BECKY EASTGARD  
Bainbridge Chorale  
Board President

I adore art... when I am alone with my notes, my heart pounds and the tears stream from my eyes, and my emotion and my joys are too much to bear. —Giuseppe Verdi

With fountains of joy, I welcome you to our spring concert. And why, you ask, am I so full of joy? I’m joyful because for the first time in many years the Bainbridge Chorale is collaborating with the Bainbridge Symphony Orchestra to produce a concert of great magnitude. For two years we have been submerged in planning this ambitious endeavor, and we are delighted that you are here to witness it as it comes to fruition.

We are indebted to Dominique Cantwell, Executive Director of Bainbridge Performing Arts, Clara Hanson, Bainbridge Orchestra General Manager and Stephanie Harris, Managing Director of the Chorale, who, with vision and perseverance kept this production on track. There are so many others who deserve our thanks as well, both in the Symphony and in the Chorale, not least Music Directors Wesley Schulz and Michael Austin Miller: too many to thank in this short space. And all because our great joy is to sing, play, conduct and perform for you.

Now in its 42nd year, Bainbridge Chorale is dedicated to serving our community while pursuing artistic excellence in our performances. This past year, the all-volunteer Board of Trustees has attended the national Chorus America Conference, taken the Chorale to sing in the Greater Seattle Choral Consortium Music Festival, and, along with dedicated Chorale members, joined in the memorial tribute to Karen Rice, our long-time managing director. We could not do all this without the continued support of our patrons. As is typical with arts organizations, income from singer dues and ticket sales make up only 52% of our budget. In order for us to continue to bring you collaborations such as the one you will experience today, we ask for your financial support. Your continued generosity helps keep beautiful music filling our concert hall. Thank you!

Becky Eastgard,  
President, Board of Trustees

MICHAELEASTGARD  
Bainbridge Chorale  
Director

The 2013-2014 season marks the fourth year of Michael Miller’s tenure as Music Director of the Bainbridge Chorale. Under Miller’s baton, the Chorale has enjoyed increases in membership and audiences as well as experiencing continuing growth in vocal skills while exploring both contemporary and classic choral repertoire. As evidence of its increasing stature in the choral community, the Chorale has been privileged to perform in a service at Seattle’s St. Mark’s Episcopal Cathedral and has had opportunities to perform at Benaroya Hall as well.

Miller holds a Bachelor of Music Education degree with an emphasis in Choral Music and a Master of Music degree in Choral Conducting from Winthrop University, Rock Hill, SC. Additionally he has done postgraduate work toward a Doctorate of Musical Arts in Choral Conducting at the University of Washington. In addition to his work with the Bainbridge Chorale, Miller is the Director of Music at Christ the King Lutheran Church in Snohomish, and is a Professor of Music at Trinity Lutheran College in Everett where his primary role is Director of the Concert Choir.

Professional organizations to which he belongs include: the American Choral Directors Association, Chorus America, the Association of Lutheran Church Musicians, Music Educators National Convention and the music honor society, Pi Kappa Lambda.

Education is a primary focus of Miller’s work with his choirs. In 2011, his accomplishments in this area were recognized as Trinity Lutheran College honored him with the “Excellence in Teaching” award, the highest honor given to one faculty member each year.

In recent years arranging and composing have become significant areas of interest for Miller. This spring, reSound, the Choir in Residence at Trinity Lutheran Church in Lynnwood, and the Charlotte (NC) Chorale will premiere one of his compositions. The professional music fraternity, Phi Mu Alpha, published Miller’s composition Brotherhood and Duty in its 1998 Centennial Edition Sinfonian Songbook.

The Chorale looks forward to continuing collaborative work with the Bainbridge Symphony Orchestra, bringing the great choral-orchestral masterworks to our community.

WESLEY SCHULZ  
Bainbridge Symphony Orchestra Director

Conductor Wesley Schulz has been lauded by musicians for his “intensity and emotion” in performances and for his “approachable and inspiring” leadership. Schulz is Music Director and Conductor of the Bainbridge Symphony Orchestra, Seattle Festival Orchestra, Bainbridge Island Youth Orchestra and the Everett Youth Symphony Orchestras. From 2009-2013 Schulz was the Assistant Conductor and conductor of the Pops program at the Britt Classical Festival, a professional orchestra in Jacksonville, Oregon. In 2010 Schulz was asked to guest conduct the International Clarinet Association’s Showcase Concert at ClarinetFest 2010 featuring clarinet virtuosi José Franch-Ballester, Sergio Bosi, Philippe Cuper, and Alan Kay.

Since the beginning of his tenure in 2011, Schulz has steered the Bainbridge Symphony Orchestra to new heights and artistic success. Smashing box office records and increasing fundraising support for the orchestra’s mission, Schulz and the orchestra have broken new ground by every possible measure. Together they have commissioned and given two world premieres, performed with outstanding soloists such as Christopher Guzman and Emma McGrath, collaborated with the hilarious improv troupe the EDGE, established a popular Young Artist Competition, reached out to young people through side-by-side performances and continue to deliver invigorating performances of classic and new musical works. Further testament of Schulz and his work is in regards to his work at the Britt Classical Festival. After reimagining the Pops program with new ideas and guest artists, ticket sales more than quadrupled to over 2000 from 2012 to 2013.

In 2010 Schulz and his Texas Chamber Group performed a special collaborative program entitled, the Rite of Spring Project. This concert utilized a discussion panel, dancers, duo 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.”

During the Performance

We ask that you please turn off/disconnect all cell phones, signal watches and pagers. Thank you.

The concert will be recorded during the Sunday afternoon performance. We ask that you avoid disruptive noises as much as possible during the performance.

Bainbridge Chorale • 2013 - 2014
Serenade to Music by Ralph Vaughan Williams

English composer Ralph Vaughan Williams wrote the Serenade to Music to mark the 50th anniversary of esteemed conductor Sir Henry Wood’s (1869-1934) career “in grateful recognition of his services to music.”

