

41st Annual Season
2013 – 2014



presents

Toi Toi Toi! An Opera Showcase

With hosts JAMES QUITSLUND (on Saturday) & CHRISTOPHER SNOW (on Sunday)

RACHEL DESHON, soprano

SONIA PEREZ, mezzo-soprano

JOHN COONS, tenor

THOMAS THOMPSON, baritone

Saturday, November 23, 2013, 7:30 p.m.

Sunday, November 24, 2013, 3:00 p.m.

Bainbridge Performing Arts
200 Madison Avenue North, Bainbridge Island

Please join us in thanking BSO Season Sponsors Columbia Bank and the Fletcher Bay Foundation. BPA and BSO are supported, in part, by the Bainbridge Community Foundation, Kitsap Community Foundation, and One Call for All. Finally, we're pleased to support Helpline House as our Special Community Partner.

THE PROGRAM

- Overture to Der Freischütz, J. 277..... Carl Maria von Weber
(1786-1826)
- “O vin dissipe la tristesse” from HamletAmbroise Thomas
(1811-1896)
Thomas Thompson, baritone
- “Ah guarda sorella” from Così fan tutte Wolfgang Amadeus Mozart
(1756-1791)
Rachel DeShon, soprano & Sonia Perez, mezzo-soprano
- “Una furtive lagrima” from The Elixir of Love Gaetano Donizetti
(1797-1848)
John Coons, tenor
- “Mi tradi quell’ alma ingrato” from Don Giovanni Wolfgang Amadeus Mozart
Sonia Perez, mezzo-soprano
- Il Bacio (The Kiss).....Luigi Arditi
(1822-1903)
Rachel DeShon, soprano
- ...intermission...**
- Prelude to Act II from Saul and David Carl Nielsen
(1865-1849)
- “De’ miei bollenti spiriti” from La Traviata Giuseppe Verdi
(1813-1901)
John Coons, tenor
- “Song to the Moon” from Rusalka Antonín Dvořák
(1841-1904)
Sonia Perez, mezzo-soprano
- “Avant de quitter ces lieux” from Faust Charles Gounod
(1818-1893)
Thomas Thompson, baritone
- “Caro nome” from Rigoletto Giuseppe Verdi
Rachel DeShon, soprano
- “Au fond du temple saint” from The Pearl Fishers Georges Bizet
(1838-1875)
John Coons, tenor & Thomas Thompson, baritone
- Waltz from Eugene Onegin.....Piotr Ilyich Tchaikovsky
(1840-1893)



Bainbridge Symphony Orchestra
Wesley Schulz, Music Director & Conductor

FIRST VIOLIN

Pat Strange, *Concertmaster*
Randie Sidlinger, *Guest*
Concertmaster
Justine Jeanotte
Alan Francescutti
Meta Newlin
David Moore
Blanche Wynn
Sandy Ulsh

SECOND VIOLIN

George Sale, *principal*
Kathie Peron-Matthews
Kay Jensen
Molly Suhr
Clara Hanson
Kirsten Branson-Meyer
Jue Pu
DeeAnn Sisley
Dan Brown
Fiona Schubeck

VIOLA

Jenny Weaver, *principal*
Len Hembd
Julie Katana
Virginia Richter
Kathy Connelly

CELLO

Barbara Deppe, *co-principal*
Pricilla Jones, *co-principal*
Leeanna Glasby
Arlayne Easeman
Stephanie Schmidt
Rob Carson
Pam Harlan
Peggy Thurston
Sandy Kienholz
Christine Edwards

BASS

Janet Marie, *principal*
Gianna Gorski

FLUTE

Lisa Hirayama, *principal*
Jared LeClerc
Alysa Treber

OBOE

Amy Duerr-Day, *principal*
Alicia Moriarty

CLARINET

Patricia Beasley, *principal*
Howie O'Brien

BASSOON

Jamael Smith, *principal*
Paul Stirling

FRENCH HORN

David Baine, *principal*
Casey Cheever
Alison Baine
Jeff Jensen

TRUMPET

Austin J. Carver, *principal*
Nick Neidzowski
Kevin Gilman

TROMBONE

Max Karler, *principal*
Bud Parker
Richard Heine, *bass trombone*

TUBA

Jas Linford, *principal*

TIMPANI

Susan Tolley, *principal*

PERCUSSION

Art Whitson, *principal*
Scott Lindquist

HARP

Jennifer Burlingame, *principal*

GENERAL MANAGER

Clara Hanson

STAGE MANAGER

Barbara Deppe

LIBRARIAN

Kathie Peron-Matthews

The Bainbridge Orchestra was founded in 1972 by the late David Pence, when the Island's population was less than 13,000. Today, the Symphony serves a musically rich role in our community, uniting artists spanning generations and myriad talents who share their love of music and learn from each other.

