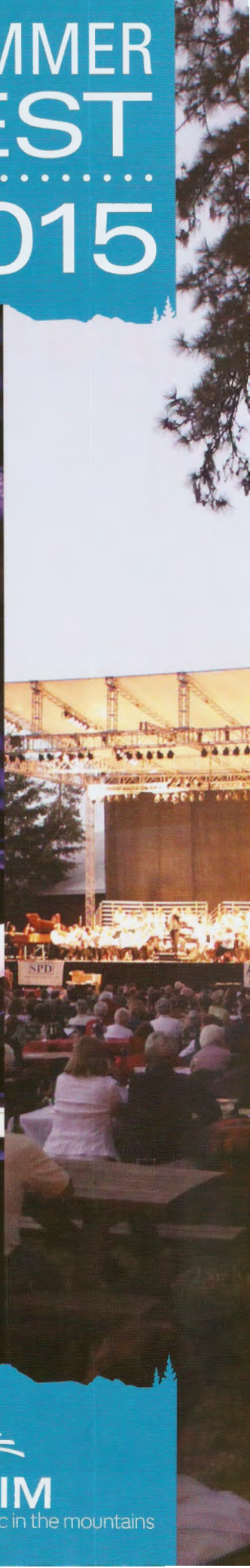


# SUMMER FEST ..... 2015





## **Celebrating the Life of Maestro Paul Perry**

The entire Music in the Mountains family mourns the passing of Paul Perry this past February. Most of us have taken the opportunity the last few months to ponder, remark upon and celebrate his life and the immeasurable contribution he made to Music in the Mountains and the entire Nevada County music community. To that end we dedicate the 2015 SummerFest to him.

Born and raised in Florida, Paul studied music and earned his master's degree at Rollins College, carrying out his doctoral work at Florida State University. In 1975 he made his way to California, where he took the position of pianist at the San Francisco Opera. As pianist and conductor, he has performed with countless first-rate organizations all over the country, from Florida to Arizona and California.

In 1979 Paul was recruited by members of the Golden Chain Chorale to be their conductor, and he eventually relocated to Nevada City. Music in the Mountains evolved with after-rehearsal talks and recruitment of the founding board, with the goal of building a top-quality classical music organization here in the foothills. The first season of Music in the Mountains debuted in 1982. Paul shaped, groomed and expanded the MIM chorus, now featuring 90 voices, and formed the MIM orchestra with instrumentalists from the foothills, Bay Area and beyond. Many of those musicians still perform with MIM, more than 30 years later.

As MIM's Artistic Director for more than 27 years, Paul brought music and people to life, encouraging all to push the limits of their capabilities. A tireless fundraiser, he inspired the MIM organization to continually grow and evolve, presenting varied programs that included chamber music, large orchestral and choral works, Broadway and movie favorites and the annual patriotic "Happy Birthday USA" concert. As his role in the community grew, Paul filled the position of organist and pianist for Peace Lutheran Church.

Paul was notably dedicated to young people, decrying the decline of music instruction and programs in our schools. He took many a young musician under his wing, created MIM's annual Young Musicians Competition and inspired the organization's young composers program, in addition to presenting annual free concerts for area kids. Many children in our community held a musical instrument for the first time thanks to Paul. He mentored many young people and also gave private voice and piano lessons.

Paul retired from MIM in 2008 but remained close to the organization and periodically performed at the piano and organ with the orchestra and chorus.

Paul approached life with a unique flair. He never "just showed up;" he was 100 percent engaged in whatever he did. Always sharing his expert opinions, he inspired those around him to be their best. He also made us laugh.

The Nevada County classical music scene is remarkable for a community of its size primarily because of Paul Perry's tireless work and leadership. He will never be forgotten.

