

BAINBRIDGE CHORALE &  
BAINBRIDGE SYMPHONY ORCHESTRA

*present*

# VERDI'S REQUIEM

AND

RALPH VAUGHAN WILLIAMS'  
SERENADE TO MUSIC



APRIL 12 & 13, 2014

*Directed by*

MICHAEL AUSTIN MILLER & WESLEY SCHULZ

COURTESY PHOTO



## 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 42<sup>nd</sup> 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

## MICHAEL AUSTIN MILLER

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 Millers' 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."



COURTESY PHOTO

## 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 virtuosos 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."



PHOTO: BEN AQUA

### 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 & BAINBRIDGE SYMPHONY ORCHESTRA

*present*

RALPH VAUGHAN WILLIAMS'  
SERENADE TO MUSIC

AND

VERDI'S REQUIEM

*directed by*

MICHAEL AUSTIN MILLER & WESLEY SCHULZ

*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

Born: October 9, 1813 in Le Roncole, Italy. Died: January 27, 1901 in Milan, Italy

Today's performance of Verdi's *Requiem Mass* is significant for two reasons. The first is that the year 2013 marks the 200<sup>th</sup> 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, *Aida* 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, "E" 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,  
solvat saeculum in favilla,  
teste David cum Sibylla.

Quantus tremor est futurus,  
quando iudex 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 iudicetur.

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

Dies irae, dies illa,  
solvat 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.

## I. Requiem and Kyrie

*Chorus:*

Grant them eternal rest, O Lord;  
and may perpetual light shine upon them.  
A hymn in Zion befits you, O God,  
and a debt will be paid to you in Jerusalem.  
Hear my prayer:  
all earthly flesh will come to you.

*Quartet and Chorus:*

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

## II. Sequence

*Chorus:*

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

How great will be the terror,  
when the Judge comes  
who will smash everything completely!

The trumpet, scattering a marvelous sound  
through the tombs of every land,  
will gather all before the throne.

*Bass:*

Death and Nature shall stand amazed,  
when all Creation rises again  
to answer to the Judge.

*Mezzo-soprano and Chorus:*

A written book will be brought forth,  
which contains everything  
for which the world will be judged.

Therefore when the Judge takes His seat,  
whatever is hidden will be revealed:  
nothing shall remain unavenged.

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

*Soprano, Mezzo-soprano and Tenor:*

What can a wretch like me say?  
Whom shall I ask to intercede for me,  
when even the just ones are unsafe?

*Solo Quartet and Chorus:*

King of dreadful majesty,  
who freely saves the redeemed ones,  
save me, O font of pity.

*Soprano and Mezzo-soprano:*  
Recordare, Jesu pie,  
quod sum causa tuae viae;  
ne me perdas illa die.

Quaerens me, sedisti lassus;  
redemisti crucem pacem:  
tantus labor non sit causas.

Juste judex ultionis:  
donum fac remissionis  
ante diem rationis.

*Tenor:*  
Ingemisco tamquam reus,  
culpa rubet vultus meus;  
supplicanti parce, Deus.

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

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

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

*Bass and Chorus:*  
Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.

Oro supplex et acclinis,  
cor contritum quasi cinis:  
gere curam mei finis.

*Chorus:*  
Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.

*Solo Quartet and Chorus:*  
Lacrymosa dies illa,  
qua resurget ex favilla,  
judicandus homo reus.  
Huic ergo parce, Deus.

Pie Jesu Domine:  
dona eis requiem.  
Amen.

*Soprano and Mezzo-soprano:*  
Recall, merciful Jesus,  
that I was the reason for your journey:  
do not destroy me on that day.

In seeking me, you sat down wearily;  
enduring the Cross, you redeemed me:  
do not let these pains to have been in vain.

Just Judge of punishment:  
give me the gift of redemption  
before the day of reckoning.

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

You, who absolved Mary Magdalen,  
and heard the prayer of the thief,  
have given me hope, as well.

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

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.

## INTERMISSION

### 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 nomine 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 tuis in aeternam; quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua  
luceat eis,  
cum sanctis tuis in aeternam; quia pius es.