The Serenade to Music is interesting in that it was composed specifically to showcase the individual vocal strengths of sixteen of the best singers of the time, hand-selected by Vaughan Williams and Wood. Interwoven throughout the work, the singers functioned both as soloists and as a choir. Vaughan Williams, realizing the difficulty of assembling sixteen soloists for future performances, subsequently created arrangements for soloists plus choir and orchestra, and for orchestra alone.

Wood conducted the premiere at London’s Royal Albert Hall on October 5, 1938. As part of the premiere concert, Sergei Rachmaninoff played in the first half as a soloist. The impact of the Serenade to Music was so forceful in the second half of the concert that Rachmaninoff, a master of romantic composition, openly wept as he heard this beautiful music for the first time.

The text comes from Act Five, Scene One of Shakespeare’s play, The Merchant of Venice. The scene is a starlit garden where a young couple sits on a grassy bank gazing at the sky. After comparing their love to that of famous lovers from classical literature, they pause in wonder at the enormity of space. They contemplate the music made by the heavens, which mortals cannot hear. “Soft stillness, and the night, become the touches of sweet harmony.” Notes by Michael Austin Miller.

Soloists: Becky Eastgard, Amanda Fisher, Eric Fredricks, Beth Riggs, Aleta Schuelke, Terry Thiele, Susy Wingate

How sweet the moonlight sleeps upon this bank! Here will we sit and let the sounds of music creep in our ears:

Soft stillness and the night become the touches of sweet harmony.

Look how the floor of heaven is thick inlaid with patines of bright gold: There’s not the smallest orb that thou behold’st but in his motion like an angel sings, still quiring to the young-eyed cherubins;

Such harmony is in immortal souls; but whilst this muddy vesture of decay doth grossly close it in, we cannot hear it.

Come, ho! and wake Diana with a hymn! With sweetest touches pierce your mistress’ ear, and draw her home with music.

I am never merry when I hear sweet music.
The reason is, your spirits are attentive — the man that hath no music in himself, nor is not mov’d with concord of sweet sounds, is fit for treasons, stratagems and spoils; the motions of his spirit are dull as night and his affections dark as Erebus: Let no such man be trusted.

Music! hark! It is your music of the house. Methinks it sounds much sweeter than by day. Silence bestows that virtue on it, how many things by season season’d are to their right praise and true perfection!

Peace, ho! the moon sleeps with Endymion and would not be awak’d.

Soft stillness and the night become the touches of sweet harmony.

Requiem by Giuseppe Verdi

Today’s performance of Verdi’s Requiem Mass is significant for two reasons. The first is that the year 2013 marks the 200th anniversary of Verdi’s birth. It is thus appropriate for the Bainbridge Symphony Orchestra and Bainbridge Chorale to celebrate Verdi with this work by including it in our 2013-2014 seasons. Second, the collaboration of our two organizations is of historical significance. This set of performances marks the first time our performing groups have collaborated on choral and orchestral masterworks since 1998. It has been thrilling to put today’s performance together and we hope you are as pleased as we are in bringing our two organizations together for the first time in 16 years.

Before the Requiem, Verdi had composed very little that did not belong to the operatic repertory. From his first operatic success in 1842 with Nabucco to his most recent opera, Aïda in 1872, Verdi was one of Italy’s most revered composers (until the euro replaced the lira, Verdi’s portrait was used on the equivalent of the American dollar bill). In 1873 at age 60 when he began work in earnest on the Requiem, Verdi was famous internationally and was considering retirement. But it was the death of the poet, novelist and patriot Alessandro Manzoni on May 23, 1873 that set Verdi to the task of writing a requiem to be performed on the first anniversary of Manzoni’s death.

Manzoni was an Italian hero, an artist and humanitarian who so inspired Verdi that the latter said he “...would have knelt before him if it were possible to adore mortal men.” But the idea of composing a requiem actually preceded Manzoni’s death. It was in fact Rossini’s passing in 1868 that inspired Verdi to write a mass to commemorate the composer. Verdi called on a group of composers each to write a movement of the mass to be collected into composite requiem. Issues arose regarding a performance venue as well as money and the project collapsed.

When Manzoni died Verdi once again took up the requiem idea but this time decided to compose a requiem alone. It is interesting to note that Verdi was not a religious man. He drove his wife Giuseppina to church but did not attend with her. Like his contemporary Johannes Brahms, he interacted with the church but from a distance. Verdi’s wife called him “a doubtful believer.” The Requiem was not meant as a liturgical work and with the exception of the first performance, which was performed at San Marco in Milan (chosen for its acoustics), was meant for the concert stage.

The Requiem opens with the Introitus in which Verdi presents the antiphon “Requiem aeternam dona eis, Domine; et lux perpetua luceat eis” (Grant them eternal rest, O Lord, and let everlasting light shine upon them). The chorus is at a whisper and the mood solemn. The chorus alone presents the psalm before the orchestra re-enters for a repeat of the antiphon. The soloists sing for the first time, entering one at a time, at the beginning of the prayer for mercy: “Kyrie eleison, Christe eleison.”

The Dies irae is one of the most powerful and terror-ridden movements of the Requiem. All of the performing forces are used in the opening after the four initial orchestral thunderbolts. Here Verdi’s experience in opera is to the listener’s benefit as he paints a stark picture of the Day of Wrath. The movement as a whole is comprised of ten smaller sections each depicting a scene from the Day of Judgement. Sometimes the chorus is employed at other times just a single soloist carries these smaller sections.

The Offertorio has the chorus silent while the cello section opens the movement. The mezzo, tenor and bass enter but the soprano is held until a crucial moment in the text. First, the trio sings about the horrors of hell and the darkness that awaits those who fall. Then the soprano comes in on a sustained “E” with the word “but.” As the harmony shifts, and the soprano hangs on, a transformation occurs as she sings of how St. Michael will lead the faithful toward the holy light.

