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and back cover in separate pdf]*

FESTIVAL CHAMBER MUSIC CONCERTS

Sunday August 14th, 2pm- Hammond Hall
Monday August 15th, 7pm- Hammond Hall

WHMF OPERA

BARBER OF SEVILLE

Thursday August 18th, 7pm- Hammond Hall
Friday August 19th, 7pm- Hammond Hall
Saturday August 20th, 7pm- Hammond Hall
Sunday August 21st, 2pm- Hammond Hall

COMMUNITY CONCERTS

Friday August 12th, 5:30pm- Fogtown Brewery
Saturday August 20th, 2pm- Granite Art Garden
(*Fogtown Brewery Ellsworth location; Granite Art
Garden in Sullivan*)

Welcome to the 2022 Winter Harbor Music Festival!

The Winter Harbor Music Festival aims to incorporate musicians of all ages and skill levels in performance with professional artists, offering classical music performances surrounded by the beauty of Downeast Maine. Founded in 2009 by flutists Deirdre McArdle, Carol Wincenc and pianist Gena Raps as a week-long chamber music workshop, the festival has expanded in recent years, producing fully staged operas since 2017 and offering monthly, year-round concerts in addition to our August festival performances. Our year round concert series aims to bring both emerging and seasoned artists to the stage at Hammond Hall with a focus on local, Maine-based musicians.

As a classical music organization operating on the traditional lands of the Wabanaki people, we wish to acknowledge their inherent sovereignty over our beloved Schoodic Peninsula. We are committed to equity throughout our work and seek to respectfully and authentically engage and empower communities that have been historically marginalized in the classical music world. By valuing and incorporating diverse perspectives, we grow stronger and more connected as a community and we are committed to engaging in the practice of music in ways that support these values.

FESTIVAL CHAMBER MUSIC CONCERT
SUNDAY AUGUST 14th, 2pm

Concertino for Flute and Viola **Ernst Bloch (1885-1977)**

Erika Jensen, flute
Michiko Jones, viola
Candace Chien, piano

Miniatures, H. 89 **Frank Bridge (1879-1941)**

Valse Russe
Hornpipe

Pablo Crespo, violin
Braden McConnell, cello
Michael Waldman, piano
Faculty Coach: Daniel Lamas

Sonata in G Major, HWV 363 **G.F. Handel (1685-1759)**

Adagio
Allegro
Adagio
Bourée
Minuetto

Maho Hisakawa, flute
Peter Ossanna, bassoon
Deiran Manning, piano

Sonata No. 1 in F Minor, Op. 120 No. 1 **J. Brahms (1833-1897)**

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Corby Johnson, viola
Candace Chien, piano

— INTERMISSION —

Five Pieces for Two Violins and Piano D. Shostakovich (1906-1975)

Praeludium
Gavotte
Elegie
Valse
Polka

Nicholas Pappone, violin
Anatole Wieck, violin
Jeremy Hines, piano

Andante and Rondo, Op. 25 Albert F. Doppler (1821-1881)

Deirdre McArdle, flute
Maho Hisakawa, flute
Sasha Beresovsky, piano

Zwei Gesänge, Op. 91 J. Brahms (1833-1897)

Gestillte Sehnsucht
Geistliches Wiegenlied

Cassandra Petrie, mezzo soprano
Joe Williams, viola
Celine Mogielnicki, piano

Piano Trio No. 1 in D minor, Op. 32 A. Arensky (1861-1906)

Allegro moderato
Finale: Allegro non troppo

Amy Chryst, violin
Braden McConnell, cello
Candace Chien, piano

FESTIVAL CHAMBER MUSIC CONCERT

MONDAY AUGUST 15th, 7pm

Notturmo, Op.7

Franz Strauss (1822-1905)

Lou Denaro, horn
Sasha Beresovsky, piano

Deux pieces, Op. 5

Louis Vierne (1870-1937)