### III. Offertorio

*Quartet:*

O Lord Jesus Christ, King of Glory:  
deliver the souls of all the faithful  
dead from the pains of hell and from the  
deep pit; deliver them from the mouth of the lion;  
that hell may not swallow them, and  
that they may not fall into darkness.  
But may the holy standard-bearer Michael  
show them the holy light; which you once promised to  
Abraham and his descendents.

We offer to you, O Lord, sacrifices and prayers.  
Receive them on behalf of those souls whom we  
commemorate today.  
Grant, O Lord, that they might pass from death into  
that life which you once promised to Abraham and his  
descendents.

Deliver the souls of all the faithful dead from the pains of  
hell; Grant that they might pass from death into that life.

### IV. Sanctus

*Double Chorus:*

Holy, holy, holy, Lord God of Sabaoth.  
Heaven and earth are filled with your glory.  
Hosanna in the highest!  
Blessed is he that comes in the name of the Lord.  
Hosanna in the highest!

### V. Agnus Dei

*Soprano, Mezzo-soprano, and Chorus:*

Lamb of God, who takes away the sins of the world, grant  
them rest.  
Lamb of God, who takes away the sins of the world, grant  
them rest everlasting.

### VI. Lux aeterna

*Mezzo-soprano, Tenor and Bass:*

Let eternal light shine upon them, O Lord,  
with your saints forever; for you are merciful.

Grant them eternal rest, O Lord, and may perpetual light  
shine upon them  
with your saints forever; for you are merciful.

## 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.

## VII. Libera me

*Soprano and Chorus:*

Deliver me, O Lord, from eternal death on that awful  
day,  
when the heavens and the earth shall be moved:  
when you will come to judge the world by fire.

I tremble, and I fear the judgment and the wrath to  
come, when the heavens and the earth shall be moved.

The day of wrath, that day of calamity and misery; a  
great and bitter day, indeed.

Grant them eternal rest, O Lord, and may perpetual  
light shine upon them.

Deliver me, Lord, from eternal death on that awful day.

Deliver me, O Lord, when the heavens and the earth  
shall be moved;  
when you will come to judge the world by fire.

Deliver me, Lord, from eternal death on that awful day.  
Deliver me.

“When you regularly share something that is beyond words, and addresses needs which run deeper than words, deeper even than thought, it creates understanding among you, and understanding strengthens community. In this way, music is a great ambassador; it bridges people with different ideas, different politics, different religions or no religion at all. Music just cuts through all that and goes straight to our common ground, what some people call the soul, the spirit or our heart.”

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



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**Verdi's Requiem Soloists**



**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 premiere song cycle *Vedem* 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.

**Jeanne  
Houston**

Soprano Jeanne 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*, *Requiem*s 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 *Gloria* under the baton of Rodney Eichenberger at Benaroya Hall, the role of the Contessa Almaviva in *Le Nozze di Figaro* with 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 University since 1989.

**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 *Così 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 Elouise 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.

**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.

## Bainbridge Chorale Singers

### SOPRANOS

Audrey Barbakoff  
Joyce Brown  
Kate Crandell  
Gayle Curran  
Mary Deets  
Becky Eastgard  
Becky ffitich  
Amanda Fisher  
Sara Freeman  
Angie Godfrey  
Dorothy Harris  
Stephanie Harris  
Megan Henry-  
DumPERT  
Wendy Hinman  
Elizabeth Johns  
Clare Liguori  
Cindy Lint  
Suzanne  
Macpherson  
Anne Pomerantz  
Martha Rebar  
Holly Renfrew\*  
Mary Rosenblatt  
Katie Savage  
Patty Schwartz  
Lindsey Stecker  
Robin Supplee

