's leading early music ensembles,



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and conductors including William Christie, John Eliot Gardiner, Nicholas McGegan, John Nelson and Andrew Parrott, the "hugely charismatic" and "superb actor...capable of winning our affections with a depth of expression once he begins to sing" (Los Angeles Times) is now in demand for repertoire of all eras.

An acclaimed concert performer, Molomot's recent engagements have included Britten's *Serenade* with Omaha Symphony and Britten's *St. Nicholas Cantata* with Berkshire Choral International, Beethoven's *Symphony No. 9* with Mobile Symphony Orchestra and Nashville Symphony, Bach's *Magnificat* with Israel Camerata Jerusalem, *Messiah* with Rhode Island Philharmonic, Milwaukee Symphony, and Symphony Nova Scotia, and Mozart's *Coronation Mass* at Alice Tully Hall with American Classical Orchestra. After his role debut as tenor soloist in Orff's *Carmina Burana* with the Houston Symphony, Molomot has reprised it with the National Symphony Orchestra of Costa Rica and Kansas City, Pacific and Omaha Symphonies. He is also known worldwide for his heartfelt portrayal of the Evangelist in Bach's Passions, with recent appearances including *St. John Passion* with Berkshire Choral Festival, and *St. Matthew Passion* at King's College, Halifax.

Highlights of Molomot's current season include Orff's *Carmina Burana* with Oregon Symphony, and Handel's *Messiah* with the South Dakota Symphony Orchestra. In the 2024-25 season, Molomot brought his "fine, style-appropriate voice" (WQXR) to the title role of Rameau's *Pygmalion* with Kentucky Opera, a role he last performed with On Site Opera; and Davus in Keiser's *Octavia* with the Boston Early Music Festival. Other recent operatic highlights have included the roles of Bardolfo in *Falstaff* with Opera San José, Mime in Wagner's *Das Rheingold* in Berlin, Truffaldino in Busoni's *Turandot* with Bard Music Festival, 1st Jew in *Salome* at Bard and with Tulsa Opera, 3rd Jew with the Houston Symphony, the title role of Purcell's *King Arthur* and as Puck in Purcell's *Fairy Queen* with Long Beach Opera (the latter a co-production with Chicago Opera Theater), Sailor in *Dido and Aeneas* with Angel's Share in New York City, and Arnalta in Monteverdi's *L'incoronazione di Poppea* with Florentine Opera. A production of Charpentier's *Orphée* at Haymarket Opera was "dominated by the wondrous high tenor of Marc Molomot," with the *Chicago Tribune* reviewer concluding that "it was hard to imagine French Baroque singing more beautifully or stylishly alive to music and text."

Also possessing an affinity for contemporary works, Molomot has created roles including Leonard Lev in the world premiere of Tobias Picker's *Awakenings* with Opera Theatre of St. Louis; Francis O'Rourke in Martin Rokeach's oratorio *Bodies on the Line*, which he sang with the Oakland Symphony; and Le



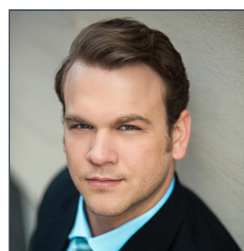
Handel's Messiah

December 5 & 6, 2025 - 7:00pm

Cochon in Jean-Marc Singier's acclaimed *Chat perché*, which he performed at Paris' Amphithéâtre Bastille and on a multi-city tour of France. His premiere performance as the protagonist in Evan Ziporyn's opera *A House in Bali* was considered "rapturously sung" (*Wall Street Journal*) and "powerful" (*San Francisco Chronicle*). He sang the role of John Adams in Virgil Thomson's *The Mother of us All* at Hudson Hall, which was named a *New York Times* "Best Classical Music Performance of 2017," and sang the role of Der Hauptmann in the live recording of Berg's *Wozzeck* with the Houston Symphony, which won a GRAMMY® Award and an ECHO Klassik Award for Best Opera Recording.

Molomot's comedic talents have been showcased with performances as Adolphe de Valladolid in Offenbach's *Les brigands*, Le Fils in Poulenc's *Les mamelles de Tirésias*, and Le Mari in Auber's *Fra Diavolo* at Opéra Toulon, Opéra de Lyon, and the Opéra Comique in Paris.