# CONDUCTORS



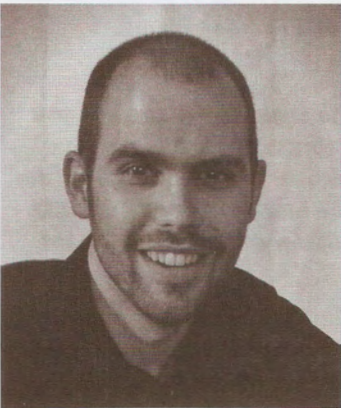
## Constantine Kitsopoulos

Constantine Kitsopoulos is a conductor whose musical experiences comfortably span the worlds of opera and symphony, where he conducts in such venues as Carnegie Hall, Alice Tully Hall and Royal Albert Hall, and musical theater, where he can be found leading orchestras on Broadway. Kitsopoulos is in his eighth year as Music Director of the Queens Symphony Orchestra and continues as General Director of Chatham Opera, which he founded in 2005. He serves as Music Director of the Festival of the Arts BOCA, an extraordinary multi-day cultural arts event for South Florida, and was most recently appointed Artistic Director of the OK Mozart Festival, Oklahoma's premier music festival, where he led his second season this past June. He will be on the podium this summer on June 24, to conduct the Beethoven Piano Concerto No. 5 with soloist Conrad Tao, in a program that also features the Sibelius Symphony No. 2. In addition, Kitsopoulos will lead the crowd-favorite Happy Birthday USA program on July 3.



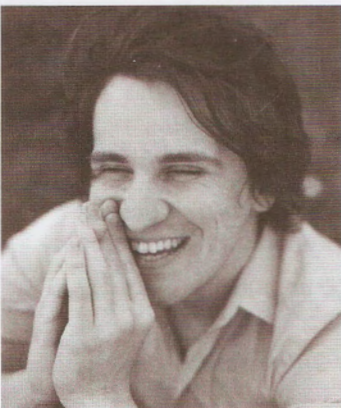
## Florin Parvulescu

Florin Parvulescu was born in 1971 in Bucharest, Romania. He started playing the violin at the age of six at the Georges Enescu Music School. In 1978 he attended the Juilliard School Pre-College division then went on to study at the Peabody Conservatory of Music. Mr. Parvulescu joined the San Francisco Symphony in 1998 and has appeared as a soloist and chamber musician in numerous music and recital series around the world. He is also active as a conductor. He studied conducting with both David Zinman at the Aspen Music Festival and Michael Tilson-Thomas. As a conductor, he has led the New World Symphony, the Aspen Academy Orchestra, the Icicle Creek Festival Orchestra and the Academy Orchestra of San Francisco. The San Francisco Classical Voice wrote, "In the Pulcinella, Mr. Parvulescu conducted handsomely, using clear, unexaggerated gestures free of grandstanding. He set solid, appropriate tempos throughout, not blinking when Stravinsky asked for breakneck speeds....the orchestra responded with faith in him and the music."



## Ryan Murray

Conducting professionally since the age of only 22, Ryan Murray currently holds the positions of Resident Conductor with Music in the Mountains, Associate Conductor for the Modesto Symphony and Music Director for the Modesto Symphony Youth Orchestra; with whom he made his debut at Carnegie Hall. Ryan is also the Music Director of Townsend Opera and directs the University Orchestra at California State University, Stanislaus. He previously served as a conductor for the Bay Area Summer Opera Theater Institute and the Opera Academy of California. In 2014, Ryan was selected as a winner of the Vienna Philharmonic's Ansbacher Fellowship for Young Conductors, and spent the summer in residence at the Salzburg Festival. Ryan recently debuted with Fresno Grand Opera, and will make his debut with the Rochester Philharmonic at the Eastman School of Music's 2015 Summer Conducting Institute.



## Daniel Stewart

Daniel Stewart is the newly appointed Music Director of the Santa Cruz Symphony. Mr. Stewart's first season in Santa Cruz has led to great critical acclaim. In the fall of 2012, Mr. Stewart was appointed by James Levine as Conductor with the Metropolitan Opera's Lindemann Young Artist Development Program. The recipient of the 2010 Aspen Music Festival's James Conlon Conducting Prize, Mr. Stewart has conducted many orchestras including the Boston Symphony Orchestra, the Hessischer Rundfunk Orchester, the Frankfurt Opern Orchestra and the Los Angeles Philharmonic to name a few. Mr. Stewart has worked closely with several contemporary composers such as the late Karlheinz Stockhausen, John Adams, and particularly Thomas Adès. An avid composer himself, Daniel Stewart's compositions have been performed at many venues and a selection of his compositions can be found at [youtube.com/danielpatrickstewart](http://youtube.com/danielpatrickstewart).



