

## Program

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Saturday, April 11, 2026 at 7:30pm  
Mary W. Sommervold Hall, Washington Pavilion

South Dakota Symphony Orchestra  
Delta David Gier, *conductor*  
South Dakota Symphony Orchestra Chorus  
Dr. Timothy J. Campbell, *chorus director*

Hannah Celeste Lu, *soprano*  
Timothy Bentsch, *tenor*  
Stephen Morscheck, *bass*

Anna Stemsrud, *soprano*  
(SDSO Chorus)

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Franz Joseph Haydn *The Creation*  
(1732- 1809)

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## Haydn's Glorious "The Creation"

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## Program Notes

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### The Creation

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Franz Joseph Haydn

*Written by Anna Vorhes*

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#### **Born**

March 31, 1732, Rohrau, Lower Austria

#### **Died**

May 31, 1809, Vienna

#### **Instrumentation**

Soprano, tenor and bass vocal soloists, SATB choir, three flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, two trombones, timpani, harpsichord, strings

#### **Duration**

1 hour 49 minutes

#### **Composed**

October 1796 - April 1798

#### **World Premiere**

First a private premiere at the Palais of Prince Josef Schwarzenbe for the commissioning group, the Gesellschaft Kavaliers (Society of Gentlemen) on April 30, 1798, by subscription only. The concert was repeated May 7 and 10 of

that year. The public premiere happened a year later on March 19, 1799, at the Burgtheater in Vienna.

### Something interesting to listen for

This oratorio sparked Haydn's imagination and led him to use the technique called word painting. In the Baroque era this was a usual technique to translate words into musical phrases. An example would be depicting "running down the hill" with downward motion in the singers and instruments. Here Haydn takes it to the next degree. The opening statement of the earth being void and without shape leads to some very unusual (for the Classical era) harmony. We hear the cosmos being disorganized. As the creation commences, when we learn of the creation of light, we hear the chorus and orchestra arrive at a powerful C major chord, shining pure light through sound.

Birds, insects and fish are given voice in the fifth day. When the beasts are created in the sixth day, listen for lions roaring, whales with great deep voices, and all the other creatures you can imagine, ending with the creation of Adam and Eve. This piece has drawn listeners into the biblical story of creation since Haydn conceived it.

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### Program Notes

By the time Franz Joseph Haydn wrote this piece he was recognized as the most powerful and beloved composer in Europe. His long association with the Esterhazy family had become in name only, allowing the composer to travel Europe conducting and writing as he pleased. He still received financial support from the Esterhazy prince, but very little was requested of him. On the other hand, the public in Paris, and especially in London, was eager to have him visit to share his music. He had a vast catalog to choose from, having completed most of his 104 symphonies, countless string quartets and concerts, and many religious pieces.

On a visit to London in 1791, Haydn was invited to attend a Festival of Oratorios at Westminster Abbey. Here he heard vast orchestral and choral forces present various oratorios.

Among them were Handel's *Messiah* and *Israel in Egypt* which included musical depictions of the plagues sent to convince the pharaoh to release the Israelites. His impresario Johann Peter Saloman presented Haydn with a libretto of the story of the creation taken from the Bible and quoting the story from the book of Genesis, selected passages of the Psalms, and passages from John Milton's *Paradise Lost*. The author of the original libretto remains unknown. When Haydn returned to his home in Vienna, he shared the libretto with several of his supporters, including Baron van Swieten, a close advisor of Holy Roman Emperor Franz Joseph. Baron van Swieten



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encouraged Haydn to take on the project, offering to translate the text from the original English into German. This translation was the text Haydn set. When he finally sent the work to his publisher, both German and English (translated back from the German by Baron van Swieten) were published together. Both languages are a bit awkward in the format Haydn shared, especially because it was the language and usage of the eighteenth century. Today, some retranslation and adjustments are made to be sure listeners understand the intent rather than awkward phraseology.