Susy Wingate

### ALTOS

Kath Alexander  
Cindy Beam  
Sandy Bruhn  
Brittany Cline  
Alisa Cohen  
Kristin Collins  
Angela de Oliveira  
Margaret Duncan  
Jan Feise  
Michele Fox  
Mary Anne Haney  
MaryAnn Harris  
Linda Hayes  
Susan James  
Louise McCloskey  
Susan Milleson  
Chris Palsrok  
Beth Riggs  
Aleta Schuelke  
Jacqueline Sekits  
Susan Thatcher  
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Peggy Visher  
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Marsha Cutting  
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Sean Parker  
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John Rebar  
Terry Thiele

### BASSES

Jim Alexander  
John Arscott  
Tom Coble  
Blain Crandell  
George Davis  
Simon ffitich  
Eric Fredricks  
Dick Grieves  
Steven Mackey  
Doug Meseroll\*  
Jim Rueb  
Andy Strom  
Paul Van De Mark  
Robert Weschler

\*Section Leaders

## Bainbridge Symphony Orchestra

### FIRST VIOLIN

Pat Strange, *Concertmaster*  
Jennifer Yarbrough  
Alan 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 Connelly  
Julie Katana  
Virginia Richter  
Len Hembd

### CELLO

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

### BASS

Janet Marie, *principal*  
Jon Brenner

### FLUTE

Jared LeClerc, *principal*  
Colleen McElroy  
Monica Smythe, *piccolo*

### OBOE

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Alicia Moriarty

### ENGLISH HORN

Amy Duerr-Day

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Howie O'Brien

### BASSOON

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Paul Stirling  
Steven Morgan  
Elaine Walters

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Richard Davis

Matthew Anderson  
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Kaitlyn Wiggins  
Jeff Jensen

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**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 unflinching 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

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

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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!



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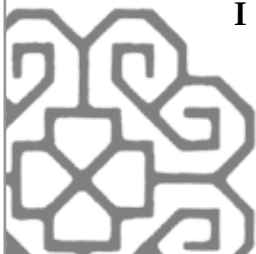
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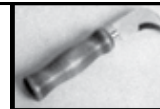
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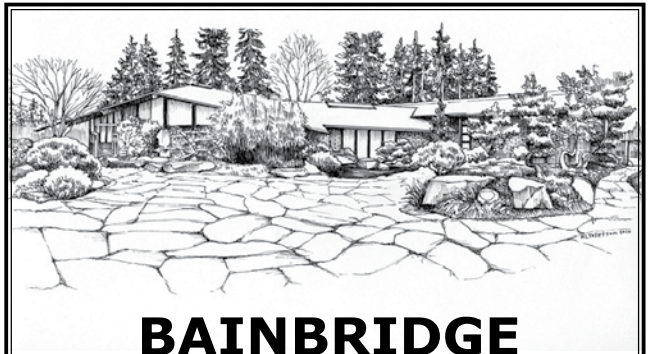


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--John-Roger

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## 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** [S]

[www.AncoraChoir.org](http://www.AncoraChoir.org)

10th anniversary concert 14 Jun

**AVE RENAISSANCE WOMEN'S CHOIR** [S]

[www.EarlyMusicGuild.org](http://www.EarlyMusicGuild.org)

Stella splendens 6 Jun

**BAINBRIDGE CHORALE** [W]

[www.BainbridgeChorale.org](http://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 S]

[www.BellevueChamberChorus.org](http://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](http://www.BellevueGirlchoir.com)

Generations 1 22 Mar  
Generations 2 and family folk dance 29 Mar  
Gutsy girls 7 Jun

**THE BYRD ENSEMBLE** [S]

[www.ByrdEnsemble.com](http://www.ByrdEnsemble.com)

The German-English heritage 5 Apr

**CANONICI: CONSORT OF VOICES** [S S]

[www.Canonici.org](http://www.Canonici.org)

Madrigalia at Northwest ACDA 14 Mar

**CANTABILE OF SKAGIT VALLEY** [N]

[www.CantabileOfSkagitValley.org](http://www.CantabileOfSkagitValley.org)

Pastorale: A choral feast of spring 25 · 26 · 27 Apr

**CANTARÉ VOCAL ENSEMBLE** [S]

[www.CantareVocalEnsemble.org](http://www.CantareVocalEnsemble.org)