# THE MOZART REQUIEM

## BIOS



**Carrie Hennessey, Soprano**

Known for her ability to bring great musical and theatrical depth to her performances, soprano Carrie Hennessey is a powerful and talented artist. The 2014/2015 season includes several concert and recital appearances as well as her role debut as Blanche in André Previn's *A Streetcar Named Desire* with Stage director Brad Dalton and soprano soloist in the Verdi *Requiem* and the Mozart *Requiem*. Her embodiment of the title role in the West Coast Premiere of Tobias Picker's opera *Emmeline* earned her a nomination in the Bay Area Broadway World Awards for Best Leading Actress in a Musical (Local). When not performing on the main stage, Ms. Hennessey continues the important music education work with the Sacramento Philharmonic, Berkeley Symphony Orchestra, Symphony Napa Valley and other organizations in Northern California.



**Irene Roberts, Mezzo Soprano**

American mezzo-soprano Irene Roberts brings her "plush, opulent voice" (*San Jose Mercury News*) to top opera houses across the globe in a busy 2015-16 season that includes five role debuts and her first performances in Europe. Roberts joins the ensemble of the Deutsche Oper Berlin this season, where her performances will include Lola in *Cavalleria rusticana*, Cherubino in *Le Nozze di Figaro*, and the title role in *Carmen*. Roberts also brings her signature portrayal of Bizet's tragic gypsy, which the *Fresno Bee* called "first rate... an intriguing blend of sex and steely determination," to San Francisco Opera in the Northern California native's return to her hometown company. She also returns to Palm Beach Opera for her role debut as the Composer in Strauss' *Ariadne auf Naxos*. On the concert stage this season Roberts makes her debut at London's Wigmore Hall in recital with tenor Bryan Hymel and performs Wagner's *Parsifal* in concert with the Deutsche Oper under their music director, Donald Runnicles.



**James Callon, Tenor**

James Callon is rapidly establishing himself as an important voice in opera. He has sung on the main stage for LA Opera, Rogue Opera, Tulsa Opera, and Opera San Jose, where he has just concluded a two-year residency. Additional mainstage credits include: debuts with LA Opera, Tulsa Opera, and Rogue Opera as Giuseppe, Gastone, and Alfredo in *La Traviata*, respectively; and Tenor Vassal in *Götterdämmerung* with LA Opera. An accomplished concert artist, Mr. Callon has sung with various symphonies and chamber groups. Recent concert credits include: Beethoven's *9th Symphony* with Cypress College, Schubert's *Nachthelle* for the Jacaranda Music Society, Handel's *Messiah* with the Los Angeles Master Chorale, and Mozart's *Requiem* with The Los Angeles Philharmonic.



**John Ames, Bass**

John Ames, is very pleased to be performing with Music in the Mountains for the first time. John has been living in Nevada City for five years now. His career began in Reno, Nevada, under the tutelage of the acclaimed voice teacher, coach, and opera impresario, Ted Puffer. From there John travelled to the University of Indiana to study with legendary bass, Giorgio Tozzi. After this, he was accepted to the prestigious Merola Opera Program at San Francisco Opera where he went on to become an Adler Fellow. At San Francisco Opera, Mr. Ames sang some 30 roles in Opera. Mr. Ames' many concert appearance include, Mozart's *Requiem* with The Reno Philharmonic Orchestra, *Nixon in China* conducted by the composer John Adams with The Los Angeles Philharmonic Orchestra, and *Jeptha* with the Philharmonia Baroque Orchestra, conducted by Nicolas McGegan.