As soon as audiences heard *The Creation* they clamored to hear it again. The premiere was private, by subscription. It was repeated twice more within a fortnight. As the publication with the English and German texts went to print in February 1880, an English impresario named John Ashley arranged with the publisher to immediately send a messenger with the score and parts to England. Saloman, Haydn's impresario, was in the process of scheduling an English premiere when Ashley stole his thunder presenting the oratorio March 29, 1800. The work was presented forty-three times in Haydn's life, with the composer conducting or attending many of these events. It was presented March 27, 1808, by the University of Vienna to celebrate Haydn's seventy-fifth birthday. The composer was present, as was his former pupil Ludwig von Beethoven. Contemporary reports have the student kneeling at his master's feet and expressing his love and gratitude that such a fine mentor had supported his own talents.

Oratorios follow the format of a concert setting rather being staged as an opera. Handel had invented the genre partly to avoid the prohibition of opera during the penitential seasons of lent and advent, choosing plots from the Bible and avoiding the drama of opera. Haydn includes five characters split between three singers. For the first five days of creation, we are guided by three angels: Gabriel, sung by the soprano soloists, Uriel, sung by the tenor soloist and Raphael, sung by the bass soloist. On the sixth day the bass and soprano soloists will become Adam and Eve as they are created and explore the Garden of Eden.

*The Creation* divides easily into three parts. The first part depicts days one to four. The first day begins with the orchestra presenting the void before God created the world. In a world where lovely four bar questions and answer phrases were the norm, this must have felt quite unusual. While to our ears this may sound a bit tame, remembering the regularity of Haydn's symphonies and string quartets or Mozart's symphonies and concertos, will give us a sense of how unusual this was to the audiences of Haydn's time.

The second day considers the waters from the great seas to the small brooks. Day three is the creation of land as it separates from the sea, and the addition of plants. The sun, moon and stars appear on day four.

The second part of *The Creation* offers birds and fish on day five. Birdsongs are familiar in orchestral settings, and these are especially interesting and enjoyable. Day six highlights the creation of animals. Here we are treated to all kinds of imaginative sounds to depict domestic beasts and wild animals. The lion's roar is especially satisfying. While we know whale sounds are real and high pitched, in Haydn's day they were imagined to be quite low. Listen for the basses, celli and even contrabassoon creating their deep-sea sounds. You can easily imagine many other creatures created until as the section comes to an end, Adam and Eve are created. The second section closes with the idea "Achieved is the Glorious Work". Haydn sets this concept first as a lovely Handel-like fugato, finally concluding with a full-blown double fugue.

The third and final section depicts Adam and Eve exploring their new home and getting to know each other. The bass sings as Adam with the soprano taking the role of Eve in answer. They sing an exhilarating twelve-minute duet that explores their relationship with their new home, each other and with their creator. The chorus offers their support to this new union. There is a slight sense of the inevitable disaster of sin as we reach the end, but it does not spoil the cheerful mood of this entire work.

Like Bach, Haydn wrote at the end of each score either "Soli Deo Gloria" (To God alone be the glory) or "Laus Deo" (praise God.). His religion was not put on for the sake of these works or to entice the audience to support his music. He was a devout Catholic man and truly felt the presence of God in his life.

Many people have written about this oratorio. One of the most interesting and appropriate quotes comes from Tim Munro, writing for the St. Louis Symphony. He says of the chorus:

"The main job of Haydn's chorus is to pop champagne corks and party hard, proclaiming and exalting and glorifying late into the night."

The musicians for tonight's concert from soloists to orchestra players and singers of the South Dakota Symphony Orchestra Chorus are here to create for you Haydn's joyful oratorio. May you be uplifted by this incredible work written by a happy musician late in his life.



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### Full Text

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#### Part One

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#### *The First Day*

#### **Introduction (Representation of Chaos) Accompanied Recitative (Raphael)**

*(Genesis 1: 1-4)*

In the beginning God created the heaven and the earth. And the earth was without form, and void, and darkness was upon the face of the deep.

?

#### **Chorus**

And the spirit of God moved upon the face of the waters. And God said, "Let there be light," and there was light.

?



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### Accompanied Recitative (Uriel)

And God saw the light; that it was good, and God divided the light from the darkness.

?

### Air (Uriel)

Now vanish before the holy beams  
The gloomy dismal shades of dark:  
The first of days appears.  
Disorder yields flee hell's spirits black in throngs;  
Down they sink in the deep of abyss  
To endless night.

?

### Chorus

Despairing cursing rage  
Attends their rapid fall.  
A new created world  
Springs up at God's command.