The Sanctus is brief but exuberant. The chorus is divided and after a brief herald from the trumpets begins a double fugue. The Agnus Dei, in contrast, presents a thirteen-measure melody of plainchant by the solo soprano and mezzo. The chorus joins and repeats the melody before the texture turns increasingly more active and rich.

Lux aeterna is a trio for mezzo, tenor and bass soloists. The orchestration for this hushed movement frequently uses murmuring winds and tremolo in the strings. The soprano solo re-enters in the final movement, Libera me. The music is dramatic as the soprano pleads for deliverance, followed by a reprise of both the Dies irae music as well as the opening Requiem aeternam. After a restless fugue the music boils over as the soprano reaches up to her highest note in the Requiem, a high C, as she and the chorus drive home their final plea. The Requiem dissipates with hushed tones and final prayers, reaffirming that this music is no less satisfying or dramatic than anything Verdi wrote for the opera stage. Notes by Wesley Schulz
I. Requiem and Kyrie

Chorus:
Requiem aeternam dona eis, Domine; et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.
Exaudi orationem meam: ad te omnis caro veniet.

Quartet and Chorus:
Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Sequence

Chorus:
Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sibylla.
Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus!
Tuba mirum spargens sonum, per sepulcra regionem, coget omnes ante thronum.

Bass:
Mors stupebit et natura, cum resurget creatura, judicanti responsura.

Mezzo-soprano and Chorus:
Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.

Judeg ergo cum sedebit, quidquid latet apparebit: nil inultum remanebit.

Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sibylla.

Soprano, Mezzo-soprano and Tenor:
Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?

Solo Quartet and Chorus:
Rex tremendae majestatis, qui salvandos salvas gratis: salva me, fons pietas.
Soprano and Mezzo-soprano:
Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.

Tenor:
I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Juste judex ultiionis:
give me the gift of redemption
before the day of reckoning.

Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Bass and Chorus:
When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.

I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus:
That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.

Merciful Lord Jesus:
grant them peace.
Amen.
III. Offertorio

*Quartet:*
Domine Jesu Christe, Rex gloriae: 
libera animas omnium fidelium 
defunctorum de poenis inferni 
et profundo lacu; libera eas de ore leonis; 
ne absorbeat eas tartarus, 
ne cadant in obscurum. 
Sed signifer sanctus Michael 
repraesentet eas in lucem sanctam. 
Quam olim Abrahae promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus. 
Tu suscipe pro animabus illis, quarum hodie 
memoriam facimus. 
Fac eas, Domine, de morte transire ad vitam, 
quam olim Abrahae promisisti et semini ejus.

Libera animas omnium fidelium defunctorum 
de poenis inferni; fac eas de morte transire ad vitam.

IV. Sanctus

*Double Chorus:*
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. 
Pleni sunt coeli et terra gloria tua. 
Hosanna in excelsis! 
Benedictus qui venit in nomini Domini. 
Hosanna in excelsis!

V. Agnus Dei

*Soprano, Mezzo-soprano, and Chorus:*
Agnus Dei, qui tollis peccata mundi, dona eis requiem. 
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

VI. Lux aeterna

*Mezzo-soprano, Tenor and Bass:*
Lux aeterna luceat eis, Domine, 
cum sanctis tuuis in aeternam; quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua 
luceat eis, 
cum sanctis tuuis in aeternam; quia pius es.
VII. Libera me

Soprano and Chorus:
Libera me, Domine, de morte aeterna in die illa
tremenda;
quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit
atque ventura irae, quando coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae; dies magna
et amara valde.

Requiem aeternam, dona eis, Domine, et lux perpetua
luceat eis.

Libera me, Domine, de morte aeterna in die illa
tremenda.

Libera me, Domine, quando coeli movendi sunt et terra;
dum veneris judicare saeculum per ignem.

Libera me, Domine, de morte aeterna in die illa
tremenda.
Libera me.

Stacy Horn, author of Imperfect Harmony: Finding Happiness Singing with Others
Excerpt from her TEDx Talk, published February 3, 2014
Ross Hauck

Tenor Ross Hauck is a resident of Issaquah, WA where he lives with his wife Laura, twin boys, Daniel and Benjamin, daughter Lillian Rose and new baby girl Charlotte Grace.

Hailed by the Seattle Times as “almost superhuman in musical effect”, Mr. Hauck maintains a busy and eclectic career, often specializing in both early and new music. A frequent performer of sacred music, Mr. Hauck is in demand for oratorio work. He is an alumnus of the Cincinnati College Conservatory of Music, and was the recipient of a career grant from Wolf Trap Opera Company. Further studies were at the summer festivals of Tanglewood, Ravinia and Aspen. He has sung numerous times with the Seattle Symphony, the National Symphony (Washington, DC), the Chicago Symphony and the Phoenix Symphony. Recent recordings include the world première song cycle Vened by Lori Laitman, and Handel’s Messiah with Apollo’s Fire.

He has been heard live in broadcast recitals on PBS and received mention in the Washington Post, the New York Times, the Chicago Tribune and Opera News. Here in Seattle, Mr. Hauck is a frequent collaborator with Stephen Stubbs and Pacific MusicWorks. He is a professor of voice at Seattle University and leader of Artists at the Arbor, a northwest-based ministry to Christians in the arts.