Le Soir
Legende

Joe Williams, viola
Candace Chien, piano

Sonata in G Major for Two Violins, Op. 3 No.1

**Jean-Marie LeClair
(1697-1764)**

Pablo Crespo, violin
Daniel Lamas, violin

Piano Quartet No. 1 in G Minor, K. 478

W.A. Mozart (1756-1791)

Allegro
Andante
Rondo

Daniel Lamas, violin
Michiko Jones, viola
Braden McConnell, cello
Deiran Manning, piano

— INTERMISSION —

Ma Mere L'Oye

Maurice Ravel (1875-1937)

Pavane de la Belle au bois dormant: Lent
Petit Poucet: Très modéré
Laideronnette, imperative des pagodes: Mouvt de marche
Le entretiens de la belle et de la beet: Mouvt de valse très modéré
Le jardin féerique: Lent et grave

Michael Waldman, piano
Jeremy Hines, piano
Candace Chien, piano

Sonata en Quatuor in F Major

Francois Devienne (1759-1803)

Allegro
Adagio
Rondo

Erika Jensen, flute
Lou Denaro, horn
Anatole Wieck, viola
Sasha Beresovsky, piano

Piano Quintet in F Minor, Op. 34

J. Brahms (1833-1897)

Scherzo: Allegro
Finale: Poco sostenuto - Allegro non troppo - Presto, non troppo

Nicholas Pappone, violin
Amy Chryst, violin
Corby Johnson, viola
Braden McConnell, cello
Candace Chien, piano

FOR MORE INFORMATION ON OUR CHAMBER MUSIC PROGRAM,
ARTIST FACULTY AND PARTICIPANT BIOS PLEASE VISIT
www.Winterharbormusicfestival.org/whmf-chamber-music.html

IL BARBIERE DI SIVIGLIA

(Ossia L'inutile Precauzione)

By Gioachino Rossini

THURSDAY AUGUST 18th, 7pm

FRIDAY AUGUST 19th, 7pm

SATURDAY AUGUST 20th, 7pm

SUNDAY AUGUST 21st, 2pm

Conductor: Wilbur Lin

Director/Chorus Master: Deiran Manning

Costumes/Prop design: Elizabeth Rupp

**Musical Prep: Leesa Kellerman, Sasha Beresovsky, Jessica Mehre,
Celine Mogielnicki**

**Count Almaviva.....Joshua Gurwitz(Thurs/Sat)
Charles Calotta (Fri/Sun)**

**Figaro.....Henry Horstman(Thurs/Sat)
Wil Kellerman (Fri/Sun)**

**Rosina.....Liang Yu (Thurs/Sat)
Brooke Daigle (Fri/Sun)**

**Don Bartolo.....Deiran Manning (Thurs/Sat)
Stephen Bryant (Fri/Sun)**

Don Basilio.....Logan Tarwater (All perf)

**Berta..... Cassandra Petrie (Thurs/Sat)
Celeste Mittelhauser (Fri/Sun)**

Fiorello (Thurs/Sat) /Ambrogio.....Roland Dube (All perf)

Fiorello (Fri/Sun)/Officer.....Chris Jurak (All perf)

Chorus: Roland Dube, Chris Jurak, Carl Faustick, Alison Cox, Vanessa Klein

With special guest Gordon Thomas Ward as Almaviva's guitar soloist

SYNOPSIS

Act I

Count Almaviva has fallen for the beautiful Rosina, ward of Doctor Bartolo. He persuades a group of local musicians to come help him serenade her. Almaviva enters disguised as 'Lindoro' in order to woo Rosina, disguising himself as a poor student to ensure she falls in love with his character and not his status. His serenade receives no response and an upset count decides to enlist the help of Figaro, the local barber and jack of all trades, who enjoys access to the Bartolo household. After another attempt to woo Rosina, she appears and drops a note to Almaviva before being interrupted by Bartolo.