### *The Second Day*

#### Recitative (Raphael)

*(Genesis 1:7)*

And God made the firmament and divided the waters which were under the firmament from the waters which were above the firmament, and it was so.



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### Accompanied

Outrageous storms now dreadful arise  
As chaff by winds are impelled the clouds.  
By heaven's fire the sky is enflamed,  
And awful roll the tunders on high.  
Now from the floods in steams ascend  
Reviving showers of rain,  
The dreary, wasteful hail,  
The light and flaky snow.

?

### Solo (Gabriel)

The marv'lous work beholds amazed  
The glorious hierarchy of heav'n  
And to th' ethereal vaults resounds  
The praise of God  
And of the second day.

### Chorus

And to th' ethereal vaults resounds  
The praise of God  
And of the second day.

### *The Third Day*

### Recitative (Raphael)

*(Genesis 1:9-10)*



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And God said, "Let the waters under the heaven be gathered together unto one place, and let the dry land appear," and it was so. And God called the dry land Earth and the gathering of waters called the Seas, and God saw that it was good.

### Air (Raphael)

Rolling in foaming billows  
Uplifted roars the boist'rous sea.  
Mountains and rocks now emerge.  
Their tops into the clouds ascend  
Through open plains outstretching wide,  
In serpent error rivers flow.  
Softly purling gildeth on  
Through silent vales the limpid brook.

### Recitative (Gabriel)

*(Genesis 1:11)*

And God said, "Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself upon the earth," and it was so.

### Air (Gabriel)



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With verdure clad the fields appear  
 Delightful to the ravished sense;  
 By flowers sweet and gay  
 Enhanced is the charming sight.  
 Here vent their fumes the fragrant herbs.  
 Here shoots the healing plant.  
 by loads of fruits th' expanded boughs are pressed.  
 To shady vaults are bent the tufty groves;  
 The mountain's brow is crowned with closed wood.

**Recitative (Uriel)**

And the heavenly host proclaimed the third day, praising God and saying:

?

**Chorus**

"Awake the harp, the lyre awake!  
 In shout and joy your voices raise!  
 In triumph sing the might Lord!  
 For He the heavens and earth has clothed in stately dress."

***The Fourth Day***

**Recitative (Uriel)**

*(Genesis 1:14)*

And God said, "Let there be lights in the firmament of heaven to divide the day from the night and to give light upon the earth; and let them be for signs, and for seasons, and for days, and for years". He made the stars also.



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### Accompanied Recitative (Uriel)

In splendor bright is rising now  
The sun, and darts his rays,  
An am'rous, joyful, happy spouse,  
A giant proud run his measured course.  
With softer beams and milder light steps on  
The silver moon through silent night  
The space immense of th' azure sky  
Innum'rous host of radiant orbs adorns  
And the sons of God announced the fourth day  
In song divine, proclaiming thus His pow'r.

### Chorus

The heavens are telling the glory of God,  
The firmament displays  
The wonder of His works.

### Trio (Gabriel, Uriel, Raphael)

Today that is coming speaks in the day,;  
The night that is gone, to following night.

### Chorus

The heavens are telling the glory of God;  
The firmament displays  
The wonder of His works.

### **Trio**

In all the land resounds the word,  
Never unperceived,  
Ever understood

### **Chorus**

The heavens are telling the glory of God;  
The firmament displays  
The wonder of His works.

### **Part Two**

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#### ***The Fifth Day***

#### **Accompanied Recitative (Gabriel)**

*(Genesis 1:20-22)*

And God said, "Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in open firmament of heaven."

#### **Air (Gabriel)**



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On mighty pens uplifted soars  
The eagle aloft and cleaves the sky  
In swiftest flight to the blazing sun.  
His welcome bids to morn the merry lark,  
And cooing calls the renter dove his mate.  
From ev'ry bush and grove resound  
The nightingale's delightful notes;  
No grief affected yet her breast,  
Nor to a mournful tale were tuned  
Her soft enchanting lays.

### Recitative (Raphael)

And God created great whales and ev'ry living creature that moveth. And God blessed them, saying,

### In Tempo

"Be fruitful all, and multiply!  
Ye winged tribes, be multiplied,  
And sing on ev'ry tree!  
multiply, ye finny tribes,  
And fill each wat'ry deep!  
Be fruitful, grow, and multiply  
And in your God and Lord rejoice."