Bainbridge Symphony Orchestra is enduringly grateful to those who have dedicated their time, energy, funds, and audience support to this volunteer organization.

A WORD ON THE PROGRAM...

by Wesley Schulz

Opera compels us to listen. On stage bedecked with dazzling costumes, opera singers connect with their audience with stories of love, heartbreak, betrayal, redemption, honor and more. In this program, you'll hear about a longed for kiss, a friendship between two men that means more than anything else in the world, a toast to frivolity and merriness, and, of course, love, love and more love. Rather than expand on every aria sung tonight I encourage you to look over the text provided in your programs, follow along in the concert, and take part in the emotions conveyed through our marvelous singers. Opera tells its story with singing, music and acting, and I think those elements are enough to carry you on a musical journey that is rich in feeling and heartfelt in intention. Enjoy the show and toi toi toi!

PROGRAM NOTES

Overture to Der Freischütz

By: Carl Maria von Weber

Born November 1786 in Eutin; died June 5, 1826 in London

The founder and hero of German Romantic Opera is Carl Maria von Weber. Having grown up in the theater (his father was a director), Weber came to know much of the works for stage by Spontini, Cherubini, Mozart and Beethoven. Early in 1817 Weber shared his idea of an opera based on the tale “Der Freischütz” (“The Charmed Bullet” is a better English translation) with his friend Friedrich Kind, asking him to help him with a libretto. Although many elements of the opera came from tradition such as nature, village life, a villain caught in his own trap, the supernatural, and so forth, Weber used these elements in a completely new and unique manner. Imaginative orchestration, special effects (use of tremolo, glissandi, silence, unison chanting for the spirits) and empowering folk melodies with the richness of learned writing elevated Weber to his position as the father of Romantic opera.

The overture balances the keys of C major and C minor. This duality is representative of both the sinister element of the opera embodied in the character Samiel (the devil) and the innocence say of Agathe. After the initial foreboding heard in the opening, C major takes hold as the horns enter. The sound of horns has traditionally invoked rustic settings and here it is meant to represent the forest and hunting. This melody breaks down, however, upon the entrance of the diminished seventh chord found in the low clarinets, strings, and timpani. The diminished seventh, a string of minor 3rds, is the motif of Samiel. When the tempo picks up the music comes from Max’s ‘Doch mich umgarden finstre Mächte’ in Act I (the ominous music heard first after the tempo change) and then Agathe’s exuberant ‘Süss entzückt entgegen ihm’ from Act II.

Saul and David: Prelude to Act II

By: Carl Nielsen

Born June 9, 1865 in Sortelung; died October 3, 1931 in Copenhagen.

Carl August Nielsen was director of the Royal Opera in Denmark in the first part of the twentieth century. To this day, Nielsen remains one of Denmark’s most beloved composers. Nielsen wrote two operas in his lifetime, the biblical opera Saul og David (1902) and a comic opera Maskarade (1906). Saul og David explores the events that occur between Saul and David as found in the bible in the Book of Samuel. The prelude to Act II is a fine example of Nielsen’s style with his muscular writing for the brass, dense use of counterpoint for conveying motion, and his elastic use of tempo.

Waltz from Eugene Onegin

By Peter Ilyich Tchaikovsky

Born May 7, 1840 in nr Votkinsk; died November 6, 1893 in St. Petersburg

Tchaikovsky was not only a symphonist, but also a master of opera, ballet, and chamber music. His opera Eugene Onegin, considered by many his masterpiece, was composed in 1879 and premiered in Moscow. Tchaikovsky’s style was less nationalistic than his Russian contemporaries such as Glinka, Balakirev, Borodin and Rimsky-Korsakov. Instead, he composed in a more Germanic tradition with appreciation for Italian opera and French ballet.