Mozart's *Grand Mass in C minor* 30 Mar  
Flora and fauna 25 · 26 · 27 Apr

**CAPPELLA ROMANA VOCAL ENSEMBLE** [S]

[www.CappellaRomana.org](http://www.CappellaRomana.org)

Passion week in Russia:  
Music for Russian Orthodox Holy week 12 Apr  
Robert Kyr's *A time for life*:  
The environmental oratorio 3 May

**CASCADIAN CHORALE** [E]

[www.CascadianChorale.org](http://www.CascadianChorale.org)

And all the earth shall sing 22 · 23 Feb  
The human heart 3 · 4 May

**CHOIR OF THE SOUND** [N]

[www.ChoirOfTheSound.org](http://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 S]

[www.Choral-Arts.org](http://www.Choral-Arts.org)

Brahms' *Ein deutsches Requiem*:  
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Folk songs from around the world 16 · 17 May

**CITY CANTABILE CHOIR** [S]

[www.CityCantabileChoir.org](http://www.CityCantabileChoir.org)

VIVALDI ROCKS!  
*Magnificat* with strings,  
and *Gloria* with rock band 3 · 4 May

**COLUMBIA CHOIRS** [S]

[www.ColumbiaChoirs.com](http://www.ColumbiaChoirs.com)

Earth songs 30 Mar  
30th anniversary concert 14 Jun

**CORA VOCE** [W S]

[www.CoraVoce.org](http://www.CoraVoce.org)

A celebration of the Mass 22 · 23 Feb  
For the beauty of the Earth 5 · 6 Apr

**EARTHRISE CHAMBER CHOIR** [S]

[www.EarthriseChoir.org](http://www.EarthriseChoir.org)

Joint concert with  
*The Market Street Singers* 17 · 18 May

**THE ESOTERICIS** [N E W S S]

[www.TheEsoterics.org](http://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 S]

[www.EverettChorale.org](http://www.EverettChorale.org)

We're going uptown 6 · Apr  
We're Paris bound 8 · Jun

**FEDERAL WAY CHORALE** [S]

[www.FWChorale.org](http://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** [S]

[www.FlyingHouse.org](http://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

**ILLUMNI MEN'S CHORALE** [S S]

[www.IllumniMensChorale.com](http://www.IllumniMensChorale.com)

Songs of winter and love 21 · 23 Feb

**JET CITIES CHORUS** [S]

[www.JetCities.org](http://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** [S]

[www.JoyfulNoiseSeattle.org](http://www.JoyfulNoiseSeattle.org)

All our bags are packed:  
*A Joyful! Noise* road trip 31 May · 1 Jun

**KIRKLAND CHORAL SOCIETY** [N E S]

[www.KirklandChoralSociety.org](http://www.KirklandChoralSociety.org)

Brahms Fest  
(with Bellevue Chamber Chorus) 29 Mar  
A silver celebration 16 · 18 May

**LAKE WASHINGTON SINGERS** [E]

[www.LakeWashingtonSingers.org](http://www.LakeWashingtonSingers.org)

A taste of Broadway 17 May

**MAGI ENSEMBLE** [S]

[www.MagiEnsemble.org](http://www.MagiEnsemble.org)

Musica baltica 26 Apr

**MAGNOLIA CHORALE** [S]

[www.MagnoliaChorale.org](http://www.MagnoliaChorale.org)

Silver anniversary concert 3 · 4 May

**THE MARKET STREET SINGERS** [S]

[www.MarketStreetSingers.org](http://www.MarketStreetSingers.org)

Joint concert with  
*Earthrise Chamber Choir* 17 · 18 May  
Tenth anniversary concert 13 Sep

**MASTER CHORUS EASTSIDE** [E]

[www.MasterChorusEastside.org](http://www.MasterChorusEastside.org)

Masterworks: Vivaldi's *Gloria* 16 Mar  
Out of Africa 18 May  
All-American Independence Celebration 29 Jun

**MASTERWORKS CHORAL ENSEMBLE** [S]

[www.MCE.org](http://www.MCE.org)