### Recitative (Raphael)

And the angels struck their immortal harps and the wonders of the fifth day sung.

### Trio (Gabriel, Uriel, Raphael)



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Most beautiful appear,  
With verdure young adorned,  
They gently sloping hills.  
The narrow, sinuous veins  
Distill in crystal drops  
The fountain fresh and bright.

In lofty circles plays  
And hovers through the sky  
The cheerful host of birds.  
And in the flying whirl  
The glitt'ring plums are dyed,  
As rainbows, by the sun.

See flashing through the wet  
In thronged swarms the fry  
On thousand ways around  
Upheaved from the deep  
The immense leviathan  
Sports on the foaming wave.

How many are thy works, O God!  
Who may their numbers tell?  
Who, O God?  
Who may their numbers tell?

### **Trio and Chorus**

The Lord is great, and great His might.  
His glory lasts  
Forever and forevermore.

### ***The Sixth Day***

#### **Recitative (Raphael)**

*(Genesis 1:24)*

And God said, "Let the earth bring forth the living creature after His kind, cattle, and creeping things, and beasts of the earth after their kind.

### Accompanied Recitative (Raphael)

Straight opening her fertile womb  
 The earth obeys the word, and teem  
 Creatures numberless,  
 In perfect forms and fully grown.  
 Cheerful, roaring, stands the tawny lion.  
 In sudden leaps the flexible tiger appears;  
 The nimble stag bears up his branching head.  
 With flying mane and fiery look  
 Impatient neighs the sprightly steed;  
 The cattle in herds already seek  
 Their food on fields and meadows green.  
 And o'er the ground, as plants are spread  
 The fleecy, meek and bleating flocks  
 Unnumbered as the sands,  
 In whirls arise the host of insects.  
 In Long dimensions creeps  
 With sinuous trace the worm.

### Air (Raphael)

Now heav'n in all her glory shines:  
 Earth smiles in all her rich attire.  
 The room of air with fowl is filled,  
 The water selled by shoals of fish;  
 By heavy beasts the ground is trod.

But all the work was not complete;  
 There wanted yet that wondrous being  
 That grateful should God's pow'r admire,  
 With heart and voice his goodness praise.



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### Recitative (Uriel)

*(Genesis 1:27)*

So God created man in His own image, in the image of God created He him; male and female created He them. He breathed into his nostrils the breath of life, and man became a living soul.

### Air (Uriel)

In native worth and honour clad,  
With beauty, courage, strength adorned,  
To heav'n erect and tall he stands  
A man,  
The lord and king of nature all.

The large and arched brow sublime  
Of wisdom deep declares the seat,  
And in his eyes with brightness shines  
The soul,  
The breath and image of his God.

With fondness leans upon his breast  
The partner for him formed,  
A woman, fair and graceful spouse.

Her softly smiling virgin looks,  
Of flow'ry spring the mirror  
Bespeak him love, and joy, and bliss.

### Recitative (Raphael)

*(Genesis 1:31)*

And God saw ev'ry thing that He had made, and, behold, it was very good. And the heavenly choir in song divine thus closed the sixth day.



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### Chorus

Achieved is the glorious work.  
The Lord beholds it and is pleased.  
In lofty strains let us rejoice:  
Our song must be the praise of God!

### Trio (Gabriel, Uriel, Raphael)

On thee each living soul awaits:  
From thee. O Lord, they beg their meat.  
Thou openest thy hand,  
And sated all they are.

But when from them thy face is hid,  
With sudden terror they are struck  
Thou tak'st their breath away;  
They vanish into dust.

Thou lett'st thy breath go forth again,  
And life with vigour fresh returns.  
Revived earth unfolds  
New force and new delights.

### Chorus

Achieved is the glorious work,  
Our song must be the praise of God!  
Glory to His name for ever!  
He sole on high exalted reigns  
Alleluia.

### Part Three

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### Accompanied Recitative (Uriel)

In rosy mantle appears  
By tunes sweet awaked  
The morning young and fair.

From the celestial vaults  
Pure harmony descends  
On ravished earth.

Behold the blissful pair  
Where hand in hand they go!  
Their flaming looks express  
What feels the grateful heart.