# THE MOZART REQUIEM

SUN. JUNE. 28

AMARAL CENTER

3pm : Concert

2pm : Conductor's Insights

This concert is graciously underwritten in part by the MIM Chorus in memory of Roberta Frank and by Corinne Pryor in memory of Paul Perry

This concert is graciously sponsored in part by

- Commonwealth Financial Network
- Full Circle Financial
- Foothill Flowers
- New Moon Café

*Ryan Murray, Conductor*

**Franz Josef Haydn (1731-1809): *Symphony No. 44 in E minor, H. 1/44 "Mourning" (1772)***

Lucy Becker Scholarship Winner ELISE SAVOY, *soprano*

INTERMISSION

**Wolfgang Amadeus Mozart (1756-1791): *Requiem in D minor, k. 626 (1791)***

(completed by Franz Xavier Süssmayer)

SOLOISTS CARRIE HENNESSEY, *Soprano*  
IRENE ROBERTS, *Mezzo Soprano*  
JAMES CALLON, *Tenor*  
JOHN AMES, *Bass*

**INTROITUS; REQUIEM**

*Grant them eternal rest and let perpetual light shine upon them.*

**KYRIE ELEISON**

*Have mercy upon us.*

**SEQUENZ**

**Dies Irae**

*On that day of wrath and anger, You shall judge strictly.*

**Tuba Mirum**

*A trumpet shall sound when all are called to judgment.*

**Rex Tremendae**

*Great King who has saved the redeemed, save me also as You have promised.*

**Recordare**

*Remember me on that day, and though I am unworthy, bring me to sit at Your side.*

**Confutatis**

*When the accursed have been condemned, call me amongst the blessed.*

**Lacrimosa**

*On that mournful day, be merciful and grant them rest.*

**OFFERTORIUM**

**Domine**

*Deliver the souls of the faithful not into darkness, but into your eternal light, as you have promised.*

**Hostias**

*Receive our prayers and sacrifices for those we remember today.*

**SANCTUS**

*Holy Lord, heaven and earth are full of Your glory. Hosanna!*

**BENEDICTUS**

*Blessed is the one who comes in Your name. Hosanna!*

**AGNUS DEI**

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

**COMMUNIO; LUX AETERNA**

*Let eternal light shine upon them and grant them eternal rest because You are merciful.*

## PROGRAM NOTES

### **Haydn: *Symphony No. 44***

Haydn's *Symphony No. 44* is often known as the *Trauer Symphony* (mourning symphony) due to Haydn's request to have the third movement of the piece played at his own funeral. This symphony comes from Haydn's Sturm und Drang (storm and stress) period. During this period, Haydn held the post of Kappellmeister for the court of Nicolaus Esterházy. This position gave Haydn not only a great amount of job security, but also a full symphony orchestra at his disposal that allowed him to experiment with new orchestrations and new musical ideas.

The *Trauer Symphony* opens with a unison four-note motif that sets the tone for the rest of the work. The first movement in sonata form features an extensive development section for the time period that maintains a great intensity and agitation throughout. This is followed by a minuet (unusual for the period as the minuet is most commonly the third movement of a classical symphony). This is one of Haydn's more mournful minuets, and does not lead one to think of dancing. The third movement of this symphony is one of Haydn's most beautiful adagios and it is a serene oasis from the turbulence of the other movements. Like the first movement, the presto movement that ends the symphony is in sonata form; however, the themes are developed even more elaborately than the opening movement. The symphony remains in the key of e minor rather than ending in the corresponding major key that was common practice for the time.

### **Mozart: *Requiem***

The *Mozart Requiem* has perhaps more mythology surrounding it than any other classical work. The requiem was left unfinished in 1791 at the time of Mozart's death, and was completed in 1792 by his student Franz Süssmayr. The piece was commissioned by Count Franz von Walsegg to commemorate the anniversary of his wife's death. It is thought that von Walsegg had tried to pass the piece off as his own composition, however his attempts at this were foiled by Mozart's widow Constanze, who insisted that Mozart himself had finished the work, and counterfeited Mozart's signature on the finished manuscript. All of these circumstances make it very difficult to discern which parts of the piece were Mozart's, how much was done by Süssmayr, and whether or not Süssmayr was acting on his own compositional intuition or "following directions left on little scraps of paper," as Constanze claimed.