The opera is based on the wildly popular novel in verse by Pushkin published in 1833. The music Tchaikovsky composed is lean, expressive, imaginative, and filled with beautiful melodies. Act II opens with a grand waltz in which all of the guests assembled for Tatyana’s birthday dance and gossip. The waltz is graceful and memorable and also free of the emotionalism that fills much of Tchaikovsky’s late music. The frenzy whipped up by the end of the dance is a perfect way to end a spectacular evening of great opera.

- Notes by Wesley Schulz

ABOUT WESLEY SCHULZ



Photo: Ben Aqua
contagious.”

Conductor **Wesley Schulz** has been lauded by musicians for his “intensity and emotion” in performances and for his “approachable and inspiring” leadership. Whether in regards to new music, opera, or ballet, Schulz’s “passion for music... is

Schulz is Music Director and Conductor of the Bainbridge Symphony Orchestra, the Bainbridge Island Youth Orchestras and the Everett Youth Symphony Orchestras. He also serves as Assistant Conductor of the Britt Classical Festival in Jacksonville, Oregon. Schulz was formerly an Assistant Conductor of the Austin Symphony Orchestra and a Teaching Assistant at the University of Texas at Austin. At UT Schulz conducted Mozart’s *Bastien und Bastien* with the Butler Opera Center, premiered new works by student composers with the New Music Ensemble, and served as Music Director of the University Orchestra. Under Schulz’s direction the University Orchestra grew from thirty-eight musicians to over eighty all the while improving in artistic quality and musicianship.

A fan of the chamber orchestra repertory and collaborative work, in 2007 Schulz founded the Texas Chamber Group presenting chamber sized orchestral works as well as special concert events on a biannual basis to the Austin community. One such program, the *Rite of Spring* Project, drew a standing room only crowd in witness of a discussion panel, dancers and pianists as well as a full orchestra performance of the ballet score. This performance of *Rite of Spring* earned Schulz and the ensemble the 2010 American Prize in Orchestral Performance. One judge commented “astonishingly good and...extremely impressive in almost every detail.”

A believer in community engagement, Schulz has appeared in a multiplicity of musical events in the city of Austin, Texas. In addition to having led benefit concerts for social causes, Schulz has appeared as guest conductor with the Austin Chamber Music Center; most recently in their screening of the film *Der Golum* accompanied by a

live chamber ensemble. Additionally, Schulz was asked to guest conduct the International Clarinet Associations’ Showcase Concert at ClarinetFest 2010. Held in Austin’s world-class Bass Concert Hall, Schulz lead clarinet virtuosi José Franch-Ballester, Sergio Bosi, Philippe Cuper, and Alan Kay in works by Busoni, Copland, Gabucci, Rossini and Spohr.

As a guest conductor Schulz has appeared with the Northwest Mahler Festival, the Bloomington Symphony Orchestra, Oregon East Symphony, Powder River Symphony, and the San-Francisco All-City Honors String Orchestra among others.

Schulz has participated in a variety of masterclasses and conductor training programs including the Pierre Monteux School, the Eastman Summer Conducting Institute, and workshops sponsored by the Conductor’s Guild. He has worked with Gustov Meier, Thomas Wilkins, Mark Gibson, Michael Jinbo, Kirk Trevor, Bridget-Michaele Reischl, and Neil Varon among others. His primary mentors include Gerhardt Zimmermann and Peter Bay.

Schulz graduated magna cum laude with Bachelor degrees in Percussion Performance and Music Education from Ball State University and Doctorate and Master’s degrees in Orchestral Conducting from the University of Texas at Austin. When not on the podium, Schulz can be seen hitting the pavement in preparation for his next marathon.

RACHEL DESHON, SOPRANO



Photo: Michael Doucett

With a voice that has been called “undeniably fantastic” (Seattle Fine Arts Examiner), Seattle native Rachel DeShon has performed both nationally and internationally. The 2001 winner of Marvin Hamlisch’s *Search for a Star* competition with the Seattle Symphony, DeShon was since seen as a guest artist with his national symphony tour.

Additional performance highlights include the Boston POPS! under the direction of Keith Lockhart at Boston’s Symphony Hall, Seattle Symphony Pops, Pittsburgh Symphony Pops, Elgin Symphony Orchestra, and the *Charming Vietnam Gala* at Singapore’s Esplanade Concert Hall.

She received the Encouragement Award for the Metropolitan Opera National Council Auditions,

won First Place in the NATS (National Association of Teachers of Singing) Tri-State (IL, MO, IA) and State Competitions in Illinois and Washington, Western Illinois University Concerto Competition Winner, Seattle Civic Opera Guild Helen Jensen Award, The City Opera Company Young Opera Singers Competition, Pafe (Performing Arts Festival Eastside) Classical and Musical Theatre Overall Excellence in Voice.