A louder praise of God  
Their lips shall utter soon.  
Then let our voices ring,  
United with their song!

### Hymn

#### Eve, Adam

By thee with bliss, O bounteous Lord,  
The heav'n and earth are filled.  
This world, so great, so wonderful,  
Thy mighty hand has framed.

### Chorus

Forever blessed be His pow'r!  
His name be ever magnified!

### Adam

Of stars the fairest, O how sweet  
Thy smile at dawning morn!  
How brig'tnest thou, O sun, the day,  
Thou eye and soul of all!



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### **Chorus**

Proclaim in your extended course  
The glorious pow'r and might of God.

### **Eve**

And thou that rul'st the silent night,  
And all ye starry host,  
Spread wide and ev'rywhere His praise  
In choral song about

### **Adam**

Ye strong and cumbrous elements,  
Who ceaseless changes make,  
Ye dusky mists, and dewy streams,  
Who rise and fall through the air.

### **Eve, Adam and Chorus**

Resound the praise of God our Lord!  
Great is His name, and great His might.

### **Eve**

Ye purling fountains, tune His praise,  
And wave your tops, ye pines!  
Ye plants exhale, ye flowers breathe  
At Him your balmy scent!

### **Adam**

Ye that on mountains stately tread,  
And ye that lowly creep,  
Ye birds that sing a t heaven's gate,  
Ye that trough waters glide.

**Eve, Adam and Chorus**

Ye living souls, extol the Lord!  
Him celebrate, Him magnify!

**Eve, Adam**

Ye valleys, hills, and shady woods,  
Our raptured notes ye heard;  
From morn to ev'n you shall repeat  
Our grateful hymns of praise.

**Chorus**

Hail, bounteous Lord! Almighty, hail!  
Thy word called forth this wondrous frame.  
Thy pow'r adore the heav'n and earth.  
We praise thee now and evermore.



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**Recitative****Adam**

Our duty we have now performed  
In off'ring up to God our thanks.  
Now follow me, dear partner of my life!  
Thy guide I'll be, and ev'ry step  
Pours new delights into our breasts,  
Shows wonders e'vrywhere.  
Then mayst thou feel and know  
The high degree of bliss  
The Lord allotted us,  
And with devoted heart  
His bounty celebrate.  
Come fflow me! Thy guide I'll be.

**Eve**

O thou, for whom I am!  
My help, my shield, my all!  
Thy will is law to me  
So God, our Lord, ordains,  
And from obedience rows  
My pride and happiness.



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**Duet**

**Adam**

Graceful consort! At thy side  
Softly fly the golden hours.  
Ev'ry moment brings new rapture,  
Ev'ry care is put to rest.

**Eve**

Spouse adored! At they side  
Purest joys o'erflow the heart.  
Life and all I am is thine;  
My reward thy love shall be.

**Adam**

The dew-dropping morn,  
O how she quickens all!

**Eve**

The coolness of ev'n  
O how she all restores!

**Adam**

How grateful is  
Of fruits the savour sweet!

**Eve**

How pleasing is  
Of fragrant bloom the smell!

**Eve, Adam**

But without thee, what is to me

**Adam**

The morning dew,

**Eve**

The breath of ev'n

**Adam**

The sav'ry fruit?

**Eve, Adam**

With thee is ev'ry joy enhanced;  
With thee delight is ever new.  
With thee is life incessant bliss.  
Thine it whole shall be

**Recitative (Uriel)**

O happy pair, and every happy still,  
Unless, by false conceit misled,  
Ye strive at more than granted is,  
And more would know than know you should!