Sarah Mattox

Mezzo-soprano Sarah Mattox has appeared in principal roles with many companies nationally including Seattle Opera, Cincinnati Opera, Palm Beach Opera, Chicago Opera Theatre, Lyric Opera Cleveland, Eugene Opera, Tacoma Opera and many others. Favorite roles include Rosina in Il Barbiere di Siviglia, Hansel in Hansel and Gretel, Dorabella in Cosi fan Tutte, Suzuki in Madama Butterfly and the title roles in Cendrillon and Carmen. She received special acclaim for her debut as Feodor in Seattle Opera’s Boris Godunov. The Seattle Times said “...it was newcomer Sarah Eloise Mattox, in the ‘pants role’ of Boris’ son Feodor, who raised eyebrows all over the Opera House with her believable, lifelike acting and her well-schooled voice.” Also at home on the concert stage, Ms. Mattox has made several appearances at Benaroya Hall with the Seattle Symphony. She has also been a soloist with the Northwest Sinfonietta, Cascade Festival of Music, Seattle Baroque Orchestra, Eugene Concert Choir and many others. April 2010 marked her fourth appearance as a concert soloist at Carnegie Hall.

Also a composer, Ms. Mattox won the 2013 Boston Metro Opera International Composers’ Competition OPERA PUPPETS Mainstage Award, and her piece Rumpelstiltskin and the Falcon King will be produced as a puppet opera in the company’s upcoming season. Often injected with a strong dose of humor, her music revels in a legacy of American sound.

Janeanne Houston

Soprano Janeanne Houston is a versatile performer and one of the Northwest region’s busiest artists. Her extensive repertoire spans the Baroque era to the present, and she has been privileged to champion the work of living composers. She has worked under the batons of many fine conductors including Gerard Schwarz, James DePreist, Sidney Harth, Dean Williamson, Richard Sparks, Yakov Bergman, Christophe Chagnard and Miguel Harth-Bedoya. An active recitalist, she is often the featured guest artist in concert series, programs and music festivals across the nation. Concert works that she has performed many times include Carmina Burana, Messiah, Requiems of Brahms, Verdi and Mozart, and Mozart’s Mass in C Minor. Also at home on the opera stage, she has sung the roles of Elizabetha in Don Carlo, Konstanze in Die Entführung aus dem Serail, Susanna in Le Nozze di Figaro, Violetta in La Traviata, Blanche in Dialogues of the Carmelites and Micaela in Carmen.

The Seattle Times has called her singing “radiant-voiced” and Gramophone, “unfailingly responsive and dedicated.” Recent concert performances have included Poulenc’s Glorius under the baton of Rodney Eichenberger at Benaroya Hall, the role of the Contessa Almaviva in Le Nozze di Figaro at the Helena Symphony, Brahms’ A German Requiem with the Bremerton Symphony, conducted by Hilary Davon Wetton, and this year with Rainier Symphony. The managing and founding member of Northwest Artists and the recording label Elmgrove Productions, she has been a member of the voice faculty at Pacific Lutheran Conservatory of Music, and was an alumnus of the Cincinnati College Conservatory of Music.

Charles Robert Stephens

Charles Robert Stephens has sung leading roles with the New York City Opera at Lincoln Center and supporting roles with Opera Orchestra of New York in Carnegie Hall. Now based in Seattle, he has appeared with most of the orchestras and opera companies in Washington. With the Seattle Symphony he has sung Messiah, Beethoven’s 9th Symphony, Opera Festival and the Damnation of Faust. Productions with Pacific MusicWorks, including Handel’s Esther, Monteverdi’s Vespers and staged cantatas by Carissimi, have led to performances at the Boston Early Music Festival, singing the role of Tiresias in Niobe, Queen of Thebes. With Vashon Opera he recently sang Prince Gremin in Eugene Onegin, Mikele in Il Tabarro, Marco in Gianni Schicchi, and Falke in Die Fledermaus. This season includes Messiah with Orchestra Seattle, the Brahms Requiem with Northwest Repertory Singers and with Choral Arts, Beethoven’s 9th Symphony with the Whatcom Symphony and the Washington-Idaho Symphony, Verdi Requiem with the Bainbridge Symphony Orchestra, St. John Passion with Northwest Sinfonietta and the role of Junius in The Rape of Lucretia with Vespertine Opera. Future engagements include debuting the songs of Jeffrey Moidel based on the love sonnets of Pablo Neruda as well as a recital at the Icicle Creek Center for the Arts.
TENORS
Kip Bankart*
Marsha Cutting
Carolyn Leech
Jim Lint
Jon Mendelsohn
Sean Parker
Chuck Power
John Rebar
Terry Thiele

BASSES
Jim Alexander
Tom Coble
Blain Crandell
George Davis
Simon ffitch
Dick Grieves
Cindy Lint
Heidi Lutwak
Mary Mackay
Paul Van De Mark
Robert Weschler

FIRST VIOLIN
Pat Strange, Concertmaster
Jennifer Yarbrough
Adam Francescutti
Meta Newlin
Kay Jensen
Jonathan Graber
Blanche Wynn
Sandy Ulsh

SECOND VIOLIN
George Sale, principal
DeeAnn Sisley
Jue Pu
Clara Hanson
Ingrid Ryan
Dan Brown

VIOLA
Jenny Weaver, principal
Kathy Connely
Julie Katana
Virginia Richter
Len Hembd

CELLO
Priscilla Jones, co-principal
Arlayne Easeman
Jane Toppan
Patricia Beasley
Howie O’Brien

BASS
Janet Marie, principal
Jon Brenner

FLUTE
Jared LeClerc, principal
Colleen McElroy
Monica Smythe, piccolo

OBOE
Amy Duerr-Day, principal
Alicia Moriarty

ENGLISH HORN
Amy Duerr-Day

CLARINET
Patricia Beasley, principal
Howie O’Brien

BASSOON
Jamael Smith, principal
Paul Stirling
Steven Morgan
Elaine Walters

FRENCH HORN
Cynthia Jefferson, guest principal
Richard Davis
Matthew Anderson

TRUMPET
Chris Thomas, principal
Nick Neidzwksi
Kaitlynn Wiggins
Jeff Jensen

TROMBONE
Max Karler, principal
Bud Parker

Tuba
Jas Linford, principal
Dennis Goans

TIMPANI
Susan Tolley, principal

PERCUSSION
Art Whitson, principal

HARP
Jennifer Burlingame, principal

GENERAL MANAGER
Clara Hanson

PERSONNEL MANAGER
Max Karler

STAGE MANAGER
Barbara Deppe

LIBRARIANS
Kathie Peron, Matthew Brown

OFF-STAGE TRUMPETS
Mark Bentz

2013 - 2014 Season Concert Sponsorship Provided By

SOHN REAL ESTATE GROUP and SOUND FAMILY HEALTH

MANY THANKS!
MANY THANKS!