The piece follows the traditional Latin Mass, and is written for full chorus, a solo quartet and a classical sized orchestra with the addition of three trombones, who often double the chorus. This was a common practice in church music at the time, and was carried over into this piece. Regardless of the exact origin of the piece, what we are left with is one of the greatest masterworks in the repertoire. It fully shows Mozart's brilliance as a dramatist, and his ability to set text to music like no other composer. One can hear the trembling of the orchestra during the *Dies Irae*, the clarion call of the baritone and trombone in the *Tuba Mirum*, the weeping of the orchestra in the *Lacrimosa*, and finally the sense of eternal rest in the *Lux Aeterna*.

# MIM CHORUS

## Choral Director

Ryan Murray

## Rehearsal Accompanist

Nancy McRay

## Soprano I

Janet Bellavia \*+

Mary Crane

Jennifer Dahlgren \*+

Yvonne Fuller

Sally Humpherys +

Lois Robinson

Molly Shine

Natalie Stevens

Sarah Svendsen +

Anne Vaaler +

Judy van der Veen

May Williams

Aurora Wilson

## Soprano II

Julie Austin \*+

Ruth Bertaccini

Amy Butler

Pat Donnelly

Kay Drake +

Beverly Erickson

Kathryn Jechura

Joan Mosley \*\*+

Katelyn Reichert

Ginny Roberts \*+

## Alto I

Julia Amaral

Joy Betz +

Janice Bordigioni

Joan Clappier

Cathy Collings

Marilyn Darlington

Jenny Darlington-Person \*+

Linda DeMartini \*+

Diane Ennis

Nancy Moyer

Joy Perry-Thistle +

Jean Poff

Betsy Wagner

Phyllis Wong +

## Alto II

Susan Chalpin

Judith Ciphers +

Carla Cipollone

Madeline D'Andrea +

Nancy Donahue

Mary Fran Holdcroft

Ann Johnson

Janie Kesselman

Helen Lay \*

Rosalie Opperman

Jane Primrose +

Margot Schulze

Kathleen Stradinger \*+

Mary Grace Tassone

## Tenor

Marguerite Blickenstaff

Karen Brown

Terry Brown +

Lynn Costa +

John Darlington +

Alan Gaines

Sandy Gold +

Kevin Guerrero \*+

Richard Johnson +

Jacob Michael +

John Simon

Jeff Thomsen

Dave Wallace

Keith Wilson

## Bass I

Timothy Alsup

Darrell Crawford \*

Paul Faahs

Dave Moyer +

Stan Thomas-Rose

## Bass II

Terry Crane

Rich DeGruccio

Brian Fry

Jerry Grant \*+

Dan Halloran +

Bob Kline

William Lewis

Clarence McProud

Dean Metzner

Neil Stradinger

Stephen Tassone +

Rick Tuggle

Bill Vicars

- \* Member of Chorus Committee
- \*\* Chorus President
- + Small Group Singers

The MIM Chorus is graciously underwritten by Robert & Carol Hamilton



# MIM SUMMERFEST 2015 ORCHESTRA

## Violin I

Robin Mayforth,  
concertmaster

Karen Shinozaki Sor,  
assistant concertmaster +

Deborah Tien Price,  
assistant concertmaster ^

Mutsuko Tatman

Eline van den Ende

Ron Whaley

Daniel Zuckerman \*

Matthew Oshida

Sarah Wood

Anna Gendler

Evan Price ^

## Violin II

Rae Ann Goldberg, principal

Michelle Maruyama

Brooke Aird

Claudia Fountain

Randi Soule

Genie Wie ^

Ryo Fukuda

Sergi Goldman-Hull

Kristen Autry ^

Carolyn Carl Snyder ^

## Viola

Tamas Strasser, principal

Chad Kaltinger ^

Emily Onderdonk ^

Melinda Rayne

David Thorp

Nancy Ewing

Elizabeth Prior ^

David Gold +

## Cello

Janet Witharm, principal \*

Adelle-Akiko Kearns

Noriko Kishi

Jonah Kim ^

Dahna Rudin

Ellen Sanders +

## Double Bass

Bill Everett, principal