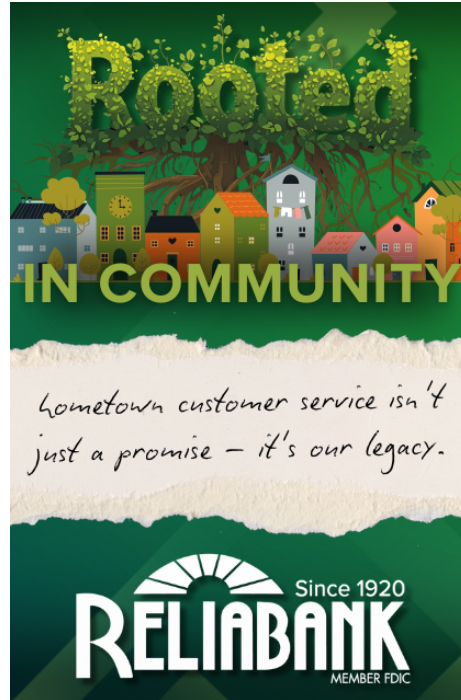
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**Chorus**

Sing the Lord, ye voices all!  
Utter thanks, all ye His works!  
Celebrate His pow'r and glory!  
Let His name resound on high!  
The Lord is great; His praise shall never end.

**AMEN.**



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**Hannah Celeste Lu**

soprano

Hannah Celeste Lu's "pliable, floating, voice," as proclaimed by Opera News Magazine, has allowed her to enjoy a variety of singing engagements as a versatile coloratura soprano. A Metropolitan Opera Audition District Winner, she has performed many leading opera roles including Gretel (*Hansel and Gretel*), Pamina (*Die Zauberflöte*), Calisto (*Calisto*) and the role of Anicia Eritea in the U.S. premiere of Cavalli's *Eliogabalo*, with the Aspen Opera Theater Center under the baton of the acclaimed British conductor, Jane Glover.

Lu loves opera but feels most at home singing baroque music, church music, and concert work. She has been soprano soloist multiple times with the South Dakota Symphony Orchestra performing Vivaldi's *Gloria*, Handel's *Psalm 112*, Mahler's *Symphony No. 4*, Handel's *Messiah*, Bach's *St. John Passion*, Gorecki's *Symphony of Sorrowful Songs*, Pergolesi's *Stabat Mater*, Bach's *Cantata 51*, Beethoven's *Mass in C*, Bach's *B minor Mass*, Bach's *St. Matthew Passion*, Mozart's *Requiem*, Arvo Pärt's *Stabat Mater*, and Mozart's *Great Mass in C Minor*.

She solos frequently with the baroque ensemble Mercury Houston, The Houston Chamber Choir, Houston's Masterworks Chorus, da Camera of Houston, and Cantare Houston. Lue was the soprano in Houston Grand Opera's educational outreach program, "Opera to Go," for four seasons, a member of the HGO Chorus for nine seasons, and a member of the Grammy nominated ensemble, the Houston Chamber Choir for four seasons.

In addition to performing, she teaches 1st - 12th grade music at Second Baptist School University Model where she has several High School All-State choir winners, has been the music director of 11 musicals, and part-time homeschools her own children. She is also an adjunct music professor at Houston Christian University, teaches private voice lessons in her own private vocal studio and teaches 1st grade choir at Tallowood Baptist Church in Houston, TX where she lives with her incredible husband Michael, and their two children, Isaac (9) and Lydia (10).

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In recognition for her work as a soloist, teacher, and follower of Christ, Hannah was honored to be the recipient of the 2022 Music and Theater Hall of Recognition Honoree at The University of Northwestern in St. Paul, Minnesota.



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**Timothy Bentsch**

tenor

A graduate of the acclaimed Curtis Institute of Music, tenor Timothy Bentsch sang in Hungary for twelve years where critics referred to him as "a treasure in today's Hungarian musical life", naming him the most significant "Hungarian" lyric tenor of his generation. He has sung at all the leading venues in this country appearing before presidents and prime ministers with many television appearances and radio broadcasts. At the Hungarian State Opera he premiered new productions as Don Ottavio in *Don Giovanni*, Belmonte in *The Abduction*, Nencio in *L'Inferno delusa* by Haydn and the Evangelist in a semi-staged version of Bach's *Saint Matthew Passion*. Other roles with the Hungarian State Opera include Ferrando in *Così fan tutte*, Tamino in *The Magic Flute*, Tito in *La Clemenza di Tito*, and Alfredo in *La Traviata*. His performed opera repertoire of over 40 roles also includes such roles as Mozart's *Mitridate*, Nemorino in *L'Elisir d'amore*, Edgardo in *Lucia*, Almaviva in *The Barber of Seville*, Ismaele in *Nabucco*, Fenton in *Falstaff*, Tom Rakewell in *The Rake's Progress*, four roles in operas by Benjamin Britten, and numerous baroque operas - Jupiter in *Semele*, Nero in *The Coronation of Poppea*, Monteverdi's *Ulysses*, and *Orfeo* - a performance that marked the opening of the new theater in the Hungarian National Palace of the Arts. His performances have taken him to many other countries including the Netherlands, Italy, Spain, Austria, Bulgaria, France, Malta, Israel, Russia, Hong Kong, the UK, Germany, and Costa Rica.