Harmony sweepstakes: *A cappella* festival 15 Mar  
Sing for the cure: Benefit for breast cancer 12 Apr  
Sing Sinatra: Music of "Ol' blue eyes" 14 Jun

**MEDIAEVAL WOMEN'S CHOIR** [S]

[www.MedievalWomensChoir.org](http://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 W S]

[www.MirinesseWomensChoir.org](http://www.MirinesseWomensChoir.org)

Spring concert 22 · 23 · 29 · 30 Mar

**MUSICA SACRA CHAMBER CHORALE** [E S]

[www.MusicaSacraChamberChorale.com](http://www.MusicaSacraChamberChorale.com)

From darkness comes light 28 · 29 Mar

**NORTHWEST CHAMBER CHORUS** [S]

[www.NorthwestChamberChorus.org](http://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](http://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](http://www.NWChorale.org)

Duruflé and Rutter *Requiems* 3 · 10 May

**NORTHWEST FIRELIGHT CHORALE** [S]

[www.NWFirelightChorale.org](http://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.NorthwestGirlchoir.org](http://www.NorthwestGirlchoir.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 REPERTORY SINGERS** [S]

[www.NWRS.org](http://www.NWRS.org)

Tacoma sings: A generational collaboration 8 Mar  
Brahms' *Ein deutsches Requiem* 17 · 18 May

**OLYMPIA YOUTH CHORUS** [S]

[www.OlympiaYouthChorus.org](http://www.OlympiaYouthChorus.org)

World tour 2014 (with Samba Olywa) 22 Mar  
The magical kingdom 17 May

**OPUS 7 VOCAL ENSEMBLE** [S]

[www.Opus7.org](http://www.Opus7.org)

Grant us peace 22 Mar  
Spring folly 10 May

**PACIFIC SOUND CHORUS** [E]

[www.PacificSound.org](http://www.PacificSound.org)

Friends and family concert 1 Apr

**PACIFICA CHILDREN'S CHORUS** [N S]

[www.PacificaChoirs.org](http://www.PacificaChoirs.org)

Annual spring concert 5 Apr  
Summer showcase concert 31 May

**PORT TOWNSEND / EAST JEFFERSON  
COUNTY COMMUNITY CHORUS** [W]

[www.PTChorus.org](http://www.PTChorus.org)

A night at the opera,  
a day in the country 4-6 Apr

**RAINIER CHORALE** [E S]

[www.RainierChorale.org](http://www.RainierChorale.org)

Duruflé *Requiem* 6 Apr  
Off the charts 7 Jun

**RAINIER YOUTH CHOIRS** [E S]

[www.RainierYouthChoirs.org](http://www.RainierYouthChoirs.org)

Threads of the past 28 Feb  
Time and travel 1 Jun  
3rd annual choir camp 18-21 Aug

**REDMOND CHORALE** [E]

[www.RedmondChorale.org](http://www.RedmondChorale.org)

Spring concert 30 Mar  
Summer concert 8 Jun

**SACRED MUSIC CHORALE** [N E S]

[www.SacredMusicChorale.org](http://www.SacredMusicChorale.org)

Mozart's *Grand Mass in C minor* 30 Mar

**SEATTLE BACH CHOIR** [S]

[www.SeattleBachChoir.org](http://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](http://www.SeattleChildrensChorus.org)

Sing from the heart 22 Mar  
Sing your way home:  
25th anniversary celebration 22 Jun

**SEATTLE CHORAL COMPANY** [S]

[www.SeattleChoral.Company.org](http://www.SeattleChoral.Company.org)

Nordic voices: Folk, fiddle, and fjord 22 Mar

**SEATTLE GIRLS' CHOIR** [S]

[www.SeattleGirlsChoir.org](http://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 S]

[www.SeattleJewishChorale.org](http://www.SeattleJewishChorale.org)

If music be the food of love, sing on 18 May

**SEATTLE PEACE CHORUS** [S]

[www.SeattlePeaceChorus.org](http://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 S]

[www.SeattleProMusica.org](http://www.SeattleProMusica.org)