In addition to performing on the GRAMMY® and ECHO Klassik Award-winning release of Berg's *Wozzeck* with the Houston Symphony; Molomot's discography includes the GRAMMY® nominated recording of Lully's *Thésée* with the Boston Early Music Festival; GRAMMY® nominated *Il Ritorno di Ulisse in Patria* on Linn Records with Boston Baroque; Charpentier's *Judicium Salomonis* with Les Arts Florissants, conducted by William Christie; Handel's *Acis and Galatea* with Les Boréades conducted by Eric Milnes; and Monteverdi's *L'Orfeo* with Apollo's Fire led by Jeannette Sorrell.



Hunter Enoch

Bass

Bass-baritone Hunter Enoch is making his mark on stages across the United States with his "big, ringing voice and magnetic stage presence."

Last season, Enoch made his debut with San Diego Opera singing Germont in *La Traviata*, of which The San Diego Union-Tribune raved, "...Hunter Enoch was outstanding...Enoch has a huge and perfectly pitched voice that easily fills the 3,000-seat



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Civic Theatre and his performance of the beautiful second-act aria "Di Provenza il mar" was a show highlight." He returned to the Dallas Symphony Orchestra for *The Ring Cycle* under the baton of Maestro Fabio Luisi, singing Donner in *Das Rheingold* and covering Mark Delavan's Wotan in performances of *Das Rheingold*, *Die Walküre*, and *Siegfried* after singing Donner and covering Wotan in *Das Rheingold* and *Die Walküre* the previous spring. He also made his role debut as *Sweeney Todd* with Holy City Arts & Lyric Opera, performed as the bass soloist for Mozart's *Requiem* and *Solemn Vespers* at Carnegie Hall, and joined D.C. Choral Arts at the Kennedy Center for Beethoven's *Ninth Symphony*. This season, Enoch joins Opera on the James to sing Sharpless in *Madama Butterfly* and the South Dakota Symphony Orchestra for *Messiah*.

In recent seasons, he sang Gregorio in *Roméo et Juliette* with Washington National Opera, Arthur Keller in the world premiere of *Touch* with Opera Birmingham, and Escamillo in *Carmen* with Jacksonville Symphony. Enoch made his debut with Opera Theatre of Saint Louis as Scarpia in *Tosca* and returned the following summer to sing Pope Urban VIII in *Galileo Galilei*.

He joined Pacific Northwest Opera as Iago in *Otello* and for his role debut as Germont in *La Traviata*. He sang the title role in *Le nozze di Figaro*, the Mandarin in *Turandot*, and the Flemish Deputy in *Don Carlo* with Maryland Lyric Opera. And he performed Scarpia with Anchorage Opera and Donner in *Das Rheingold* with Miami Music Festival, both in productions which were postponed from 2020 due to COVID-19. Prior to the pandemic, he returned to Washington National Opera as Montano in *Otello*, he sang the role of Kurwenal in Act 2 of *Tristan and Isolde* with the National Symphony Orchestra under the baton of Gianadrea Nosedà at both the Kennedy Center and at Lincoln Center, and he sang Palemon in *Thaïs* with Maryland Lyric Opera.

Enoch is an alum of the prestigious Cafritz Young Artist program at Washington National Opera. During his time with the company, he was engaged as Count Almaviva and Sharpless in the Cafritz performances of *Le nozze di Figaro* and *Madama Butterfly*, a Corporal in *The Daughter of the Regiment*, ADC in *The Dictator's Wife*, and cover for Joseph De Rocher in *Dead Man Walking*. His WNO debut was as Moralés in *Carmen*, and he was later heard as James Miller in the world premiere of *Better Gods*. While at WNO, Enoch returned to The Glimmerglass Festival as a guest artist, singing Marcello in *La bohème* and covering the role of John Proctor in *The Crucible*, following his festival debut as Sharpless in the Young Artist performance of *Madama Butterfly* the previous summer.