The scene changes to Rosina's entrance inside the Bartolo household, where she details her plan to escape from the clutches of the jealous, old Bartolo who wishes to be more than just her guardian. Figaro manages to have a brief discussion with Rosina regarding 'Lindoro' before being interrupted by Bartolo who discloses his wish to marry Rosina. After a series of suspicious questions, Bartolo proceeds to detail how he will maintain his grip on her.

Outside, Figaro and the count hatch a plan, whereby Almaviva will enter the house disguised as a soldier requiring housing under billet laws. The raucous commotion that ensues attracts the attention of the police, leaving everyone in a cloud of confusion as Almaviva narrowly escapes arrest.

Act II

Almaviva enters Bartolo's house disguised as a friar, intent on teaching music to Rosina instead of Don Basilio, who

Almaviva claims is ill. Rosina and 'Lindoro' are finally able to express their mutual feelings during the confines of the music lesson and decide to elope that night. When Figaro enters to shave Bartolo, they are suddenly interrupted by the entrance of the supposed "ill" Don Basilio. Figaro, Almaviva and Rosina manage to get Basilio to leave but are hastily interrupted when Bartolo recognizes 'Lindoro.'

Following Berta the maid's lament about foolish old men seeking young lovers, Bartolo decides it is the safest course of action to marry Rosina at once. After a powerful storm, Almaviva and Figaro enter the house but Rosina rejects 'Lindoro', fearing he seeks her hand for the count, not for himself as Bartolo had told her. Almaviva explains that he is not Lindoro, but in fact Count Almaviva, and they embrace. Figaro discovers their ladder has been removed and they are trapped. Upon the entrance of Basilio, Figaro bribes him to serve as witness to the marriage of the two young lovers. He agrees and marries them before the entrance of Bartolo who is tricked yet again and ultimately forced to give up his ward to Almaviva.

PROGRAM NOTES

Rossini's masterpiece and most famous opera, *Il Barbiere di Siviglia* was first performed on February 20, 1816 in Rome. Since that time, it has remained one of, if not his most, popular work. The story is based on the Beaumarchais play of the same name written in 1775. The original play was part of a trilogy, of which this story is the first; the plays follow our characters (Figaro, the Count, Rosina who later becomes the Countess, Bartolo and Basilio) through life's twists and turns, often pitting the lower class against the aristocracy in juicy- and often

scandalous- encounters. Beaumarchais famously chose to highlight the lower classes, and allowed these characters to stump, fool, and confound the richer, ruling class in what was considered an inappropriate rejection of social norms; Mozart famously set the second play, *The Marriage of Figaro*, to music in 1786.

Rossini's Barber was famously written in three weeks; Anecdotally, the overture was said to have been written the night prior to its opening, employing some recycled material from his previous works. The overture has become one of the most famous sections of the opera, being used in many popular settings including by the Beatles in the movie *Help!* and (perhaps most famously) in the Looney Tunes cartoon, "The Rabbit of Seville", airing in December 1950. The overture features a hallmark of Rossini's style, the long crescendo (gradual increase in volume). This can also be heard in Basilio's aria, "La calunnia" (slander).

The Barber of Seville is a classic example of opera buffa, or comic opera, in the Bel Canto style and featured confusing- and often raucous-scenes of trickery and intrigue. They also frequently featured stock Commedia dell'Arte characters, such as the "Dottore", an old man seeking a young lover, in this case, the doctor Don Bartolo. His character's music also highlights a characteristic of the style; patter, or very quick syllabic singing, can be seen in his aria "A un dottore della mia sorte" (a doctor of my standing). Patter is also famously employed by Gilbert and Sullivan in such songs as "I am the very model of a modern major general" from the *Pirates of Penzance*.

Bel Canto style literally translates to "beautiful voice", and often features both pure legato lines and florid passage work, giving the singer a chance to display their virtuosic technique.

This can be seen in Almaviva's aria "Ecco ridente in cielo" (The heavens smile) and Rosina's "Una voce poco fa" (A recent voice). Rossini's opera fuses these elements and many more to create this pivotal master work which has been celebrated for over two centuries.