Passio: Light in Darkness 8 · 9 Mar  
Brahms' *Ein deutsches Requiem* 17 · 18 May

**THE SEATTLE SEACHORDSMEN** [S]

[www.Seachordsmen.org](http://www.Seachordsmen.org)

Love's journey 28 Jun

**SINE NOMINE: RENAISSANCE CHOIR** [S]

[www.EarlyMusicGuild.org](http://www.EarlyMusicGuild.org)

Josquin and the *Sexti Toni* 23 Mar

**SKAGIT VALLEY CHORALE** [N]

[www.SkagitValleyChorale.org](http://www.SkagitValleyChorale.org)

Celebrating in song 3 · 4 May

**SNO-KING COMMUNITY CHORALE** [N]

[www.Sno-KingChorale.org](http://www.Sno-KingChorale.org)

Musica de coro 22 Mar  
Music from *Mamma Mia!* 7 Jun

**SONUS BOREAL** [N]

[www.NorthernSoundChoirs.org](http://www.NorthernSoundChoirs.org)

Music of the Americas 18 May

**SWEDISH WOMEN'S CHORUS OF SEATTLE** [S]

[www.SwedishClubNW.org](http://www.SwedishClubNW.org)

European heritage choir festival  
(with Svea Male Chorus) 3 May

**THE TUDOR CHOIR** [S]

[www.TudorChoir.org](http://www.TudorChoir.org)

DEVOTIO: 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](http://www.VashonIslandChorale.org)

Mozart's *Grand Mass in C minor* 30 Mar  
No Bridges:  
25th anniversary celebration 29 Jun

**WHATCOM CHORALE** [N S]

[www.WhatcomChorale.org](http://www.WhatcomChorale.org)

Favorite Broadway choruses Mar 9  
Songs of peace and harmony Jun 1

Performance Location Key:

[N] North Sound

[E] Eastside

[W] West Sound

[S] South Sound

[S] Seattle

Updated 19 February 2014.

For more information, please visit:

[www.greaterseattlechoralconsortium.org](http://www.greaterseattlechoralconsortium.org)



PHOTO: BAINBRIDGE REVIEW

## 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.



COURTESY OF THE MALZAHN FAMILY



DAVID W. COHEN PHOTOGRAPHY

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](mailto:info@bainbridgechorale.org), or see our website, [www.bainbridgechorale.org](http://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](http://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](http://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](http://www.bainbridgechorale.org) or call us at 206-780-2467.**



**KAREN  
JEAN  
RICE**

Karen was born on June 25th, 1935 in Platteville, Wisconsin to Clarence and Geraldine Knutson. She attended Hillsboro Union High School and ultimately received a Bachelor of Science in Music Education degree from Pacific University in Forest Grove, Oregon.

She spent a large portion of her life as a leader in Kitsap County performing arts, bringing joy to audiences and courage and education to performers and musicians.

As the primary figure in lifting the Bainbridge Light Opera Association to new heights as Bainbridge Performing Arts, Karen worked tirelessly to promote professional practices and a community-rooted spirit that has served BPA and other community-based arts organizations for decades.

Karen also served as Education Director of OPERA America in Washington, D.C., the international service organization for all the opera companies in the world. She was part of a team of educators and professional musicians, creating curricula designed to help young people discover the power of opera through hands-on experience.

She later served as Manager and Education Coordinator of Bainbridge Chorale, chief archivist of BPA, and director of Side By Side, a locally renowned vocal ensemble.

The facts of Karen's career, however, tell a lesser story than the tale of her impact. Students nurtured under Karen's tutelage are now theater people, musicians, filmmakers and artists world wide. As author and educator Robert McAllister said, "She was my mentor, friend, fellow actor and a woman who taught me to sing with an open mouth and a full heart..."

Karen Jean Rice was the teacher you wanted to please, the performer you want to see again, and truly, a woman for all seasons.

She will be missed.

~ Dennis South

We're here to maximize your health and wellness!



 **sound family health**

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](http://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.

# Enjoy *life on* Bainbridge

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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](http://www.sohnrealestate.net)



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