Bainbridge Chorale Member Volunteer Support

BAINBRIDGE CHORALE MEMBERS VOLUNTEER COUNTLESS HOURS TO ENSURE THE SUCCESS OF THE MANY PROJECTS, EVENTS AND PROGRAMS OF THE CHORALE SEASON. BELOW ARE A FEW OF THOSE WHO HAVE PROVIDED EXCEPTIONAL SERVICE TO THE CHORALE DURING THIS SESSION AND OVER PREVIOUS SEASONS AS WELL.

Kip Bankart – for his exceptional work this session in banner deployment, as well as coordinating all aspects of chair and riser set up for 150 performers in a new venue

Linda Hayes, Margee Duncan and Chris Palsrok - coordinating ticket sales for both the Chorale and Orchestra personnel

Holly Renfrew, Kip Bankart, Doug Meseroll and Janie Walton – section leaders

Mary Anne Haney – music archivist and back room manager

Becky Eastgard, Dorothy Harris, MaryAnn Harris, Stephanie Harris, Aleta Schuelke, Patty Schwartz, Sue Thatcher, and Susy Wingate – who spent countless hours producing our beautiful and successful One Enchanted Evening dinner auction this year.

Marsha Cutting and the poster team – spreading the word throughout our community.

Patty Schwartz – Young Singers Program coordinator and outstanding volunteer in many other areas

Becky Eastgard – our fearless Board President, who also stepped in as program ad solicitor this season

Bainbridge Performing Arts & Bainbridge Symphony Orchestra Volunteer Support

Dominique Cantwell, BPA Executive Director – for her clear vision and unwavering support of this major collaborative effort

Wesley Schulz, BSO Music Director – for his great enthusiasm, generosity, flexibility and attention to detail in working with the Chorale

Clara Hanson, BSO General Manager – for her pro-active management of all the myriad facets of bringing two organizations together

Sally Jo Martine, BPA Public Relations Director – for the amazing job she did in publicizing this event

Shannon Dowling, BPA Operations Manager – for printing endless batches of posters with unfailing good cheer

And to all the many other BPA and BSO staff members and personnel who shared our passion and excitement about bringing this incredible event to fruition

Local Community and Business Support

BAINBRIDGE CHORALE OPERATIONS ALSO DEPEND ON SUPPORT FROM OUR COMMUNITY AND BUSINESS PARTNERS:

Jeanette Alexander Graphic Design – goes above and beyond in designing and producing the Chorale’s printed materials

Wyatt House and Madrona House – meeting support

Custom Printing Co. – who does the impossible with eight hours’ notice

Dominique Cantwell – who volunteered her time and expertise to lead us through the development of our strategic plan

Paul Pival – for many years the phone voice of the Chorale

Juris Zommers and AMZ Productions – volunteer tech support at any hour of the day or night

Diane Bankart – concert manager, who knows how to get singers in line and find the last available seat for our audience

Vern’s Winslow Drugs, Liberty Bay Books and the Kingston Chamber of Commerce – ticket sales outlets

Rolling Bay Presbyterian Church, Bethany Lutheran Church, Island Church, and the Island Music Guild – performance and rehearsal venues

Local Community Organization Support

SPECIAL THANKS TO LOCAL ORGANIZATIONS PROVIDING FUNDING TO SUPPORT BAINBRIDGE CHORALE PROGRAMMING AND OPERATIONS:

BAINBRIDGE COMMUNITY FOUNDATION, FLETCHER BAY FOUNDATION, and ROTARY OF BAINBRIDGE ISLAND

We would also like to thank the many supporters who designate the Bainbridge Chorale when they donate to One Call for All.

We encourage you to support this wonderful organization that helps fund Island non-profit agencies of all kinds.

Send in your red envelope or donate online at www.onecallforall.org

MANY THANKS!
**What is the KITSAP GREAT GIVE?**

It is a day of charitable giving online, benefiting nearly 200 Kitsap area nonprofits, including Bainbridge Chorale and Bainbridge Performing Arts.

By donating to the Chorale, BPA or any other non-profit of your choice on May 6, 2014, through the Great Give website, you can help to raise up to $500,000 in support of the work that these organizations do in our community. Your gift will be magnified, as all donations made during the Great Give will be proportionally matched by a local matching pool organized by Kitsap Community Foundation and a national matching pool organized by Give Local America.

Bainbridge Chorale is proud to participate in the Kitsap Great Give. Every dollar donated to the Chorale gets us one step closer to enriching and inspiring our adult and youth singers, audiences and community by sharing the transcendent power of choral music.