In symphonic repertoire, he has performed the entire standard repertoire from renaissance and baroque to the large works of



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Mahler and Verid. Highlights have included the Evangelists in the Bach Passions, the *Dream of Gerontius* by Elgar, and Mahler's *8th Symphony* which he recorded for Naxos. This recording was lauded by critics winning the "Recording of the Month" by *Stereophile Magazine*. Bentch's performance was described as "bright, confident, and heroic, and his "Blicket auf!" is stunning." Another critic wrote, "Bentch's top B-flats and Bs are as heroic as his sweet singing is sweet. His "Blicket auf," a moment that can cause fear and trembling, is stirring in all the right ways." The *BBC Music Magazine* praised Timothy Bentch's "heroic tenor" in Janacek's *Glagolitic Mass* recorded with the *Warsaw Philharmonic*. He has sung with the philharmonic orchestras of Lille, Strasbourg, Avignon, Saint Petersburg (RU), Sofia, Warsaw, the Israeli Chamber Orchestra, Silicon VALley Symphony, South Dakota Symphony, Ars Nova Symphony in Chicago, Costa Rica National Symphony Orchestra and the Hungarian National Philharmonic. He has sung under the batons of Zoltán Kocsis, János Fürst, Ádám Fischer, Tamás Vásáry, János Kovács, John Nelson, Jean Claude Casadesus, Antoni Witt, György Vashegyi, and Delta David Gier.

He is the co-founder of the Crescendo Summer Institute in Hungary, now celebrating its 21st season.



**Stephen Morscheck**

bass

Bass-baritone Stephen Morscheck maintains an active performing schedule which has recently included the title role of Elijah in Mendelssohn's *Elijah* with the Champaign Urbana Symphony Orchestra, the bass solos in J.S. Bach's *St. Matthew Passion* with the South Dakota Symphony Orchestra, the role of Jesus in Bach's *St. Matthew Passion* with the St. Louis Bach Society and Bach's *St. John Passion* with Incarnatus Choral Ensemble in Dallas, and Raphael in Haydn's *The Creation* with East Texas Symphony Orchestra, and Winston-Salem Symphony Orchestra.

Known for his interpretations of oratorio and concert repertoire, Morscheck has appeared with the Alabama Symphony



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Orchestra, Bach Society of St. Louis, Boulder Philharmonic Orchestra, Costa Rica Philharmonic, Dallas Bach Society, Duke University Chapel, Festival de Saint-Denis, Laudate Deum Chamber Choir of Lausanne, Switzerland Music of the Baroque in Chicago, Opera Naples, Pacific Symphony, Roanoke Symphony, Santa Fe Symphony, Southwest Florida Symphony Orchestra, and Rochester Chamber Philharmonic.

Opera engagements include appearances with Arizona Opera, Atlanta Opera, Bonn Opera, Dallas Opera, Florentine Opera, Florida Grand Opera, Kentucky Opera, Liceu Opera Barcelona, Los Angeles Opera, Lyric Opera Baltimore, Lyric Opera of Chicago, the Metropolitan Opera, Opera Carolina, Opera Philadelphia, Lyric Opera of Kansas City, Opera Colorado, Opera de Montreal, Santa Fe Opera, Spoleto Festival USA, Teatro Real Madrid, and Washington National Opera.

Morscheck graduated from Wheaton College and completed advanced degrees from the University of Michigan School of Music, Theatre & Dance. In 1995, he was awarded the Richard Tucker Career Grant. He is a professor of Voice at the University of North Texas College of Music.

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### **SDSO Chorus**

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#### **South Dakota Symphony Orchestra Chorus**

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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  
Liam Swart  
Peter Tuff  
Collin Waltner  
Ryan Wilkison  
Tim Worthington  
Shane Wuebben  
Tyler Youngquist



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