After leaving the Cafritz program, he was heard as Zuniga in *Carmen* with Rochester Philharmonic, Escamillo in *Carmen* with The Washington Chorus at The Kennedy Center, and in



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Bernstein's *Songfest* with National Symphony Orchestra. He made his Detroit Symphony Orchestra debut as Ping in *Turandot*, followed by his role debut as the Four Villains in *Les contes d'Hoffmann* at the Aspen Music Festival. Enoch then went on to sing the role of William Dale in *Silent Night* with WNO, make his company and role debut as Scarpia for Opera Birmingham, and sing Happy in *La Fanciulla del West* and Raimondo in *Lucia di Lammermoor* for Maryland Lyric Opera.

Other training includes an artist residency with the Academy of Vocal Arts, where he appeared as Taddeo in *L'italiana in Algeri*, Marcello in *La bohème*, and Valentin in *Faust*; the Emerging Artist program at Virginia Opera where he sang Moralès in *Carmen* and Wig Maker in *Ariadne auf Naxos*; Seattle Opera's young artists program, where he sang Il Cavaliere di Belfiore in *Un giorno di regno*; Chautauqua Opera as a Studio Artist; and two seasons in the Studio Artist program at Wolf Trap Opera.

He earned his Bachelor of Music and Master of Music degrees from University of Cincinnati's College-Conservatory of Music.

Enoch appeared as a semifinalist in the Metropolitan Opera's Laffont Competition and is the recipient of the Sullivan Foundation's Career Development Award.

South Dakota Symphony Orchestra Chorus

South Dakota Symphony Orchestra Chorus

chorus members

Soprano

Katie Andersen
Ashlynn Anderson
Katie Begic
Erin Burggraff
Haley Dahl
Nancy Durajczyk
Taylor Elmer
Heather Engberg
Michelle Friesen
Rachel Riez
Claire Gillaspey
Carmelita Guse
Becky Hollan
Katherine Howard
Angela Loftesness
Shannon McCrary
Reilly Nelson
Kelly Okerlund



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Ana Olivier
Diane Rahn
Courtney Renner
Michelle Sawyer
Catherine Schlimgen
Susan Schrader
Anna Stemsrud
Elizabeth Trygstad
Kasidy Tvedt

Alto

Natalie Allcock
Kjerstin Aspaas
Aubrey Baumann
Lonna Beshai
Chistine Brandner
Megan DeBoer
Mary DeVany
Katie Eliason
Kathryn Friesen
Dawn Gutnik
Serena Gutnik
Elise Hasche
Sarah Heckmann
Araylla Hennigar
Karen Jepperson
Sydney Jessen
Hannah Moravec
Rachel Pierson
Alley Quanbeck
Mary Reiter
Mary Schuh
Rebecca Thompson
Lindsay Tjarks
Jennifer Tschetter
Coral Winter

Tenor

John Callies
Jason Douma
Paul Gillaspey
Joshua Guenther
Jace Larson
Mark Larson
Zander Larson
Alan Luense
Leslie Olive
Nicholas Petersen
Andrew Ridder
Rita Schwab-Parcel

Joel Tjarks
Eric Wicks

Bass

Joe Brejda
Ted DeLange
Jacob Fossing
Joel Gullickson
Bill Hungate
Brandon James
Chase Kramer
Frederick Matthews
James Moore
Kaden Sivertsen
Shawn Stemsrud
Daniel Stratton
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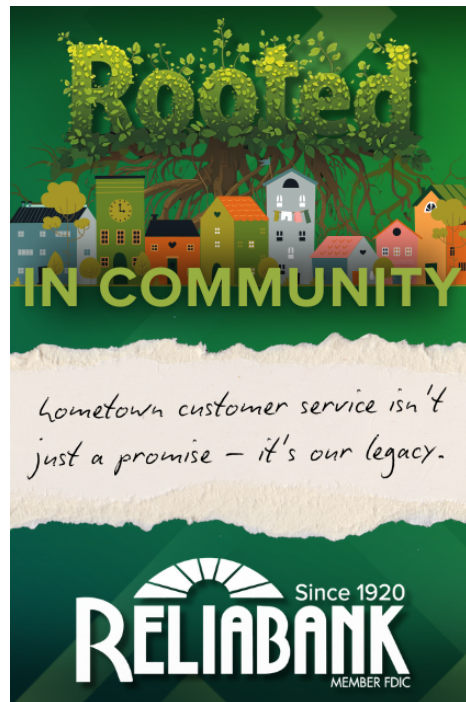
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