BIOS

Wilbur Lin, conductor, is known for his creative programming and inviting stage presence and enjoys a career that has taken him to stages across the United States, Europe, Latin America, and his native Taiwan. His recent highlights include his debut with the Taipei Symphony Orchestra, opening its 2021/2022 season, and guest appearances with the Indianapolis Chamber, LaPorte Symphony, and Taiwan Symphony Orchestra Academy orchestras. Currently in his third season on staff at the Cincinnati Symphony Orchestra, Wilbur Lin serves as the assistant conductor of the Cincinnati Pops Orchestra and conductor of the Cincinnati Symphony Youth Orchestras.

Joshua Gurwitz, tenor, was most recently featured in the role of Monsieur Vogelsang in WHMF's production of Mozart's *Der Schauspieldirektor*. He is a founding member of the Greylock Opera Collective (GOC), a new opera company in North Adams, MA and was featured in the GOC's inaugural performance, *The Weeping Woman* (a new opera based on the life of Picasso's muse, Dora Maar) in the role of Jaime Sabartes-Gual. Upcoming performances: *My Way of Life*, a Musical adaptation of George Bernard Shaw's *Mrs. Warren's Profession* by Michael Dilthey and Brian Leahy Doyle and Eisenstein in WHMF's 2022 New Year's Gala performance of *Die Fledermaus*.

Charles Calotta, tenor, has performed with the Florida Grand Opera, Opera North, the Maryland Opera Studio, Prague Summer Nights and Lyrique International de Belle-Île Festivals and the Dell'Arte Ensemble in standard roles such as Tamino in *Die Zauberflöte* and Count Almaviva in *Il Barbiere di Siviglia*. He is equally at home in contemporary repertoire. Of particular note is his work in Gregory Spears' *Fellow Travelers*, Michael Nyman's *The Man Who Mistook His Wife for a Hat*, and André Previn's *A Streetcar Named Desire*. Current Season performances: Ferrando in *Così fan Tutte* for Opera North, Almaviva with Winter Harbor Music Festival, and the world premiere of Elena Ruehr's *Cosmic Cowboy* with White Snake Projects.

Henry Horstman, baritone, is based in Long Island, NY. He has performed with the Crane Opera Ensemble, Bronx Opera, New York Lyric Opera Theatre and the Gilbert & Sullivan Light Opera Company of Long Island. Roles include Papageno in *Die Zauberflöte* and Koko in *The Mikado*. This will be his second appearance at WHMF; he previously performed *Winterreise* in March 2020. In addition to performing opera Henry also sings jazz and rock music and plays keyboard in the Long Island based Grateful Dead tribute band Ring Around the Sun. Henry will be starting school in the fall at Queens College for a degree in speech pathology

Wil Kellerman, baritone, is a Virginia native and has performed with Teatro Nuovo as both a Resident Artist (2021) and an Apprentice Artist (2017), New Amsterdam Opera, the Mid Atlantic Symphony, Bronx Opera, Mannes Opera Theater, the Roanoke Symphony. Roles include Masetto in *Don Giovanni*, Figaro in *Le Nozze di Figaro*, Nick Shadow in *The Rake's Progress*, Count Vaudemont in *I Vespri Siciliani*, Golaud in *Peléas et Melisande*, Hunding in *Die Walküre*, Secret Police Agent in *The Consul*, and

Alcade/Chirurgo in *La Forza del Destino*. Wil resides in New York City, where he is also a sought after chess tutor and violinist.

Liang Yu, mezzo-soprano, is a native of Pretoria, South Africa, and has lived and performed in the US and Europe. She was most recently featured as the alto soloist in Pergolesi's *Stabat Mater* in Henfenfeld, Germany, and in Händel's *Messiah* and Bernstein's *Chichester Psalms* in Houston. She has sung operatic roles such as Dorabella in *Così fan tutte*, Hänsel in *Hänsel und Gretel*, the Old Lady in *Candide*, and Nicklausse in *Les contes d'Hoffmann*. Liang holds a B.S. in Astronomy & Physics from Yale University and a Ph.D. in Physics from the Massachusetts Institute of Technology. She currently resides in Ingolstadt, Germany.