We encourage you to visit [www.kitsapgreatgive.org](http://www.kitsapgreatgive.org) on May 6 and help the Chorale and BPA continue to present productions like the one you’re listening to today. Thank you!
At The Doctors Clinic on Bainbridge Island, our Family Practice and Pediatric physicians work to enhance the physical, mental and emotional well-being of you and your whole family. We offer on-site lab and imaging services, and visiting TDC specialists. The Doctors Clinic is a physician-owned, multi-specialty medical group with 10 locations in Kitsap County.

www.thedoctorsclinic.com | 206.855.7700 | 945 Hildebrand NE, Bainbridge Island, WA 98110

Advertising • Direct Mail Analysis • Business Strategy Research & Data Services Mail & Phone Lists

Service provider to the Bainbridge Chorale since 2002

AMZ PRODUCTIONS
206 / 842-5252 www.AMZ.net

Stephanie L. Harris G. Juris Zommers, ASID
8876 Driscoll Lane NE Bainbridge Island WA 98110 WWW.HARRIS-ZOMMERS.COM 206/842-2525

harris • zommers INTERIORS

Custom Printing Co

921 Hildebrand Lane N.E. • Suite #111 Bainbridge Island, Washington 98110 phone: 206.842.1606 • fax: 206.842.0536
Time and Tide

Traditional and Favorite Songs and Ballads of Love, Death, Disaster and Inspiration

Available for events and parties

(206) 842 2995 sffitch@msn.com
IN MEMORIAM ~ MARGUERITE MACKEY

In loving memory of our wife, mother and grandmother, Marguerite Mackey, who passed away April 1st after a long struggle with Alzheimer’s. Mrs. Mackey happily attended many past Bainbridge Chorale performances and introduced our family to the joys of music and other wonders of God’s creation.

The family of Steven Mackey
ANCORA [§]
www.AncoraChoir.org
10th anniversary concert 14 Jun

AVE RENAISSANCE WOMEN’S CHOIR [§]
www.EarlyMusicGuild.org
Stella splendens 6 Jun

BAINBRIDGE CHORALE [IV]
www.BainbridgeChorale.org
Verdi’s Requiem and Vaughan Williams’ Serenade to Music 12 - 13 Apr
Bainbridge Sings! 22 - 29 Jul & 5 Aug

BELLEVUE CHAMBER CHORUS [E §]
www.BellevueChamberChorus.org
Brahms Fest (with Kirkland Choral Society) 29 Mar
In praise of music 31 May - 1 Jun

BELLEVUE GIRLCHOIR [E]
www.BellevueGirlchoir.com
Generations 1 22 Mar
Generations 2 and family folk dance 29 Mar
Gutsy girls 7 Jun

THE BYRD ENSEMBLE [§]
www.ByrdEnsemble.com
The German-English heritage 5 Apr

CANNONICI: CONSORT OF VOICES [§ §]
www.Cannonicci.org
Madrigalia at Northwest ACDA 14 Mar

CANTABILE OF SKAGIT VALLEY [N]
www.CantabileOfSkagitValley.org
Pastorale: A choral feast of spring 25 - 26 - 27 Apr

CANTARÉ VOCAL ENSEMBLE [§]
www.CantaréVocalEnsemble.org
Mozart’s Grand Mass in C minor 30 Mar
Flora and fauna 25 - 26 - 27 Apr

CAPPELLA ROMANA VOCAL ENSEMBLE [§]
www.CappellaRomana.org
Passion week in Russia: Music for Russian Orthodox Holy week 12 Apr
Robert Ky’s A time for life: The environmental oratorio 3 May

CASCADEAN CHORALE [E]
www.CascadeanChorale.org
And all the earth shall sing 22 - 23 Feb
The human heart 3 - 4 May

CHOIR OF THE SOUND [N]
www.ChoirOfTheSound.org
Music, thy praises we sing! 1 - 2 Mar
In olden days... 31 May - 1 Jun
Verdi Requiem with Thalia Symphony 18 - 19 Jun

CHORAL ARTS [W §]
www.Choral-Arts.org
Brahms’ Ein deutsches Requiem: Intimate version, piano four-hands 28 Mar
Always singing: Folk songs from around the world 16 - 17 May

CITY CANTABILE CHOIR [§]
www.CityCantabileChoir.org
VIVALDI ROCKS! Magnificat with strings, and Gloria with rock band 3 - 4 May

COLUMBIA CHOIRS [§]
www.ColumbiaChoirs.com
Earth songs 30 Mar
30th anniversary concert 14 Jun

CORAX [W §]
www.CoraVoce.org
A celebration of the Mass 22 - 23 Feb
For the beauty of the Earth 5 - 6 Apr

EARTHRISE CHAMBER CHOIR [§]
www.EarthriseChoir.org
Joint concert with The Market Street Singers 17 - 18 May

THE ESOTERIC [N §]
www.TheEsoterics.org
OCEANA: Music of the oceans, lakes, and seas 2 - 7 - 8 - 9 Mar
SYLVANA: Music of the forest, flowers, and trees 3 - 9 - 10 - 11 May

EVERETT CHORALE [N §]
www.EverettChorale.org
We’re going uptown 6 - Apr
We’re Paris bound 8 - Jun

FEDERAL WAY CHORALE [§]
www.FWChorale.org
Love songs: From Brahms to Billy Joel and the Beatles 16 - 18 May

FLYING HOUSE PRODUCTIONS: SEATTLE MEN’S CHORUS & SEATTLE WOMEN’S CHORUS [§]
www.FlyingHouse.org
We can swing it! (SWC) 6-9 Feb
Annual children’s concert (SWC & SMC) 29 Mar
Totally Wicked (SMC) 29 - 30 Mar
Falling in love again (SMC) 14 Jun

ILLUMINI MEN’S CHORALE [§ §]
www.IlluminiMenChorale.com
Songs of winter and love 21 - 23 Feb

JET CITIES CHORUS [§]
www.JetCities.org
Sweetie pie social 9 Feb
Chancel arts 23 Mar
North by northwest 12 Apr
Blue poppy festival 17 May
Year-end concert 29 May

JOYFUL NOISE SEATTLE [§]
www.JoyfulNoiseSeattle.org
All our bags are packed: A Joyful Noise road trip 31 May - 1 Jun

KIRKLAND CHORAL SOCIETY [N §]
www.KirklandChoralSociety.org
Brahms Fest (with Bellevue Chamber Chorus) 29 Mar
A silver celebration 16 - 18 May