Andy Butler

Richard Worn ^

## Flute

Jane Lenoir, principal \*

Carol Adee

Erica Peel ^

## Oboe

Neil Tatman, principal \*

Jason Sudduth

Sarah Skuster

## English Horn

Jason Sudduth

## Clarinet

Tom Rose, principal \*

Geordie Frazer

## Bassoon

Carla Wilson, principal \*

David Riddles ^

Carolyn Lockhart ^

## French Horn

Peter Nowlen, principal

Richard Burdick

Cara Jones

Phil Richardson \*

## Trumpet

Scott Macomber, principal

Kale Cumings

Michael Meeks ^

Owen Miyoshi ^

## Trombone

Don Benham, principal

Wayne Solomon

## Bass Trombone

Doug Thorley

## Tuba

Tony Clements

## Percussion

Matt Darling, principal +

Scott Ney, principal <sup>a</sup>

Tom Rance

David Gabrielson ^

Michael Downing ^

Sarah Basiletti ^

## Piano/Celeste

Brenda Tom

## Harp

Sage Po ^

<sup>a</sup> Acting

+ Orchestra members on sabbatical

^ Guest Musician

\* Members in  
the First Season 1982

Players in the violin, viola and cello sections may change seats on different pieces (rotate). The above listing reflects the Players' normal seating order. To identify who is who, please refer to the photos in the performers' biography section of this program.



# MIM STAFF & BOARD OF DIRECTORS

## ARTISTIC

Pete Nowlen, *Artistic Advisor*  
Ryan Murray, *Resident Conductor*  
Matthew Oshida, *Orchestra Personnel Manager*  
Randi Soule, *Music Librarian*

## ADMINISTRATIVE STAFF

Cristine Kelly  
*Executive Director*  
Kay Drake  
*Operations Manager*  
Nancy Donahue  
*Patron Services Manager*  
Tarla Leighton, Elissa Karim, Caroline Bronson  
*Box Office Assistants*  
Mark Vance  
*Education Coordinator*  
KC Grams  
*Office Manager*  
Kelton McKinley  
*Administrative Assistant*

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*YCP Education/Teacher*  
Hindi Greenberg  
*House Manager*  
Margaret Munson  
*Volunteer Coordinator*

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*Marketing Consultant & Program Coordinator*  
Beverly Erickson  
*Advertising Coordinator*  
Marguerite Blickenstaff  
*Advertising Sales*  
Jesse Locks  
*Public Relations*

## PRODUCTION

Geno Salerno  
*Production Manager*  
Graham Collings, Matthew Drake, Collin McClain,  
Callum McKean, Toby Thomas-Rose, Wilhem Traupel,  
Emma van der Veen  
*Stage Crew*  
BP Productions, Monkey Glue  
*Lighting*  
Kevin Windrem, Sweet Spot Sound,  
*Sound*  
Al Owens  
*Piano Technician*

## BOARD OF DIRECTORS

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Kent Riffey, *Vice President*  
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Celia Edwards, *Alliance Representative*  
Ersel Edwards  
Bob Erdmann  
Beverly Erickson  
Dan Halloran  
Bob Kline  
Joan Mosely, *Chorus Representative*  
George Rebane  
Ginny Riffey  
Hazel Shewell  
Doug Thorley, *Orchestra Representative*  
Marilyn Whelan

## PAST BOARD PRESIDENTS

2014 Dan Halloran  
2010-2013 Sherry Bartolucci  
2007-2009 Jeffrey S. Leiter  
2004-2006 Wayne Pittenger  
2003 Hazel Shewell  
2000-2002 Madelyn DiMugno  
1999-2000 P. Scott Browne  
1996-1999 Jack Roberts  
1994-1996 Helen "Hank" Daggett  
1991-1994 Marguerite Blickenstaff  
1989-1991 James Stradinger  
1986-1989 John van der veen  
1984-1986 Kathryn Clauset  
1981-1984 Beverly Erickson