Brooke Daigle, soprano, originally from the ocean state of Rhode Island is thrilled to be returning for her second season performing in the beautiful seaside town of Winter Harbor. An incoming senior musical theatre major from The Catholic University of America, Brooke made her debut at WHMF last season as Madame Hertz in Mozart's *The Impresario*. Other credits include Anne Eagerman (*A little Night Music*) and Rose Maybud (*Gilbert and Sullivan's Ruddigore: Excerpts In Concert*). Brooke would like to thank her voice teacher and mentor Celine Mogielnicki for all of her guidance, the Winter Harbor Music Festival, and lastly her family and Drew for their love and support.

Deiran Manning, pianist and baritone, has performed with various companies including IU Opera Theater, Bronx Opera, and WHMF Opera. Notable roles have included Papageno in *Die Zauberflöte* and Sir Joseph Porter in *HMS Pinafore*. He regularly works as a vocal coach due to his experience as both a pianist and singer. In 2017, Mr. Manning founded the

WHMF Community Opera program which serves to give musicians of all levels and community members the chance to perform, while providing opera to a region which lacks classical performance. Since then, he has produced, directed and coached 5 operas in the region, including a fully socially distanced outdoor production of *La Serva Padrona* in August of 2020.

Stephen Bryant, bass-baritone, is a Grammy nominated artist and has enjoyed a distinguished career in concert and opera that has taken him around the world, with acclaimed performances in the United States, Europe, the Middle East and Asia. He has performed with New York City Opera, San Francisco Opera, Santa Fe Opera, de Nederlandse Opera, London's Barbican Center, Arizona Opera, Opera Theater of St. Louis, Michigan Opera Theater, Toledo Opera, and Chautauqua Opera in such roles as Capulet in *Roméo et Juliette*, George Milton in *Of Mice and Men*, Bonze in *Madame Butterfly*, Mr. Gobineau in *The Medium* and in numerous works of contemporary composer Tan Dan, including Dante in the world premiere of *Marco Polo* and Jesus in *Water Passion after St. Matthew*.

Logan Tarwater, bass-baritone, is a Maryland native and recently covered the role of Basilio in *Il Barbiere di Siviglia* with Brevard Opera Center. As a senior at St. Mary's College of Maryland, he is completing a Bachelor of Arts in music degree and sings with the Chamber Singers and PING vocal ensemble. Before coming to CCUMC, Logan served as the Choral Scholar at Trinity Episcopal Church for three years. A trained classical guitarist, Logan also teaches guitar classes for children.

Cassandra Petrie, mezzo-soprano, performs a variety of genres around the world. She has recently appeared in productions at Opera in the Ozarks at Inspiration Point, Lyric Theatre @ Illinois at the University of Illinois Champaign-Urbana, Olivet Nazarene University, LAH-SOW Minneapolis Opera Workshop, Das Essenhaus Heritage Hall and Fort Wayne Civic Theater. She has participated in Young Artist Programs around the world through Opera Steamboat, Scuola Italia Program for Opera Singers, Austro-American Mozart Academy, and Northwestern University Vocal Career Seminar.

Celeste Mittelhauser, soprano, is a graduate of the University of Southern Maine School of Music. She debuted as Josephine in *HMS Pinafore* with the Winter Harbor Music Festival in 2019. Her other notable roles include Casilda in *The Gondoliers* with the Gilbert and Sullivan Society of Maine and Serpina in *La Serva Padrona* and Silberklang in *The Impresario* with the Winter Harbor Music Festival. Upcoming performances include Adele in *Die Fledermaus* with WHMF for the New Year's Gala. Celeste lives in Gouldsboro, Maine.