LAKE WASHINGTON SINGERS [§]
www.LakeWashingtonSingers.org
A taste of Broadway 17 May

MASTER CHORUS EASTSIDE [§]
www.MasterChorusEastside.org
Masterworks: Vivaldi’s Gloria 16 Mar
Out of Africa 18 May
All-American Independence Celebration 29 Jun

MASTERWORKS CHORAL ENSEMBLE [§]
www.MCE.org
Harmony sweepsstakes: A cappella festival 15 Mar
Sing for the cure: Benefit for breast cancer 12 Apr
Sing Sinatra: Music of “Ol’ blue eyes” 14 Jun

MEDIEVAL WOMEN’S CHOIR [§]
www.MedievalWomensChoir.org
Sun, moon, and stars: Music inspired by the medieval sky 15 - 16 Mar
Eleanor of Aquitaine and her daughters 17 May

MIRINESSE WOMEN’S CHOIR [N §]
www.MirinesseWomensChoir.org
Spring concert 22 - 23 - 29 - 30 Mar

NORTHWEST CHORAL PORTFOLIO [N]
www.NWchoral.com
Out of Africa 18 May
Kirkland Choral Society 29 Mar

SYLVANA: MUSIC OF THE FOREST, TREES AND OCEANS [N §]
www.sylvana.org
The oceans, lakes, and seas 2 - 7 - 8 - 9 Mar
Médiéval Women’s Choir 17 - 18 May

THE MARKET STREET SINGERS [§]
www.MarketStreetSingers.org
Joint concert with Earthrise Chamber Choir 17 - 18 May
Tenth anniversary concert 15 Sep

THE ORGANIC CHORUS [N §]
www.TheOrganicChorus.org
Spring concert 22 - 23 - 29 - 30 Mar

THE ULTIMATE CHOIR [§]
www.TheUltimateChorus.org
Solutions for one and all: The music of Vivaldi 15 - 16 Mar

WICKED [§]
www.Wicked.org
TOTALLY WICKED [§]
www.TotallyWicked.org

MUSICA SACRA CHAMBER CHORALE [E S]
www.MusicaSacraChamberChorale.com
From darkness comes light 28 - 29 Mar

NORTHWEST CHAMBER CHORUS [S]
www.NorthWestChamberChorus.org
Mozart’s Grand Mass in C minor 30 Mar
Vices and virtues 8 - 14 Jun

NORTHWEST CHOIRS: NORTHWEST BOYCHOIR & VOCALPOINT! SEATTLE [S]
www.NWChoirs.org
Black tie and blue jeans gala at Seattle Design Center (NB & VS) 8 Mar
Heavenly voices (NB & VS) 25 - 27 Apr
Motor city review (VS) 15-25 May

THE NORTHWEST CHORALE [S]
www.NWChorale.org
Durufle and Rutter Requiems 3 - 10 May

NORTHWEST FIREFLIGHT CHORALE [S]
www.NWFirelightChorale.org
Now THAT’s music! 100+ years of pop hits America loves 29 Mar
Shall we gather: An evening of folksongs, folk hymns, and spirituals 13 - 14 Jun

NORTHWEST GIRLCHOIR [S]
www.NWGirlchoir.org
Music, she wrote 9 Mar
A song of her own 9 Mar
Amore and the seniors 4 May
Songs to share 17 May
On the road, around the world 7 Jun

NORTHWEST REPORTEY SINGERS [S]
www.NWRS.org
Tacoma sings: A generational collaboration 8 Mar
Brahms’ Ein deutsches Requiem 17 - 18 May

OLYMPIA YOUTH CHORUS [S]
www.OlympiaYouthChorus.org
World tour 2014 (with Samba Olywa) 22 Mar
The magical kingdom 17 May

OPUS 7 VOCAL ENSEMBLE [S]
www.Opus7.org
Grant us peace 22 Mar
Spring folly 10 May

PACIFIC SOUND CHORUS [E]
www.PacificSound.org
Friends and family concert 1 Apr

PACIFICA CHILDREN’S CHORUS [N S]
www.PacificaChoirs.org
Annual spring concert 5 Apr
Summer showcase concert 31 May

PORT TOWNSEND / EAST JEFFERSON COUNTY COMMUNITY CHORUS [W]
www.PTCPeaceChorus.org
A night at the opera, a day in the country 4-6 Apr

RAINIER CHORALE [E S]
www.RainierChorale.org
Durufle Requiem 6 Apr
Off the charts 7 Jun

RAINIER YOUTH CHOROS [E S]
www.RainierYouthChoirs.org
Threads of the past 28 Feb
Time and travel 1 Jun
3rd annual choir camp 18-21 Aug

REDMOND CHORALE [S]
www.RedmondChorale.org
Spring concert 30 Mar
Summer concert 8 Jun

SACRED MUSIC CHORALE [N E S]
www.SacredMusicChorale.org
Mozart’s Grand Mass in C minor 30 Mar

SEATTLE BACH CHOIR [S]
www.SeattleBachChoir.org
God’s time: Howell’s Requiem and Bach’s Cantata 106 9 Mar
Handel’s Dixit Dominus 13 Apr
20th-century American a cappella 8 Jun

SEATTLE CHILDREN’S CHORUS [N S]
www.SeattleChildrensChorus.org
Sing from the heart 22 Mar
Sing your way home: 25th anniversary celebration 22 Jun

SEATTLE CHORAL COMPANY [S]
www.SeattleChoralCompany.org
Nordic voices: Folk, fiddle, and fjord 22 Mar

SEATTLE GIRLS’ CHOIR [S]
www.SeattleGirlsChoir.org
Prime Voci at Northwest ACDA 15 Mar
Cantamus: Peace! 30 Mar
Annual spring concert 7 Jun
The power of music (with Ethan Bortnick) 26 Jun

SEATTLE JEWISH CHORALE [E S]
www.SeattleJewishChorus.org
If music be the food of love, sing on 18 May