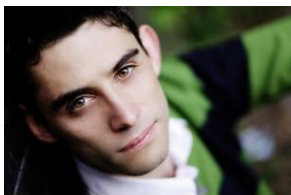
Rachel is a recurring cast member with Teatro ZinZanni, deemed “Seattle’s Littlest Diva” by the Seattle Fine Arts Examiner. She performs regularly in Seattle and San Francisco with Norman Durkee, Thelma Houston, Joan Baez, Lillianne Montevercchi, and Frank Ferrante. She was recently added to the artist roster for Cirque du Soleil.

Rachel recently worked on Seattle Opera’s production of *Our Earth*, a newly commissioned cycle of operas, performed throughout the Puget Sound Region. This cycle of 40-minute operas, written by Eric Banks (composer) and Irene Keliher (librettist), explores universal themes of friendship, hope, and stewardship of *Our Earth*. These three operas will premiered during 2013 in partnership with the Seattle Youth Symphony Orchestra.

Rachel is the founder and director of The Lamb Project, an Imaginative Arts Development Company powered by Shunpike. The Lamb Project combines classical, theatrical arts and mainstream music to create performances that speak to many different generations and various communities. Last March she debuted her creation of *In Recital* with pianist, composer Norman Durkee at PONCHO Concert Hall at Cornish College of the Arts.

Other Performance highlights include: Cunegonde in *Candide*, Yum-Yum in *The Mikado*, Lucille Frank in *Parade*, Papagena in *The Magic Flute*, Rusty in *Footlose*, Sister Mary Leo in *Nunsense II*, and The Diva at Teatro ZinZanni. DeShon is a BFA *cum laude* graduate of Western Illinois University.

JOHN COONS, TENOR



As a vocalist, John Coons is at home performing in a wide variety of styles and settings. With a background in the worlds of classical,

musical theater, jazz, and popular music, he is incredibly versatile as a performer and collaborator. Coons holds a Master's degree in Classical Voice Performance from the University of Southern Maine where roles included Rinuccio (*Gianni Schicchi*), Kaspar (*Amahl and the Night Visitors*), Eisenstein (*Die Fledermaus*), and Monostatos (*The Magic Flute*). He was an Emerging Artist with PORTOpera for three seasons and has performed roles with the Boston Opera Collaborative, MetroWest Opera, Lakes Region Opera and Opera New Hampshire's Outreach program. As a classical soloist, he has performed with the Portland Symphony POPS, North Shore Philharmonic, Masterworks Chorale of Boston, Portland Choral Art Society, Southern Maine Symphony Orchestra, and Granite State Choral Society. Also as a soloist, he has performed the National Anthem for the Red Sox at a sold-out Fenway Park.

In the fall of 2009, Coons was selected by vocal jazz arranger/singer Kerry Marsh to perform a series of concerts with popular recording artist Ben Folds, the Boston Symphony Pops and the Rhode Island Philharmonic. Additionally, John went on to collaborate with Ben Folds as as soloist with the Pittsburgh Symphony POPS in 2010. Since recently relocating to the Pacific Northwest, roles have included Beppe (*Pagliacci*) with the Skagit Opera, Jesus (*Jesus Christ Superstar*), Hitler-as-Lover (*Magda G, world premiere*) with the Fisher Ensemble, and the tenor soloist in Bellevue Ballet's production of Handel's *Messiah*. In 2012-13, Coons was chosen to create all of the tenor roles in the world premiere of Seattle Opera's commissioned three-opera cycle *Our Earth*.

Coons is also an active singer-songwriter, performing in venues from Mobile, Alabama to Skagway, Alaska. In addition to singing backup to *The Dresden Dolls'* Amanda Palmer and *Foreigner*, he appears on the award-winning Australian cabaret act *The Jane Austen Argument's* album, “*Somewhere Under the Rainbow.*” In 2012, Coons created an original one-man show, *Six Months for Six Weeks*, which he has performed in Seattle, Boston, the PortFringe 2012 festival (Portland, Maine), and at New York City's “*Don't Tell Mama.*”

Photo: Tess Johnson

SONIA PEREZ, MEZZO-SOPRANO



Photo: Susan Doupé

Sonia Perez is a native of New York and has performed throughout New York City as a soloist, most notably in Weill Recital Hall, Symphony Space, The Brooklyn Museum, Theodore Roosevelt Memorial Hall, American Airlines Theatre, The Cherry Lane Theatre, The Culture Project and the Darryl Roth Theatre. She is an active recitalist

and has performed concerts across the United States, Italy, Greece and The Netherlands. She has been a soloist with the Buffalo Philharmonic Orchestra, Brooklyn Opera Orchestra and the Fredonia Chamber Players.