Roland Dube, baritone, lives in Bangor and works at the William S. Cohen School. Roland has performed in 37 consecutive productions with the Gilbert and Sullivan Society of Maine. He is treasurer of the company. Roland is also the treasurer of the Bangor Community Theatre. Recent roles include Dr. Madden/Dr. Fine in Some Theater Company's *Next To Normal*, Mrs. White in the Grand's *Clue the Musical*, Uncle Chris in BCT's *I Remember Mama* and The Duke of Plaza Toro in G & S's *The Gondoliers*. Roland is pleased to be part of this production.

Chris Jurak, bass-baritone, has appeared in a variety of roles with the Gilbert & Sullivan Light Opera Company of Long Island (GaSLOCOLI), including Lord Tolloler (*Iolanthe*, 2016), The Pirate King (*The Pirates of Penzance*, 2017), Colonel Calverly (*Patience*, 2018), Don Alhambra (*The Gondoliers*; 2019), Ghost of Marley (*A Gilbert & Sullivan Christmas Carol*, 2019), and “The Baritone” (*The World According to Gilbert & Sullivan*, 2016-19). This season he has performed with the New York Gilbert & Sullivan Society of New York as Captain Corcoran in a concert version of *HMS Pinafore*, and again with GaSLOCOLI as the Mikado in *The Mikado: A Long Island Fantasy*.

Leesa Kellerman, pianist and coach, enjoys a busy career as a collaborative artist to the stars of her generation. In recent seasons she has been rehearsal pianist for the New York Philharmonic, New York City Ballet, and Mark Morris Dance Group. In 2018 Leesa prepared both the Opera Omaha and New York City premieres of the critically-acclaimed *Proving Up*, by Missy Mazzoli. Ms. Kellerman has performed and coached at the Juilliard School, Manhattan School of Music, Mannes College, San Francisco Conservatory, and the Opera Studio at Yale. She has worked with San Francisco Opera, American Lyric Theater, Center for Contemporary Opera, and Glimmerglass Opera. In past summers, she has been a coach for the Aspen Opera Theater Center, and is an alumna of the Merola Opera Program.

Sasha Beresovsky, pianist, is a graduate of Indiana University, where he received his master’s

degree and performance diploma studying with Edmund Battersby. He has appeared regularly at The Lyceum in Old Town Alexandria as part of the Summer Chamber Music Series of WMPA, presenting Beethoven’s Diabelli Variations in 2015. Other performances have included solo recitals at the Victor Kosenko Museum in Kyiv (2017–2019) the Rhodes Scholar House in Oxford, UK (2018).

DOWNEAST CHAMBER ORCHESTRA

As the newest orchestral ensemble in the state of Maine, the Downeast Chamber Orchestra is made up of local musicians from the Downeast, Bangor, and MDI region under the direction of Deirdre McArdle and University Maine professor and violinist Anatole Wieck.

Violin 1: Anatole Wieck Cynthia Priem	Flute: Deirdre McArdle Flute/picc: Linda Rappaport
Violin 2: Lilith Richter Stephenson Lenka Slamova Frederica La Porte	Flute/picc alt: Judith Fraser Oboe: David Woolsey Marilyn Krentzman
Viola: Ryu Mitsuhashi Byron De Grave	Clarinet: Cliff Guthrie Kathy Jaensch
Cello: Kathleen Caldwell Tom Riesgo Braden Mc Connell	Bassoon: Peter Ossanna Jean Robb
Bass: Dave Quinby Mike Ward	Horn: Lou Denaro Brian Booher
Timpani: David Eddleman	Trumpet: Ethan Edmondson Trombone: Amanda Bloss

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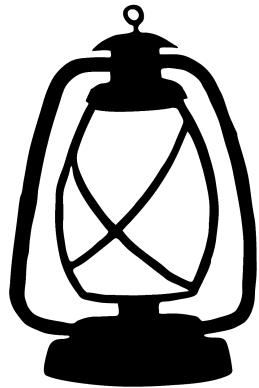


ASSOCIATED
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