SEATTLE PEACE CHORUS [S]
www.SeattlePeaceChorus.org
ORIGINS: A celebration of Balkan song and dance (featuring Dunava Balkan women's choir and Radost Dance ensemble) 31 May

SEATTLE PRO MUSICA [N E S]
www.SeattleProMusica.org
Passio: Light in Darkness 8 - 9 Mar
Brahms’ Ein deutsches Requiem 17 - 18 May

THE SEATTLE SEACHORDSMEN [S]
www.SeaChordsmen.org
Love’s journey 28 Jun

SINE NOMINE: RENAISSANCE CHOIR [S]
www.EarlyMusicGuild.org
Josquin and the Sexti Tono 23 Mar

SKAGIT VALLEY CHORALE [N]
www.SkagitValleyChorale.org
Celebrating in song 3 - 4 May

SNO-KING COMMUNITY CHORALE [N]
www.Sno-KingChorale.org
Musica de coro 22 Mar
Music from Mamma Mia! 7 Jun

SONUS BOREAL [N]
www.NorthernSoundChoirs.org
Music of the Americas 18 May

SWEDISH WOMEN’S CHORUS OF SEATTLE [S]
www.SwedishClubNW.org
European heritage choir festival (with Svea Male Chorus) 3 May

THE TUDOR CHOIR [S]
www.TudorChoir.org
DEVOTOIO: Private and ritual devotion in early Tudor England 8 Mar
I will lift up mine eyes: Psalms, hymns, and spiritual songs 10 May

VASHON ISLAND CHORALE [W]
www.VashonIslandChorale.org
Mozart’s Grand Mass in C minor 30 Mar
No Bridges: 25th anniversary celebration 20 Jun

WHATCOM CHORALE [N S]
www.WhatcomChorale.org
Favorite Broadway choruses 19 Mar
Songs of peace and harmony 9 Jun

Promoting choral art through cooperation, public awareness, and performance.

For more information, please visit: www.greatersaiteechoralconsortium.org
BAINBRIDGE CHORALE enriches and inspires our singers, audiences and community by sharing the transcendent power of choral music.

Founded in 1971, we are an all-volunteer organization dedicated to celebrating what has been called the first art, blending our voices together in song. The Chorale you enjoy today has been built by over one thousand singers and musicians who have performed together and generously shared their management talents, time, organizational abilities, and creative visions with the Chorale community.

YOUNG SINGERS

The Bainbridge Chorale Young Singers Program provides classes in vocal and choral technique for children in Grades 1 - 8, culminating in a recital in which they enthusiastically demonstrate the results of their work.

Ten-week sessions are held two to three times during the school year under the direction of Jeremy Rothbaum, program director since January 2011. Mr. Rothbaum’s music career includes a twenty year stint as General Music Specialist at Blakely Elementary School. His duties there involve teaching approximately 420 students and staging four productions during the year. He has brought to the Young Singers his skill in accompanying, conducting performances from the piano, writing arrangements for his productions, as well as playing piano, guitar, cello and fiddle. Trained in both Kodaly and Orff Pedagogy, Mr. Rothbaum uses movement, games, and percussion as well as instruction in vocal music and note-reading to provide a well-rounded and entertaining experience for his students.

Mr. Rothbaum is also an active musician, arranger and songwriter, playing in both a duo with Brent Grossman, also known as the KinetiCats, and a four-piece rock band, Johnny Sound and the Furies, here on Bainbridge.

For more information about the Young Singers Program, please call the Bainbridge Chorale at 206-780-2467, or email us at: info@bainbridgechorale.org, or see our website, www.bainbridgechorale.org.

How YOU Can Support the BAINBRIDGE CHORALE

Help us continue to give the gift of choral music to the community by donating to:

The BAINBRIDGE CHORALE FUND

The fund provides choral workshops, education and scholarships to Chorale members and high school students to further their vocal training. Additionally, the fund helps support the Bainbridge Chorale Young Singers Program, making available choral training and performance opportunities for children in grades 1 through 8. Donations may be made on our website, www.bainbridgechorale.org or through the envelopes we provide in our concert programs.

ONE CALL FOR ALL - The Red Envelope

Bainbridge Chorale receives additional funding through One Call for All. Please select the Bainbridge Chorale as part of your Red Envelope donation, or donate at their website, www.onecallforall.org.

Additional support is provided by Bainbridge Community Foundation, Fletcher Bay Foundation, Rotary Club of Bainbridge Island, Sohn Real Estate Group, and Sound Family Health.

For more information about and how you can help support Bainbridge Chorale, find us on the web at www.bainbridgechorale.org or call us at 206-780-2467.
Sound Family Health is a team of dedicated medical professionals located in the Cascade View Medical Center in Poulsbo. With over 60 years of combined experience living and working in Kitsap County, our four Board Certified physicians are here to maximize your health and wellness through all stages of life, from infancy to geriatric age.

Our goal is to provide care in an efficient and pleasant manner. We offer same-day appointments and we utilize our on-site laboratory to provide quick test results.

Charles W. Power, M.D.
Mark C. Hoffman, M.D.
Brad L. Andersen, M.D.
Teresa A. Andersen, M.D.

22180 Olympic College Way NW
Suite 201, Poulsbo, WA
360-394-3500
www.soundfamilyhealth.com

We thank North Kitsap for making our clinic home of the #1 Doctor for 3 years in a row. Teresa Andersen voted #1 in 2011 and 2012, and Mark Hoffman in 2013.

Kinam Sohn
Designated Broker and Realtor®
(206) 851-7646
kinam.sohn@gmail.com

For over 30 years, I’ve called Bainbridge Island home.

As your realtor, I’ll put my expertise to work so you can spend more time enjoying our beautiful island.

Thank you, Bainbridge Chorale, for 42 years of wonderful music!

www.sohnrealestate.net