Sonia has most recently performed three leading roles in the World Premiere of the operatic trilogy *Our Earth* with Seattle Opera in such venues as Town Hall and McCaw Hall. Her other operatic roles include, Blanche in *Dialogues of the Carmelites*, Laetitia in *Old Maid and the Thief*,

Musetta in *La Bohème*, Bianca in *Taming of the Shrew*, Countess and Marcellina in *Le Nozze di Figaro*, Nedda in *I Pagliacci*, Rosalinda in *Die Fledermaus*, First Lady in *Die Zauberflöte*, and Despina in the children's opera *The Three Little Pigs* with such companies as Chautauqua Opera, DaCapo Opera, Opera Northeast, Connecticut Opera Alliance and Opera Company of Brooklyn, where she was a resident artist.

At home on both operatic and theatrical stages, Ms. Perez has performed regionally in such musicals and plays as; *I Love You, You're Perfect, Now Change*, *Carousel*, *The Sound of Music*, *A Funny Thing Happened on the Way to the Forum*, *Two by Two*, *Man of La Mancha*, *My Way*, *Come Back to the Five and Dime...Jimmy Dean*, *Broadway Bound* and *Brighton Beach Memoirs*. She has also performed in national tours of *Carmen* and *H.M.S. Pinafore* and internationally in *Phantom of the Opera*.

THOMAS THOMPSON, BARITONE



Photo: Ailisa Newhall

A life-long singer and lover of music, and a singer by profession, Thomas Thompson's performing experience runs the gamut of styles, genres, and historical periods, although he currently focuses on music of the Baroque.

His recent solo work has been in collaboration with diverse organizations such as Pacific Musicworks, Seattle Symphony,

the Tudor Choir, Seattle Early Music Guild, Vashon Island Opera, Mark Morris Dance Company, and Seattle Opera. His extensive recording experience includes appearances on critically acclaimed discs by Northwest groups such as the Tudor Choir, Byrd Ensemble and Capella Romana, as well as many video game and movie soundtracks, among them Halo, World of Warcraft, Ghost Rider, and Exorcist: The Beginning. He holds a B.A. in Philosophy from the University of Washington.

He currently serves at St. James Cathedral on First Hill as a soloist/cantor, director of the St. Edward Vocal Ensemble - a choir for pre-college-age young men with changed voices, and Special Projects Coordinator. In his spare time, he practices and teaches martial arts, a discipline he began at the age of eight.

BAINBRIDGE CHORALE Bainbridge Chorale presents

Sights & Sounds of Christmas

Conducted by **Michael Austin Miller**
Accompanied by Laura Milleson and instrumental ensemble

December 14, 2013
7:30 pm

December 15, 2013
3:00 pm

Family Holiday Concert
December 14 · 3:30 pm

Rolling Bay
Presbyterian Church
11042 Sunrise Dr NE
Bainbridge Island WA

FOR MORE INFORMATION / TICKETS:
www.bainbridgechorale.org
info@bainbridgechorale.org
206.780.2467

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PINES OF ROME

Experience the earth-shattering climax of Respighi's epic masterpiece!

February 22 & 23

Saturday at 7:30 p.m. & Sunday at 3:00 p.m.
(pre-concert chat Sunday @ 2:15 p.m.)

FRANZ SCHUBERT: Symphony No. 8 in B minor, "Unfinished"

ROBERT SCHUMANN: Piano Concerto in A minor, op. 54, 1st movement
Featuring Christopher Son Richardson (piano),
Winner of the BSO's 2014 Young Artist Competition

ERICH STEM: Bainbridge By, world premiere

OTTORINO RESPIGHI: Pines of Rome
With Bainbridge Island Youth Orchestra

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or online at bainbridgeperformingarts.org

\$19 for adults, and \$16 for seniors, students,
military, and teachers; each youth receives free
admission when accompanied by a paying adult



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